

WINTER/SPRING 2028

A PUNK, HARDCORE & METAL FANZINE

ISSUE #39



CIV (GORILLA BISCUITS)

THE POSTER ART OF
GARY GILMORE

TIM WILLIAMS
(V.O.D & ROLLIN' COFFIN)

NON RESIDENTS

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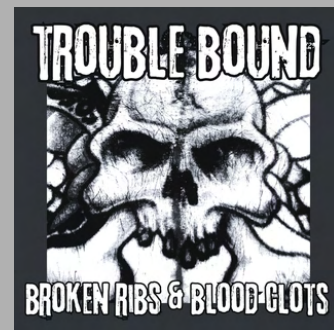
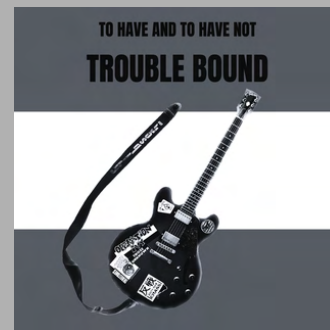
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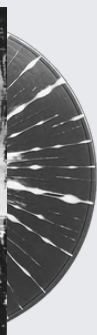
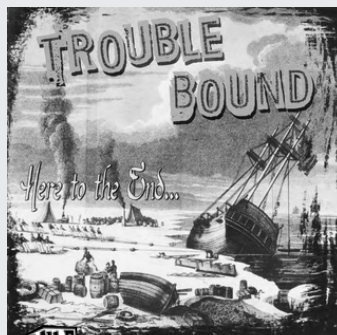
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EDITOR'S NOTE

Go to the shows. Sing and dance with your friends. Go home with some fresh bruises to show for it. Play your guitar. Draw, paint and create. Bake some treats to share with your coworkers. Call your friend who needs to hear a familiar voice. Offer to help someone you see in need. A lot of us are struggling right now. There has been a sentiment of feeling dumb or insensitive in promoting our bands or finding joy in the corners of our lives when there are such pressing and ever evolving horrors in the world, in our country, even in our own cities right now. If you are feeling the weight of all of this, I urge you to put your phone down and think about how you can make the world a better place. That doesn't have to be big, bold moves. It can be listening to a friend in conversation, writing a song or simply showing up for your community. Go to see that friend's band play. Go to a protest or a benefit show. Support your local businesses over shopping online or at big boxes. Pay cash. Do your research and know where your money is going. Every little bit of positive change makes a difference. Find the value in your community and add to it. Level it up and make it stronger. Connection and joy are what make life worth fighting for. -Holly



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Your Hometown Alternative Grocery Store for Over 30 Years

Interview by Lou Smith

Photo by Dave "Face" Boccio

The following conversation between Outsider Magazine and vocalist Amaru Fenoutt of the hardcore band Non Residents took place during the evening of January 08, 2026. It should be noted that a Sony M-570V microcassette recorder was utilized to capture the interview, with the interviewer draped in full bedtime regalia and anxiously sipping lukewarm well water.

OUTSIDER MAGAZINE: Since moving from Chile to New York City in 2015 what are some of the biggest changes in the music scene you've noticed?

AMARU FENOUTT: We were pretty new at the time so we didn't know so many people, so many places...We started playing with a lot of friends in other bands that doesn't exist anymore or they don't play, or they're not that active...The punk scene was pretty strong when we started here and now I think the hardcore scene is a little more powerful here [now].

OM: You had shared with me a bit about what the music scene was like in Chile before moving to the United States, specifically the cover and tribute groups getting more love than the DIY bands. Why do you think the scene there was so different there?

AF: To be fair, why cover bands are still a thing is because bands going to play in those places like Chile or South America [occur] not too often as they do in the U.S. or Europe. So you don't have the chance to see like bigger bands too often and also ticket prices are so high, so the best chance for people is watching tribute bands. The problem with tribute bands over there is they really think they're the artists. The Guns'n'Roses [tribute band], the singer really thinks that he's Axl Rose and he believes it and he has the ego that he's great, stuff like that. That's fucking ridiculous.

OM: What can the music scene do to both inform their communities of and resist ICE?

AF: One is music and message. I think what you communicate with your lyrics or your statement as a band is really important. You can open eyes of all the people that haven't that image as to what is happening. You can do benefit shows, reach out to your community, reach out to your migrant friends...We came from a country that music was pretty [condemnatory.] That's like, not a cultural shock I have here, but now in the hardcore scene it's not [condemnatory]...I think first bands should have like a position on whatever is happening now...We have like agents, people masked with no identification killing people, kidnapping people. It's fucking crazy.

OM: When I interviewed you back in 2021 you mentioned the hypocrisy of society, specifically people talking about change but not doing anything to help make it happen. Do you believe this has gotten better or worse since then?

AF: I think that it's kind of the same...with ICE it's kind of like, 'Oh yeah, we're against ICE and whatever.' But then your action is like nothing. We're not in a moment to not take action with things happening...When you get into action it's a totally different thing, you know, because it's understandable that you have your privileges and you're comfortable with them. Even for hate or for support, it's always easier behind your keypad, your phone and you can write whatever.

OF: When it comes to songwriting, do you find yourself more inspired when you're upset or in a state of peace?

AF: I think I have and we [Non Residents] have a social rage inside that, it's always alive. I can be calm, but inside of me is a flame burning about all the injustice and unhappy things in life. So that's always there. It's not that my state is going to be altered, but it's always this hunger for like justice and doing things right...We came from a really poor environment, a really like dangerous environment also...I understand when they say 'oh make America great again' but [they're] referring to the 70's, the 80's, when the CIA installed many military coups in other countries. They get the resources, kind of the same they're going to do with Venezuela now. And of course, the country gets rich, people were happy here. But the price was blood of other peoples in other countries.



OM: Tell me about some bands you've played with that people need to hear.

AF: One of my favorite bands that I think they really deserve to be more higher level in the national scene and international [scene] is Rebelmatic. They're fucking great, their show, their message...You have Kärtel, Lake Lanier...I love that we are like playing with so many different scenes, so we're always involved with punk and metal and hardcore. You have Electrocutiener, the new metal band Plaguemaster...There's so many bands.

OM: What is some advice you'd give to bands who are feeling defeated or uninspired right now in these times of high strangeness?

AM: You have to commit for life to be a musician. You don't need to stop because you want to for one or two years, you have to keep going for life...If you're trying to get into the scene, go to shows, talk to people, be respectful, go to see more bands. Just learn by committing mistakes...It's really like a sacred tribal experience going to shows and seeing so many people...you meet new people and enjoy this sacred thing that is music, that is through music. Just enjoy and don't suck. Be part of things, be part of this time. We're not in the 80s, we're not in the 90s. We're in 2026 now and it's our time. It's their time.

Follow Non Residents on Instagram for general updates on shows, purchase their music on BandCamp, or stream their tunes through Spotify, Apple Music, etc. Be sure to check in for their upcoming single 'Fuck ICE' which is set to be released in March 2026.

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THE TOXIC AVENGER

By Damian Masterson

Macon Blair's reboot of The Toxic Avenger premiered to very positive reviews at Fantastic Fest in 2023, before disappearing into distribution hell for the next two years. It can be hard to tell what rumors were true and what was just behind the scenes posturing, but the film's producers were saying that the problem was they were being told everywhere they tried to shop the film for a release, that its niche horror comedy tone and very high level of gore made it impossible to market and essentially "unreleasable." Now, for the kind of audience that would actually be interested in seeing a Toxic Avenger movie, this is probably the most ringing endorsement possible.



This iteration of The Toxic Avenger is a very loose remake of the original 1984 film, which had been the breakthrough success that established Troma Films. In that version, the focus of the story is on a young and extremely awkward janitor at a fitness club, who is mercilessly bullied by some comically violent regulars there. Their taunting culminates in a prank gone wrong that results in him falling out an upper story window, and into the barrel of toxic waste that transforms him into a deformed superhuman. Once changed, he proceeds to avenge himself on those people who had tormented him. In premise, the film is plotted like an action/horror revenge film, but the real novelty is that it's presented as an over-the-top exploitation comedy.

The principal difference in Macon Blair's remake is that he is trying to balance a premise that speaks to the revenge fantasies of bullied outsiders, to tell a more socially conscious kind of story, while also avoiding coming off as preachy by delivering in bulk on blood geysering decapitations and radioactive piss jokes. And, I'm thrilled to report that he manages to pull it off, somehow delivering on a weirdly heartfelt family story with a double-digit body count.

In this vein, the biggest difference in setup in this new remake is that the lead character is a janitor named Winston Gooze (Peter Dinklage), who, instead of working at a fitness club, is now working at a Health and Wellness company named Body Talk Healthstyle. The idea being that BTH talks a big game about trying to make people healthy, while actually making them sicker with products that don't work, and poisoning the environment with the toxic waste generated manufacturing their goods.

Winston is a single father, trying to raise his stepson, Wade (Jacob Tremblay), but he is drowning in debt, and has just learned he's been diagnosed with a terminal brain cancer that will kill him within the year if he can't get an experimental treatment that his byzantine BTH employee insurance is refusing to cover. Wade confronts the owner of the BTH, Bob Garbinger (Kevin Bacon), to see if anything can be done about his insurance. He's met with smiles and told all the right things before he is shepherded out of the building, where he overhears Garbinger telling his assistant to fire Wade, then hire him back just so they can fire him again.

Out of desperation, Wade impulsively decides to rob the cash room at BTH to pay for his treatment, using a mop dipped in their own toxic waste as a weapon; And he would have gotten away with it to if he didn't run into the Killer Nutz - the cartoonishly insane horrorcore band that doubles as contract killers for BTH security - who just so happened to already be on-site chasing down a journalist snooping around for evidence to expose what BTH is doing. Wade is caught in the crossfire and killed, before his body is dumped into the vat of toxic waste that will turn him into The Toxic Avenger.

For as underseen as this film was, I don't want to spoil more than this setup, but the rest of the story becomes progressively more insane as Wade gradually realizes that, not only can he now stand up for himself and his son, he has an obligation to do something to help all the people who can't stand up for themselves. That said, I do want to say something about the righteous message at the heart of this film by talking about how the film's distributor handled promoting this unmarketable film. They did what they could to get the word out about when the film was coming out, but took for granted that the audience for this film would probably largely hear about it on their own. So, they used all of their unused market budget to pay to have \$5 million dollars in medical debt forgiven, with a promise that for every million dollars the film made, they would pay to have another million dollars in medical debt forgiven. Ultimately, between their efforts, and encouraging fans of the film to do the same, they managed to get more than \$15 million dollars in medical debt forgiven so far. I love that so much. It doesn't make the film any better, but it underlines the core idea of the story that, sometimes, if you can, you have an obligation to do something for the people who can't help themselves.



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Few bands (if any) have played a more pivotal role in putting Long Island hardcore on the map than Vision of Disorder. They were the band that personally pulled me into the local hardcore scene—an undeniable force that blurred boundaries and helped pioneer what would become known as metalcore. Frontman Tim Williams delivered vocals that were powerful, intense, and in-your-face—yet somehow irresistibly sing-along-worthy. Their live shows brought their music to life with the same raw color and energy found on the cover of their iconic self-titled “green drip” debut full-length. Vision of Disorder was the kind of band you couldn’t wait to hear from next. Over the years, Tim has built on that legacy, achieving further success not only with Vision of Disorder but also with his work in Bloodsimple, proving his versatility and staying power in the heavy music world. Today, Tim continues to channel that ferocity with his current project Rollin’ Coffin, and I recently had the chance to catch up with him after their set at Stereo Garden in Patchogue, NY, where they shared the stage with Life of Agony and Jasta.

INTERVIEW BY SHAUN MATARRESE

TIM WILLIAMS

Coming from a guy whose first shows were the first Warped Tour and a few hardcore shows at the Roxy (Huntington, NY venue that closed in the late 90s), I’m curious to know how things were (for VOD and the hardcore scene) before that. VOD started when you guys were in high school, correct?

The core members, 3 of us, started in high school, yes. We were like a metal/ like Doors band with a lot of kind of growly vocals and not many crazy screams. It was way more thrashy in the beginning and then as time went on, in like ‘93 we started to get into a lot of localized hardcore and stuff like that. That’s when it started to shift and turned into the more early VOD...the Right Track Inn (Long Island venue) VOD. For quite awhile it was 2 guitar players with no bass player. That went on for a good year or two and we were playing a lot. It seemed like we played every weekend. We played backyards. We played radio stations. We played anywhere we could. So, those were the earlier days. We played for some of our friends. We played Hammerheads, the Right Track Inn, and The Dry Rock Cafe. No city yet, all Long Island stuff and it was a small scene and we weren’t in there yet.

Nobody really knew what Long Island Hardcore was...it wasn’t really a thing then?

No, and it was very small and this early we weren’t really tapped into it yet. We started getting tapped into it through a band called Loyal To None, which was one of the bands that were kind of in this local hardcore scene that kind of started in Lindenhurst. So you had Mind Over Matter, you had Neglect, DA, Berzerkers, Silent Majority...all these really home grown Long Island bands and Loyal To None was one of them on the smaller side but they still knew a lot of people and they started coming to our shows and they wanted to do...our big break into that scene was when they wanted to do a split 7” with us. That was DTO and I can’t remember the other song that was on it at the moment (No Regret was the other song) but we put that out and we slowly started to get into the next tier of local hardcore, which we played The Angle...

The Angle was in Mineola (NY), right? And Hammerheads was in Elmont (NY) ?

Right, Hammerheads was still all metal and like our friends showing up and (we were) more thrashy. We had some “biohazard-y” breakdowns and shit like that and there was some screaming but nothing like it evolved into and then as we slowly started to go, within these years it became more hardcore with singalongs and stuff like that. The Angle was a big deal for us because we got in front of a lot of the hardcore kids that had a lot...you know a word of mouth thing started happening and we did really well and we started playing with the hardcore bands and stuff like that.

So the band existed before you knew about hardcore?

Yeah, well we knew Sick Of It All and Agnostic Front but we weren’t playing with any of them, you know.

So those were bands that you would go and see?

Yeah kinda, well believe it or not, the first bands were Biohazard and Life of Agony. They were the first hardcore bands we would go and see and we loved them. Then slowly we got into Sick of It All, Disciplinary Action, Neglect, all those bands.

So is there any venue that you would say was most significant for you guys when you were first starting out?
The Roxy.

Not the Right Track Inn?

The Right Track was great but it was on a more local level. Yes, we used to draw 100 people. Then it went to 200 people. Then it would be really packed, so it was instrumental in a way and it definitely brought us a little further, you know. We were setting up our own shows and we were getting to know people, breaking out of the thrashy Hammerheads into Right Track but The Roxy, we got in front of a lot of different people.

So The Roxy was more of a hardcore...

There was a lot of hardcore at The Roxy. It was Biohazard, Life of Agony, Madball, Sick of It All. Everybody was playing there and we would be there. Sometimes we would be lucky enough to open up, sometimes we would just be there hanging out, you know.

What do you think VOD’s biggest accomplishment is?

Interesting. Honestly, longevity. I think that’s the best accomplishment we’ve ever had because it’s bizarre that the band still exists out there in the world...

With the same members pretty much, right?

With the same members. We don’t really play that much. I would say we almost never play and the band is oddly bigger than it ever was. I would start to see this a lot when I was working in Bloodsimple and killing myself, sacrificing LIFE out there. And people started coming up to me asking me when I am putting VOD back together. I would say,” What? What are you talking about?” They’d say “Yo man that Imprint record, people were just starting to talk about it.” Then people are starting to say that we trail-blazed metalcore, which is an amazing thing to say. Whether that’s true, I don’t know but longevity is our biggest accomplishment.



PHOTO BY DANIELLE DOMBROWSKI

Music is obviously a significant part of your life and was more so when you were younger. If that never happened, what would you see yourself doing?

Probably some sort of construction...some sort of phase of construction, you know.

Is that what you did or do on the side?..

Yeah, I’m a carpenter by trade and I’ve been one ever since ‘98. So we would go out on the road and we would come back and I would go back to work. I identify a lot with tradespeople, which is a very natural thing. The music business is great but it’s a lot of fluff, you know...not really more or less on a hardcore level but like where some of my bands went...Ozzfest, Blood Simple, all this shit. I met some great people but also it’s a lot of fluff.

Do you think VOD will ever tour again?

No. Well, not like a long range crazy tour. If the right opportunity presented itself, I would say maybe we would go out for a week. Maybe a week in Europe. Maybe a week or 2 weeks at the most. Say if a real opportunity came up...and I’m not talking about money. I’m talking about a great fucking lineup, a great route, great venues, where everything makes sense because I don’t need to prove anything anymore. I’m not getting into a van and playing for 30 people anymore. I’ve done that many times in my life, I’m still doing it (laughing) but for VOD it has to be the right circumstances. Like the Lou (from Sick of It All, cancer) benefit (show) pulled us out of hibernation. If that didn’t happen, we probably would never have played the Paramount (Huntington, NY) show (which was a 30 year anniversary show of VOD’s Still EP). But that’s how these things go. Everybody gets the itch again or the show goes really well and then another offer comes. I get VOD offers all the time and unfortunately it’s “No” because it’s gotta be right.

That makes sense. Ok, now I have some questions about Rollin’ Coffin. What can you tell me about that band? What did you set out to do?

I set out to do something different. Rollin’ Coffin has been a passion project of mine. Anybody who knows me as a person knows that I’ve always wanted to do...there’s nothing wrong with metal and screaming your head off and writing aggressive lyrics. I love that shit and I still love it but I’ve done it to death and I wanted to do something else. This is more...I wrote all of these songs, you know, in a demo form- meaning a guitar, logic...it’s very scratchy but I put a lot of effort in the lyrics and the vocals and I ship it off to my co-writer. Rollin’ Coffin is a 2-piece, you know and he spruces them up and we go and we record them for real. This is me, where I’m at now, honest lyrics, honest performances. It’s dark. It’s kind of edgy. It’s a little heavy, not heavy like VOD but it’s got its own depth and I’m proud of it. It takes a lot to keep going. VOD is not doing much. Bloodsimple isn’t doing anything. So what am I supposed to do? Sit on my hands? I get itchy and I got the itch. I’ve been doing this my whole life so...and this is what came out. I had this project in a bunch of different forms over the last 10 years but it was never good enough to be like “allright I’m gonna go record this and put it out in the world”. Then finally, with my co-writer Colin who you saw up on stage tonight...he started giving me songs where I was like, “alright these are fucking good enough, it’s time to go.” and that was a natural evolution. We’ve been around for like three or four years now but we haven’t played one show...since like two weeks ago was our first show. It just wasn’t ready. We weren’t ready.

So you want to just keep it as a 2-piece and just have guest musicians...

Not guests. These guys are really great...the band that we have with us now. But I’ve been in 2 bands. It was an incredible experience and I don’t really want to be in a full band anymore. This is almost like a solo project but Colin, my guitar player, is so assertive and involved in the project that I can’t deny that he’s a major part of it, you know what I mean? So as of now, it’s a 2-piece. I don’t see it growing to like a big normal band because I see where that goes. It gets frustrating. It gets hard and at this stage I couldn’t see getting a bunch of people together starting a band from scratch. It’s hard. It takes a lot of discipline. A lot of energy...

Chemistry..

Chemistry, and you know, I’m good with me and 1 other person.

So where do you know Colin from ? Has he been in any past bands?

He is one of VOD’s first tech’s ever. Back in ‘97 he did the Ozzfest with us. He did Sick of It All in Europe, so he’s in our little clique. He is also a writer and producer. He’s been in a band called Day In The Life and Amazing Device. He’s been in a few local bands but he’s also done a different genre- more Rock, like city-type stuff. Like garage stuff. But I sent him this shit and he just nailed it. He nailed the vision that I envisioned this band sounding like and that was it.

What are the plans for Rollin’ Coffin going forward?

We like to stay busy but not too busy but we’ve been building the project slowly and with my

CONTINUED NEXT PAGE

TIM WILLIAMS

CONTINUED

experience, knowing what to release, what not to release, where to play, where not to play, when to play... We've done 3 shows and we have 1 more and that will take us into November and that will probably be enough live (shows). We're gonna go and write a couple more songs. If the right opportunity came around... the labels out there want too much. Like, I'm not going out on the road for a month. There was a big label that, off of a couple of songs, wanted to sign us. Their first question was, "What is your commitment to this band?" I was like "I gotta go".

You have to make it work for you.

It's gotta work. You're not gonna get me out there unless you make something that the band deserves and unfortunately musicians don't get paid. They should be getting paid way more. Don't get me started...it will become a whole other interview.

Hahaha. Ok, anything else you want to say?

Just thank you to everyone who's come down to see Rollin' Coffin (at) these last couple of shows...and the responses have been great. You know, we're going on early, so it's not packed or

anything like that but the people who have seen us have been pretty enthusiastic. It takes a lot to do a different type of music when you're known for something else, you know? But it feels good and we're just going to keep at it...keep doing honest music. That's what it's all about for me.



PHOTO BY DANIELLE DOMBROWSKI

...still havin fun



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HER GHOULISH ADVENTURES

Host of the horror/true crime podcast: *The Spooky Roundtable, Ghouls*

Interview by Lindsay Gara

Photo by Dave “Face” Boccio



Some folks call her Ghoul; a modern folklorist, collector, and storyteller rooted in nostalgia, with a focus on shadow, stillness, and lived experience. An unapologetic millennial. She carries a loud personality with even louder intentions toward authenticity. Raised in Yonkers, NY, and shaped by rebellious years in lower NYC, balancing life nearing 40 - where wisdom settles in and stories of experience feel as natural as revisiting the days of yore.

Tell us Ghoul, when did your love for all things spooky/horror begin?
My love for all things spooky didn't come from horror-loving parents or a childhood filled with slashers. It actually started with two very specific obsessions: The Making of Michael Jackson's Thriller and Unsolved Mysteries. Both were in heavy rotation for me around age five. While other kids were watching cartoons, I was fully immersed in eerie voiceovers and behind-the-scenes zombie choreography. My parents weren't into anything scary, so it was TV that pulled me into the world of the strange and unexplained. Funny enough, I didn't even get into horror movies until later (total late bloomer). But by then, the creepy vibes were already living rent-free in my brain by then so the damage was done.

The horror/true crime scene has always been very male dominated. In recent years there has been an increase in women directors, creators and overall interest. What are your thoughts on why this is happening?
I think women have always been drawn to horror and true crime; we just haven't always been given the mic. What's exciting now is that the playing field is starting to feel more balanced across genders. And it matters, because women bring a deeply personal lens to the macabre. A lot of us have experienced trauma, survival, fear (sometimes firsthand) and horror gives us a place to explore, process, and even reclaim that. Whether it's through creating, consuming, or curating these stories, women are finding power in spaces that used to feel off limits. That part of this niche 'nerd culture' wasn't shared because it was considered 'weird' to like spooky things. Now we're seeing women not just as victims or final girls, but also storytellers, directors, thinkers-people shaping the narrative. And that's SO cool.

What made you get into podcasting and what has been the most rewarding part of it for you?
Let's be real; if you know me, you know I've always had the gift of gab. I actually started podcasting with a friend, and we mostly talked about nerd culture, like video games, our love of '80s and '90s movies, and whatever random topics we were into at the time. It wasn't about building an audience, it was just for us. But, like most things in life, people got busy and it fizzled out. Then COVID hit, and like so many of us, I felt creatively stuck. So, on a whim I joined the wave and started my own podcast. At first, I wasn't sure where to take it because I have such a wide range of interests. Yes, I love spooky stuff, but I'm also a pop culture junkie and a full-on nostalgia goblin. So I built a platform where I could talk about everything from ghost stories to Ghostbusters, and just do it on my own terms. The most rewarding part? Hands down, finding my people. It was never about fame or becoming the next big horror content creator. There are already a million amazing YouTubers doing what I do (probably better) and that's fine. My goal was to create a space for myself and anyone who vibes with what I love. A cozy little haunt to share stories, laughs, and maybe meet some new, like-minded weirdos along the way. No pressure. Just good vibes and good conversations. I'm still on a discovery of where it all takes me.

Many of your Episodes focus on Sleepy Hollow and the Cemetery. What is it about Sleepy Hollow that draws you in?
Being from Westchester, it honestly felt like a rite of passage to become a regular at Sleepy Hollow Cemetery. We're ridiculously lucky to have a place that blends actual history with folklore so seamlessly. Obviously, it starts with The Legend of Sleepy Hollow (that's the classic hook, right?) but once you spend any real time there, you realize the grounds are packed with so many untold stories. It's like pulling a thread and just falling deeper into this eerie little universe that happens to be right in your backyard. It's definitely gotten more attention online over the years, which is cool—more people are finally seeing how special it is. But yeah, I'd be lying if I said it didn't feel a little like loving a band before they got big. For me, it's always been personal. The cemetery is peaceful, weirdly soothing, and somehow makes time feel like it bends in on itself. I go there just for me. It's a comfort space... and honestly, I think all the cool goth elders would totally get the vibe.

Besides Sleepy Hollow what are some of your other favorite places to visit and talk about?
Insert cliché mention of Salem, MA here but honestly, it's true. While the core of the 1692 trials actually took place in what's now Danvers, I've always been fascinated by the hysteria. It was less about witches and more about fear, religion, and social tension spiraling out of control. Today, Salem's become a hub for modern witches and weirdos alike

and I love that it honors both my dark past and its vibrant, magical present, which is unreal.

As somebody who shares the stories of the dead, I love how you bring each person's story to life in an accurate and respectful manner. Can you tell me why that is important to you?
Thank you so much for saying that! As someone who's always been fascinated by true crime and history, I've noticed how often the narrative tends to center around the villain. We glorify the perpetrator, sensationalize the crime, and sometimes forget the actual people affected by it, like the victims and their families. I think that's something a lot of us are guilty of, myself included. As I've gotten older, though, I've become more aware of how important it is to shift that focus. Instead of feeding into the shock value, I try to use my platform to give people what feels like a proper eulogy, a chance to be remembered as more than just a footnote in someone else's horror story. There's so much humanity in these stories, and if I can bring even a little of that to light while still honoring the "spooky", the historical, or the mysterious, then I feel like I'm doing something meaningful. It's about empathy, a moment to be seen with dignity, but also a chance for their name to be passed on and their legacy to live, even in some small way.

I know you attended many conventions throughout the year. Who has been the most memorable person you have met?
I live for conventions. Where else can you meet your childhood heroes, buy weird horror art, and justify blowing your paycheck without guilt? Tim Curry was hands down the most memorable handshake of my life. I also had a full-blown fangirl moment meeting Tom Atkins, because yes, I unapologetically love Halloween III. (Judge me if you must.) Picking just one favorite is tough, but I can tell you who I'll be emotionally haunted by forever: Paul Reubens. Pee-wee Herman was everything to me growing up, and not getting to meet him before he passed is devastating. I'll be mourning that missed meet-and-greet for the rest of my life—probably while cradling my absurd Pee Wee Playhouse figures that I still indeed have.

If you could have anybody living or dead as a guest on your podcast, who would it be and why?
Oh, this is such a hard one! If I could choose anyone living, I'd love the opportunity to sit down with Lady Gaga. I feel like we'd talk for hours about art, identity, and weirdness in all its glory. She definitely helped give me the confidence to let my freak flag fly. As for someone no longer with us, I'd choose Sharon Tate. So much of her story has been overshadowed by the horror of the Manson murders, but I don't think people really sit with the reality that she died trying to save her unborn child. She had so much ahead of her, both in her career and her personal life and it breaks my heart that her legacy is so often reduced to tragedy. She never got to play what might've been her greatest role: a mother.

What new and exciting things are you working on?
Lately, I've been taking longer between episodes, and honestly, that's intentional. I've always believed in quality over quantity. And beyond the podcast, I'm a wife, a daughter, a friend... those parts of my identity come first. I've had a previous online career that taught me how easy it is to burn out when you're too wrapped up in the social media hamster wheel. So now, I make time to touch grass; literally and figuratively. Real life comes before WiFi. That shift has given me the space to dig deeper into the stories I tell. Right now, I'm working on a detailed episode about Albert Fish with a close friend of mine, which hits especially close to home since he has ties to Westchester County. And in between those heavier stories, I'll be releasing fun episodes with guest co-hosts which is just in time for speculation season around Halloween Horror Nights. So while the schedule may be slower, the content is only getting richer (and weirder).

Where can our reader's find you?
You can catch 'The Spooky Roundtable' wherever you stream your favorite podcasts. And if you want to see what spooky nonsense I'm up to in between episodes, follow me on:
Instagram: @MyGhoulishAdventures
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Ghouls has a really cool VHS collection and sells tapes and DVDs online on her whatnot account.



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ART ALL AROUND

by Ethan Portes Chaikin

We're all artists - from the newbie to the top dawg. We are vital - truthful to ourselves and integral to the scene. We play the dive bars, capture the memories, and we illustrate the ideas. What is the scene without artists? The answer is obvious but never inevitable. We fight for the causes of our community - we quell injustices towards the indigent. The integrity of our nature is built upon a foundation of compassion. Some of us proudly work pro bono - despite deserving compensation - because money may pay for experiences, but it doesn't define them. We are the crowd, the band, the venue and the door person. All that we do - we do for our friends; our family. Nothing feels more invigorating to us - to the core of our souls. This life is a testament to the fabric of our being, sewn tightly and meticulously into a scene that (usually) views us as a gift, not a given. We drive seconds, we drive minutes, and we drive hours for those who appreciate us, and even those who don't. Our inner mechanics are wired to create - our engines fueled to build. We don't demand respect - but if we did, we'd sure as hell be warranted. If there is one definite - one sanctimonious certainty in all of this - it is that art is not inherently subjective. It is our security, our sanity, and our safety. We are the scene, and the scene is us - forever and always.



WANTED

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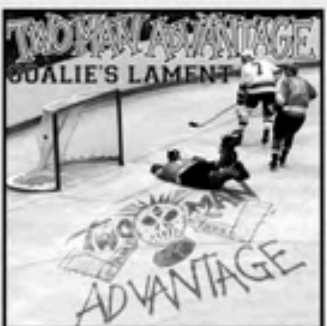


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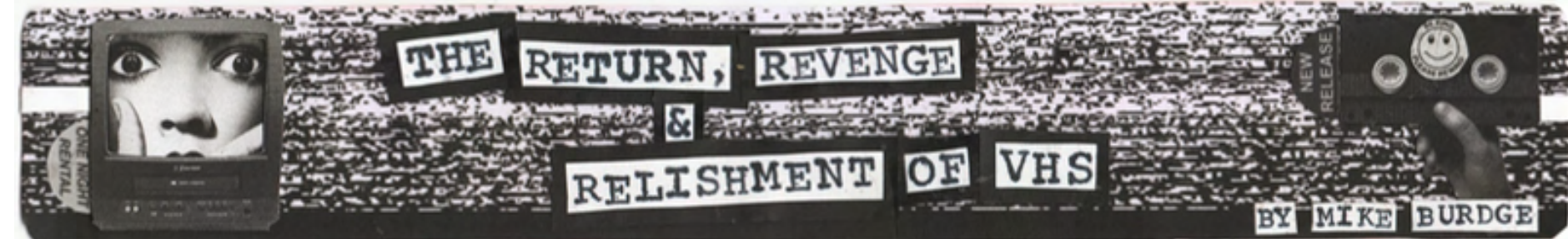


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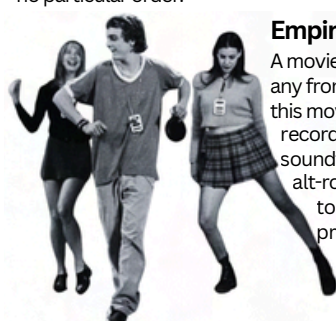
Coming this winter/spring: General Grievance Live 12" Co-Released with Outsider Magazine, M.A.C.E. / Trash Diva Live Split 12", Franky and the Slight Incline Live 12", Double Bubble Live & Dead 12", Billy Batts and the Made Men Live 12" and more!



JUST SOME OF THE BEST MOVIE SOUNDTRACKS EVER

Ah, the movies – a never ending supply of stories, ideas, artistry, and the occasional beheading (depending on the genre). Films weave together sight and sound to create some of our favorite tales of adventure and romance. One of the best parts of watching a movie is enjoying its score, the music that lifts moments higher than any actor or director could hope to achieve. The swelling of drums, the feverish synth, the ballad of flutes and woodwinds, those are all just fine, but sometimes what a movie really needs is a needledrop of an appropriate (or sometimes inappropriate) song that really "ties the room together," so to speak. There have been loads of awesome (and not so awesome) movies with even more awesome soundtracks, the CDs you would keep in your car visor sleeve, ready to pop into that finicky sound system. Here are some of my favorite movie soundtracks, in no particular order.

BY MIKE BURDGE



Empire Records

A movie that embraces the antics that happen behind the scenes of any front facing business. It's a wonder to behold the young faces in this movie that have become staples of some of my favorite films. A record store is the perfect location for a movie that has a great soundtrack, and this won't be the last on this list. A collection of alt-rock/pop-punk gems from the 90s, there's practically no end to the alt-rock/pop-punk gems from the 90s, there's practically no end to the nostalgia this album can produce.

Notable Tracks: "Liar" by The Cranberries, "Here It Comes Again" by PLEASE, "Ready, Steady, Go" by The Meices

Goodfellas

More like "Goodmovie," amirite? Martin Scorsese's 1990 masterpiece remains to this day one of the fabled director's greatest achievements, and it's not just Robert De Niro smoking a cigarette in slow motion that makes it so memorable. The album is a ridiculously honed collection of jams from the 50s through the 80s, all chosen not just because they serve the functions in scenes, but also because they are incredibly cool songs.

Notable Tracks: "Can't We Be Sweethearts" by The Cletones, "What is Life" by George Harrison, "Gimme Shelter" by The Rolling Stones



Last Action Hero

One of the best and earliest meta-Hollywood movies, Last Action Hero was always a banger in my childhood, and it's been amazing to see it slowly start to get the credit it deserves for slapping so hard. An onslaught of hard, rock and thrash metal, with a twist of hip-hop make this album a bonafide classic that definitely solidified some younger tastes.

Notable Tracks: "Big Gun" by AC/DC, "Angry Again" by Megadeth, "Cock the Hammer" by Cypress Hill

Crooklyn

A blast back to the 70s through the vision of a hyper-specific experience that is also as universal as breathing. One of the earliest movies that showed us it is Alfre Woodard and Delroy Lindo's world, and we're just living in it. A high-spirited and energetic mix of classic soul and R&B is grounded by a few tracks by emerging hip hop artists, creating a subtle blend that makes the film seem timeless.

Notable Tracks: "Everyday People" by Sly & The Family Stone, "Mr. Big Stuff" by Jean Knight, "Pass the Peas" by The J.B.'s



The Big Chill

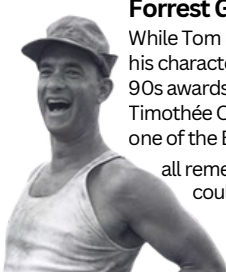
A classic of 80s vibes, The Big Chill is also a significant turning point in these types of "talkie movies," an early example of the type of popular cinema that would eventually become "mumblecore." One of the Top Dogs of movie soundtracks, this was an album practically everyone had, and also always sees at thrift shops. The irony of a bunch of rich, white people getting housed and dancing to Motown for 105 minutes I don't think is lost on anyone, but damn it all if it doesn't work.

Notable Tracks: "I Heard It Through the Grapevine" by Marvin Gaye, "I Second That Emotion" by Smokey Robinson & The Miracles, "A Whiter Shade of Pale" by Procol Harum

Forrest Gump

While Tom Hanks would likely make a few different choices for his character if the film were made today, FG remains an iconic 90s awards darling, and if ping pong is any proof of victory, Timothée Chalamet is going to have a great year. Considered one of the BEST movie compilation soundtracks of all time, we all remember this double CD set featuring all the songs you could ever hope to hear on your local oldies and classic rock radio stations.

Notable Tracks: "(I Don't Know Why) But I Do" by Clarence 'Frogman' Henry, "Go Your Own Way" by Fleetwood Mac, "Fortunate Son" by Creedence Clearwater Revival



Romeo + Juliet

This radically contemporary take on one of the most well-known stories of all time is a 90s paragon, overflowing with style, color and the other attributes director Baz Luhrmann has become known for. This soundtrack is a jumble of genres, mixing every type of modern and classic music available, including gospel, to create a mood for the film that is just as much a part of the experience as Leo and Claire.

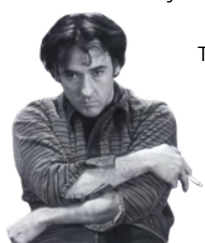
Notable Tracks: "I'm Kissing You" by Des'ree, "Young Hearts Run Free" by Kym Mazelle, "Talk Show Host" by Radiohead



High Fidelity

Told you there'd be more movies that take place in a record store. With High Fidelity, it's not so much about how music is a part of our lives but more about how the music that we listen to influences and affects the very people we become. Another Big Kahuna of movie soundtracks, this one just might be worthy of the title "The Ultimate Mixtape," with its electric taste and razor sharp curation.

Notable Tracks: "Oh! Sweet Nuthin'" by The Velvet Underground, "I Believe (When I Fall in Love it Will Be Forever)" by Stevie Wonder, "Most of the Time" by Bob Dylan



Saturday Night Fever

A movie that is not as much fun as you would think if you haven't seen it, but still one of the more engaging looks into the bleakness that was 70s NYC, and the chaos that is following your dreams. Another cornerstone of the best movie soundtracks ever, this bad boy has been gracing record shelves for decades, filled with some of the best singles the Bee Gees offered plus a few outstanding gems interwoven throughout.

Notable Tracks: "Stayin' Alive" by Bee Gees, "You Should Be Dancing" by Bee Gees, "If I Can't Have You" by Yvonne Elliman



The Faculty

The movie that made us all believe in the power of Josh Hartnett! This soundtrack has an eclectic mix of bad and good music, but it never ceases to get the blood flowing. Come for the classic covers, stay for the pop-punk-rock.

Notable Tracks: "The Kids Aren't Alright" by The Offspring, "Maybe Someday" by Flick, "Stay Young" by Oasis



Can't Hardly Wait

A culmination of the 80s brat pack style of teen comedies, mixed the angst of Gen X, led to what might be THE best party movie ever made, and it's hard to imagine topping it. The flick has an absolute time machine of an album, sending the listener to a moment in the 90s where it seemed like everything was going to be okay, even though we all knew it wouldn't be.

Notable Tracks: "Walkin' on the Sun" by Smash Mouth, "Dammit" by blink-182, "Mandy" by Barry Manilow

Baby Driver

This movie is an adrenaline shot to the eardrums, filled with wild stunts, clever dialogue and about three cancelled af actors. The soundtrack is a synchronization of sounds and visuals, where the needledrops we hear are not only there for entertainment value, but also diegetically necessary to what we and characters are experiencing.

Notable Tracks: "Bellbottoms" by The Jon Spencer Blues Explosion, "Never, Never Gonna Give You Up" by Barry White, "Nowhere to Run" by Martha Reeves & The Vandellas



Tank Girl

Radical gal fights against fascist regime in a post-apocalypse environment? Sounds relatable. This album features some of the gnarliest pulls on this list, but also with a few cutie patootie tunes.

Notable Tracks: "Roads" by Portishead, "Army of Me" by Bjork, "Shove" by L7



HONORABLE MENTIONS (even though there are so many more):

24 Hour Party People, Almost Famous, American Graffiti, Batman Forever, The Big Lebowski, Dirty Dancing, Boogie Nights, The Craft, Dazed and Confused, Idle Hands, Great Expectations, Grosse Pointe Blank, Nick and Norah's Infinite Playlist, O Brother, Where Art Thou?, Office Space, Pretty in Pink, Pulp Fiction, Purple Rain, The Royal Tennenbaums, Rushmore, Sleepless in Seattle

THE FINAL SKATE FOR TWO MAN



WORDS AND PHOTOS BY MATTHEW SHEAHAN

Several years ago, my band, Blackout Shoppers, was setting up for our turn to play on the stage at a punk rock show. We were playing with one of my favorite bands of all time, Two Man Advantage. Two Man's "Captain," Jeff Kaplan, noted striking similarities between our two musical groups.

"We have an intro song," he noted with a smile, "and you guys have an intro song."

"We have a guy with a mask on stage," he continued, "and you guys have a guy in a mask on stage."

"Captain," I replied, "we only steal from the best."

No doubt, I count myself among many whose life would not be the same today had I not been a fan of Two Man Advantage. The Long Island-based hardcore punk band was put together in 1997 for the purpose of playing one single show at a friend's party. This past October, they hung up their skates after 28 years.

I had never heard of them before going to The Knitting Factory in the summer of 2003 for a Go Kart Records show to see two bands fronted by former members of the Lunachicks (Bantam and Team Squid). I had no idea who else would be playing.

When a hockey-themed band started setting up I really wasn't sure I would like them. I was afraid they might be a beat-down hardcore band that took itself too seriously, which the sports jerseys seemed to portend. But the music started and they had a guy in a mask! An excellent artistic flourish. The music was not beat-down drudgery but fast-paced, hard-driving old-school hardcore punk – the finest. When the lead singer came to the stage waving a hockey stick with 'DRUNK BASTARD' emblazoned on the back of his jersey, I could tell this band had a sense of humor. The music never let up; they played a set full of fast, aggressive songs that were catchy tunes and were mostly about hockey. I didn't follow hockey, but so what? The music was so much fun and the band attacked each song with a volume and intensity that I couldn't help but jump in the pit.

And at the time I was looking to start or join a band, and over the next year Blackout Shoppers came together and started playing regularly. Stealing ideas from Two Man Advantage and Philadelphia's Loafass, I started wearing a mask on stage and we developed an intro song so our singer could make a separate entrance.



Throughout their nearly three decades, the band has played with all manner of hardcore punk's elite. and toured the U.S. extensively. Not too long after Blackout Shoppers formed, we had the opportunity to share the stage with 2MA, and every time we did it was a great time. Getting to know the members of the band over the years increased one's appreciation for the group. Every conversation with guitar player the Captain teaches me something interesting, be it mathematical theory or records – he's forgotten more about music than I may ever know. Lead singer Anthony "Spag" Spagnolo and drummer Aaron "Coach" Pagdon were DJs at my wedding – Spag's apartment has the largest record collection I have ever seen outside of a record store or radio station. Not long after DJing my wedding, Coach and his wife were married on Easter Island. Guitar player Robert "Sk8" Locasio works in film and television production. Bass player Jeff "Slapshot" Marsala had been traveling to New York from Pittsburgh to play shows, and produced a great series of videos of Two Man members and friends sharing stories from the band's past. Backing singer Myk Rudnick works in merchandising for the music industry, from thrash metal to rap—I was happy to learn he is friends with M.C. Search from 3rd Bass.

Blackout Shoppers was also fortunate to put out a split 7-inch record with 2MA, and we booked

a weekend tour together to promote the new record. While it was perhaps not as eventful as some of Two Man's other adventures on the road, our brief tour included staying in a dilapidated house in February with no heat; witnessing a car fire that blazed with bonfire-sized flames on a busy highway; playing in a warehouse DIY space so densely crowded with sweaty people moshing that it had its own visibly sticky atmosphere; spending the night in Boston at the home of a woman who was a former pro-wrestler, made us the best chicken nachos ever, and had converted an entire room of her apartment into a ball pit; and playing a final show in the midst of a blizzard that threatened to shut down New York City. What little money the bands made went to pay for gas and beer, and it was an absolute blast.

When Blackout Shoppers celebrated its 20th anniversary last year, Two Man Advantage was on the bill. They delivered a great set that helped keep the momentum going.

Earlier this year, notices appeared on social media promoting Two Man Advantage's 'Final Skate.'

I asked if there might at some point be a Two Man Advantage reunion; after all, I had been present for several "final tours" of bands such as Motley Crue and Slayer. "This will be it," Captain replied.

Tickets went on sale for the band's final show at Amityville Music Hall in Amityville, Long Island, and I quickly snatched up a pair of tickets online. I am glad I bought them early—the show sold out.



On the night of the show, I got to the venue early and joined a line that stretched down the block. Once the doors opened, I got on the merchandise line almost immediately; by the time I reached Two Man's merch table, most of their t-shirts were gone. They sold out of nearly all their merchandise before a single note of music was played.

The first band on was Burrito Bowel, a young grindcore band that includes Vlad Rudnick, son of Two Man backing singer Myk Rudnick, on bass. I remember when Vlad was 10 years old and standing by the side of the stage at Two Man shows, with a few of us shielding him from flying bodies emanating from the mosh pit. Now he sometimes plays bass in the mosh pit while wearing a hockey jersey. Vlad works as a sound engineer and mixed Two Man Advantage's final record. Next were The Stress, an old-school style Oi band, who delivered a great set of tight songs with excellent, envy-inducing bass lines. Deathcycle took the stage next, delivering great, metal-infused hardcore. Deathcycle's singer, Ron Grimaldi, spends almost as much time off stage as on it, and their sets become a 'Where's Waldo?'-like exercise in seeing where Ron will pop up next; they deliver in-your-face hardcore like no one else. No Redeeming Social Value is the gold standard of how to do hardcore punk without taking yourself too seriously (though they may give that designation to The Six and Violence)—songs about beer, Guidos, chicken, and pussy overlaid with showers of malt liquor and costumed mayhem. Perfect for the occasion.

People got into position for Two Man Advantage, and I had a nice spot at stage left. It was both a thrilling and solemn moment. This was going to be a great Two Man Advantage show where the band and audience was going to give their all, and it was also the last time the band would perform. Anticipation built as things came into place.

The sold-out crowd roared when Two Man Advantage took the stage. As is tradition, Coach took the microphone to give an introduction before the music started. He thanked the audience and he noted that it was hard to say goodbye to something you love, and that decades of music had changed all of their lives for the better. "This family is a band," he told the crowd.

Two Man started their traditional intro song "2MA Intro," and the crowd quickly turned into a churning mass of moshing. It rained beer and bodies, which intensified with each song, and I struggled and then gave up trying to get good, up-close photos. This was musical chaos to be savored in the moment, and it felt very fitting that the final Two Man Advantage performance was a donnybrook that eventually chased me away from the front of the stage. The music was relentless and people were yelling themselves hoarse singing along.

The band played crowd favorites, including "Don't Label Us;" "Hot Rod GTO," about the Pontiac GTO and Spag's experiences with them; "Zamboni Driving Maniac," which earned the band a threatening legal letter from the Zamboni company (Zambonis are the machines that smooth out the ice on an ice rink); and "Captain Morgan," about the rum bearing the name of the pirate—the band had two very large bottles of Captain Morgan rum passed around to the crowd to share. Two Man brought up former members and special guests throughout the show. The venue at the end of their set felt like a battle had been won; then they came back for an encore and played more songs.

Two Man Advantage made music with sincerity and love, and shared it with the world in the same way. That is why their final show sold out, why their merchandise was snatched up in minutes. That's why people planned road trips to follow their tours, and why people traveled thousands of miles to be there for the farewell.

Thank you, Two Man!

SLEEP OUTSIDE SERIES

AN EARLY 90'S NYC SKA DRAMEDY BY LISA ISAACSON AND VIC RUGGIERO

PHOTOS BY DAVE "FACE" BOCCIO

INTERVIEW BY LINDSAY GARA



Inspired by true events, *Sleep Outside* tells the story of a young Vic Ruggiero. With eviction looming and dealing with his dysfunctional family, Vic scrapes together the funds for the Slacker's first album and seizes a once in a lifetime opportunity to tour with the band Rancid. Lisa Isaacson has written 2 features and 3 short films, 1 of which, *Cool Headed Girl*, she directed and produced and is currently making the rounds on the festival circuit. She also serves as the Special Assistant to the President/CEO of Breaking Ground, NY's largest provider of permanent supportive housing. Vic is a NYC based musician, songwriter and producer.

Although he is most known as the front man for The Slackers, Vic has played in various reggae, blues, ska, punk and rocksteady bands since the early 90's. When he isn't on tour with The Slackers you can find him playing with The Mooks and also The Witch And The Burro.

How did the idea come about? What made you say, I need to do a biopic about Vic's life?

Lisa: I was on my way to the Austin Film Festival in 2023. I was sitting there at the gate waiting to board, I saw Dave. I was like, that looks like Dave from the Slackers, but no way. I didn't know how it happened, but I didn't even know they were playing. Then later while boarding, I looked behind me, at the very last person who barely made it on, and Vic is standing there.

Vic: You know, always the last in line. That's always me.

Lisa: I'm like screaming. I scream in his face, oh my God. And I said, you're not playing this weekend? And he's like, yeah, three shows, and I have a solo show. I was like, what are you saying? Because it's my favorite weekend and now I have the Slackers every night. Long story short, we were texting about the festival and everything, and then I went to the show. It was the first time I saw him solo. I was in that screenwriter mind frame, and I just was like, this should be a show! So he has always had die-hard fans, and everyone's just really loving it. I mean, you've seen his shows like, he tells stories and everything. I was talking to other screenwriters, and I was like, what do you think? Should I say something? I literally was thinking, he's going to think I'm some kind of psycho, and then I'm going to be uncomfortable at his shows.

Vic: (Laughing) Little did you know me. Come up with a kooky idea, I'm like, okay, tell me about it.

Lisa: I was absolutely terrified to text him. I was drunk. It was the end of the night after the Slackers show. It was like one in the morning and I'm like, hey, would you consider writing a show together about your life? And he just immediately writes sure. This is October, I got home and I sent him a proposal about what it would be about and everything.

Vic: Like, my email, though—is it by email. Yeah, that was the problem. I never read my emails.

Lisa: I heard nothing. So three months later, I'm like, okay, he was just being nice. At least I can still see The Slackers, but then, when he finished the tour for the year, he texted. He's like, hey, I'm home now Can you send me that thing again that you sent? So I did and then he started eating that up.

Vic: Yeah, I think I was talking to some friends about it. I said, you know, somebody gave me a funny idea. They said I should write a script off my songs. There was a particular reason why that show was so theatrical in Texas. It was because it was little. I was doing this solo show in the afternoon. It felt like that kind of a place. People are sitting there; it wasn't like a bar scene. They're waiting for me to say something. I was okay, then I start telling a story about this, or a story about that. On a good day, they all tie together because obviously, you know, it's my—I know the stories. It's my life.

Lisa: And originally, the idea was that it would be episodic rather than like a serialized drama. Each episode would be freestanding, based on a song. And the longer we talked about it, like, more true stories came out. I mean, it's still like—if somebody says they want to make it, it's not done.

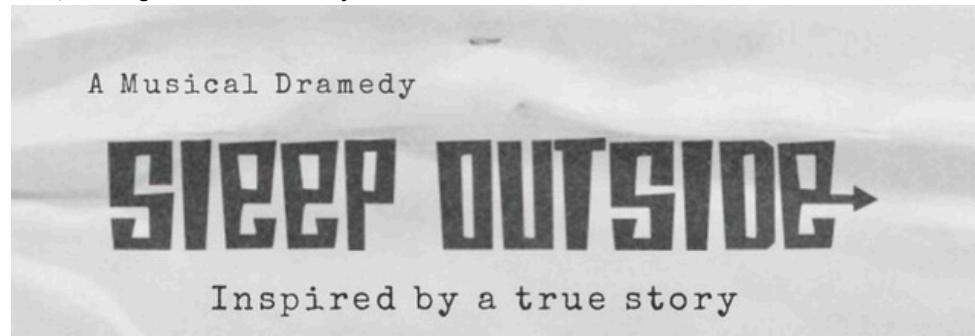
So why did you guys choose the dramedy route instead of a straight biopic? Vic, how much of it is true in real life?

Vic: Well, it's true in the essence. Lisa is the one that's the genius about writing a script. I couldn't do this. I couldn't write a script.

So, the early '90s, right? There was a ska and punk revival. Vic, what was it like for you trying to break into the scene, especially in NY?

Vic: Well, it wasn't really breaking in. There was already a lull. There had been a kind of a ska thing. It wasn't, it was really an offshoot of two-tone, which had happened in England. And because New York is a kind of, you know, a satellite to all music. You know, those places, like New York, Berlin, London. You know? And it's like you're going to get bounced back and forth between these places. We were attached to the two-tone scene and had come up with our own version in NY that was a bit later.

It was the mid '80s. And then it died down, and there was a bunch of kids that were still interested in it. And it overlapped with the punk scene and everything. I found out about it just at a moment when it was kind of having, like, a little bit of a restart. There was a couple of bands that were like, "Hey, let's do this." "Oh, let's try this." And I saw the empty space and I thought, "Oh, finally, there's something I can offer." You know, at the ripe age of 17 or 18 or something. You know? I was like, well, I can fit in here. I was playing blues at that point, trying to figure out jazz. You know, reggae was just an offshoot of punk for me. It was a more peaceful place that I could go and have a good time. Hardcore had become too violent at that time. Hip-hop was super violent. And I was like, yeah it was great. I love the bands and I love the shows. But there was a certain point I was coming home and I was like, man, I got a busted eye. I got a bump on my head. You know? Like, my knee hurts. You know what I mean? And I was like, what am I going to these shows for? And then every once in a while it would be like, hey that wasn't even an accident. I think that guy kicked me on purpose. You know? Like, I'm not that cool, so people would be like "Get that guy." "Go, yeah you go, you know, do a stage dive and make sure you kick him in the face."



I was like, all right, look so maybe you should just go see reggae, because I'm starting to like this music a lot. And it's also got a very rebellious attitude. You know, punk and reggae were tied together in England. It didn't happen as much in the U.S., but it certainly happened in Germany—that punk and reggae are tied together. And ska comes in there. I started playing with a couple of bands. And through the bands I was playing with, I found a couple guys and I said, hey, you want to go out and play gigs? Because I see that there's an opportunity. I just want to play in bars. I want to be out there playing. And I got a couple guys—two or three different dudes—that were willing to slug it out. And, you know—and as I said, we kind of sucked. So, you know. So that was the start of The Slackers. We went out—we picked our favorite—me and Marcus, the bass player that's still in The Slackers. We picked our favorite tunes to cover. And there was everything from Ramones songs to The Kinks, to doo-wop, to the little bit of ska that we had

learned. And we found that we were like, oh hey—guess what? "My Boy Lollipop" was actually a ska song. It was recorded by Jamaicans. And it was like, wow—that's cool. We didn't know that. And we played the Yardbirds. We played all these things that we liked and tried to figure out our sound. And within that bunch of tunes and style—and people—the next thing, you know, we were playing in front of people.

I know the *Sleep Outside* series takes place in NYC in the 90's. As both of you lived in the city during this time, how did that experience shape your life?

Lisa: I wasn't always into live music. My roommate Deirdre took me to CBGB's once and I remember it, like I can see it, but I'm sure I was like, oh my God, why am I here? You know, what is this, this is filthy. I appreciate it now, but at the time, I'm sure I'm just like, why did she bring me here? But she took me to Jeff Buckley and it was like the closest thing to a religious experience. And that's pretty 90's iconic.

Vic: I had already been to a lot of punk shows. I'd never seen Skinheads that weren't hardcore skins. So my experience with skins had always been, you know, they're kind of like the jocks of the punk scene. They were the kids I kind of wanted to get away from when I went to punk shows. But they were still cool enough. You know, a little like, just keep your distance, you know? When I met the skinheads from the ska scene and I saw them, and they were in collared shirts, braces, trench coats and a hat like I was wearing, and I thought...What the hell is this? And I talked to a couple of them and I was like, these guys are kind of nerdy. I was a punk, a very obvious punk. I think I had a mohawk. at the time. The music was perfect. It was bluesy. It was like Secret Agent vibes. I don't know how to explain that. It seemed like

somehow between like James Bond and the Blues Brothers but it was still like a mosh pit at one point. There were girls at the show, which I could not fucking believe. I was like, oh my God. Girls? Like, that aren't you know, gonna kick my ass. They dressed like, cool and, you know, cute. I was like, this is great.

How has the script been received so far?

Lisa: When I first wrote a draft and wanted to get people's ideas about it, I did this anonymous exchange thing. It was a website for a screenwriters. This guy must have known The Slackers or something and he tore it apart. He's like, you are not the person to be writing this. This is trash. He was like you should actually talk to Vic because he would never approve of this. So that was pretty funny, but aside from that, everyone loves it. You know, people always say that it takes them back to the 90s, they could totally, you know, remember the time. They could hear the conversations and the dialogue always gets really good to feedback.

The Sleep Outside script has won Best Teleplay at the Bowery Film Festival, Best Series Pilot Script at the Oniros Film Awards, Official Selection at the Hollywood Best Indie Film Awards along with numerous other nominations. Follow their journey:

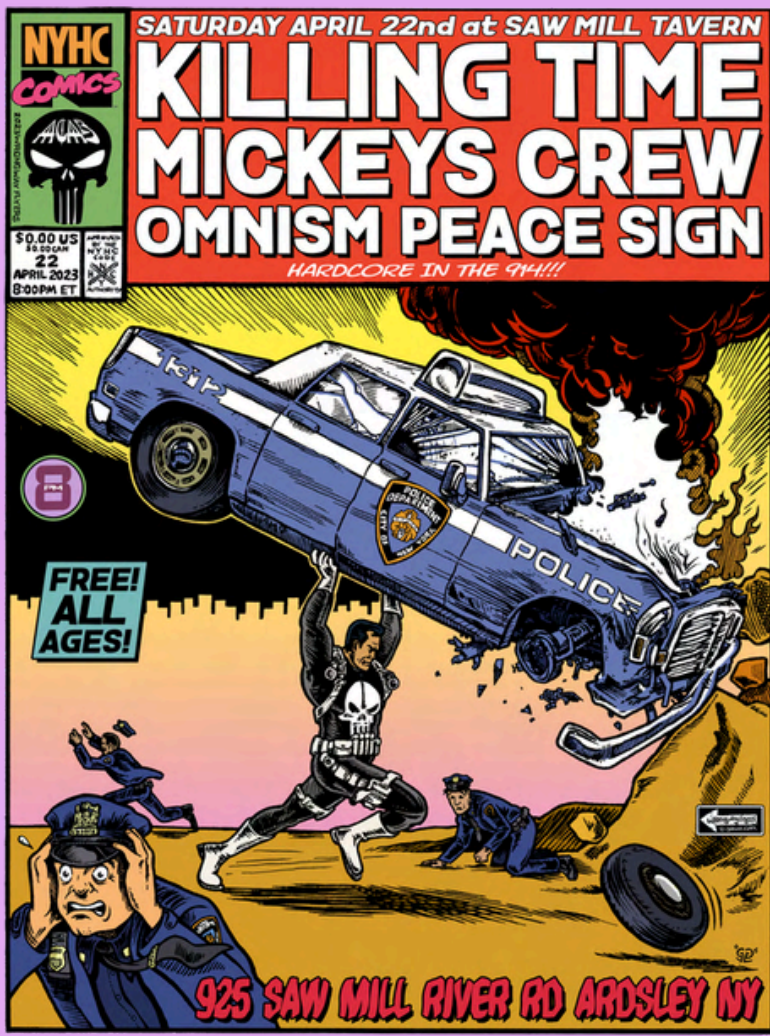
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VIC, LINDSAY AND LISA

GARY GILMORE

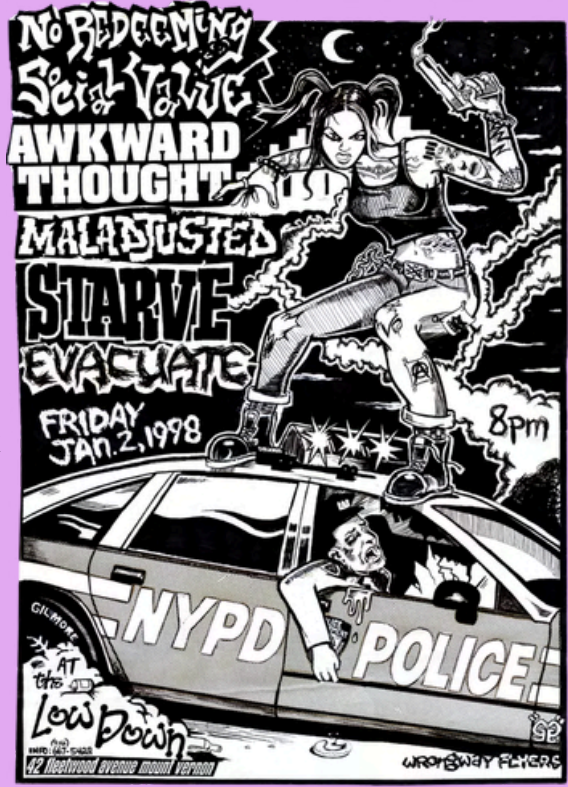
INTERVIEW BY JOHNNY NO-KEYS LAYOUT BY HOLLY BERCHIELLI



How did you get into drawing and making art? At what age did it start for you?
 My parents were artists without realizing it. I learned through them and had a private teacher before the age of 10.

What influences your art? What inspires you?
 The 1960's psychedelic poster scene is initially what inspired me to combine illustration, political cartoon and pop art into my punk flyers.

How did you get into making flyers for Awkward Thought and some of these other now legendary New York Hardcore/Punk bands and shows?
 It was a natural transition for me because my friends were in Hardcore punk bands. I would rather support my friends than do work for mainstream music events. Plus I prefer the freedom to draw anything I want over direction and demands.



SELECTIONS FROM GARY'S FIRST ART SHOW IN 1998





Your art and flyers have made it into feature films, such as Green Room. How did this come to pass? What is the story behind it?

Once again, I owe it to my friends who took it upon themselves to suggest or submit my art as props for films that contained punk or hardcore themes. It wasn't me.

I've seen Mighty Mouse and Fat Albert as some characters in your posters. What cartoons were/are your favorites?

I do enjoy most of the shows produced by Terrytoons, Filmation and Hanna-Barbera. I am also a fan of Aaahh!!! Real Monsters, Looney Tunes and more recently the 1968 show Humanoid Monster Bem.

What are your thoughts on AI "art"?

As the horse on Ren & Stimpy would say "No sir, I don't like it".

What non-music related projects have you been working on recently?

I draw for communities that actively fight against colonization, oppression, genocide and fascism.

What are your most and least favorite pieces you've made over the years? What band would you like to draw a flyer for that you haven't yet?

I enjoy drawing my own characters but at the same time, I do get a kick out of parodies and references. I prefer the flyers and posters that have hidden messages and details. I dislike the unplanned rush jobs that look like a doodle.

@WRONGWAYFLYERS



BY JOHN MCGRATH



GOING POSTAL

I began working for the post office when I was 25 in 2015. You start in a temporary position, working either one day a week filling in for a full-time letter carrier, or every day of the week with no breaks depending on the office. After 6 years of working two jobs to sustain myself, I became a full-time letter carrier and have been for 4 years now. I thought I had been walking into a pretty stable career with a nice retirement, but now I'm not so sure.

USPS is entirely self-funded. We don't get a nickel from your taxes or the government. Every stamp and every package, every magazine or piece of junk mail, helps pay workers. A lot of offices are currently understaffed and overworked, we are driving vehicles over thirty years old with very little safety features. There has been talks of privatizing the post office for years now, and under the current administration that is a real concern. While prices of shipping has increased, the USPS is still less expensive than other shipping companies and deliver to rural parts of the country every day that private companies won't go to because its not profitable. While the USPS is always referred to as "a business" that "loses billions every year," it is actually a constitutional service, not designed to turn a profit but to guarantee delivery to everyone.

What I can say, at the end of the day, is that we need to support USPS. Buy those cool stamps you like and send your friends letters, packages, copies of this magazine. The only way it will get better is if we have the support of the people who can help us thrive: each other. I would like the post office to remain the honorable, self-sustaining system that it was intended to be.

TROUBLED TIMES

by Johnny No-Keys

Punk and Hardcore have always been unity music. I would say, 95% of bands are about that. If you've loved this music and still do, it's time to hold it to your heart and practice what the songs preach. It has been a tough year. It has been hard to watch this country go backwards. It has been difficult to watch the people become more and more divided as the days have gone by. It's sickening. If what's happening around you doesn't make you angry; you're either not paying attention or you're choosing to turn a blind eye. Neither one is acceptable, not at this point, not ever. They want you to be shaken. They want you to be scared. They want to be to afraid to stand up. What can you do? You can do what's in your power. The only language these "powers that be" care about and understand is money. Don't give the money you work so hard for to fund their injustice and their murder. Boycott companies like Home Depot, Lowe's, Enterprise Rent-a-car, Target, Amazon... all the corporations that have helped I.C.E. and their operations. Participate in the General Strikes and the National Strikes. It's critical that we all band together. The fact that unarmed and innocent American citizens are being murdered with NO consequences of any kind for the perpetrators - who are allowed to attempt to cover up these crimes, means that you are also at risk now. You are not safe. Everyone should be aware of this because the reality of it is, it can happen to you. I was uplifted to see that Bruce Springsteen, Billy Bragg, NOFX and plenty of others were quick to write songs about the tragic murders of Renee Good and Alex Pretti along with the injustices we are witness to each and every day now. AND there have been other murders, but these two were caught on video and luckily circulated so the people can see the truth. If you're angry about the madness that has occurred in Minneapolis and throughout this entire country, you're not alone. It's important now to stick together. To put petty differences aside so that freedom and justice can be restored. Write your songs, make your art, use your voice to fight back and take care of each other. It's important now more than ever.

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BLACK SABBATH'S SECRET INGREDIENT (HINT: IT'S NOT OZZY)

WRITTEN BY MALCOLM TENT

Oceans of ink, forests of trees, and millions of megawatts have been devoted to the timeless argument: Ozzy or Dio? And for those of us who are real Black Sabbath obsessives, there is even more to it. How do we choose between Tony Martin, Ian Gillan, Ray Gillen, or any of the other Sabbath vocalists as our favorite? The common perception is that each of these singers defined the sound of the band while they fronted it. This is mainly because the Ozzy fronted albums sound distinctly different from the records made after he left, which tend to sound alike. They are mostly heavy, mostly slow, and mostly riff driven. They are also

prone to be peppered with power ballads. That formula stays consistent regardless of who the singer, bass player, or drummer on a given album was. This is remarkable considering that after the Osborne era, there are only a couple of Sabbath records that have the same personnel from one to the next. Listening to the first eight Black Sabbath albums reveals a huge range of sounds. Guitar, bass, drums, and vocals are all present, of course. But also brass, woodwinds, exotic percussion, strings, and vocal choirs. The production and arrangements get more sophisticated from record to record. Sometimes the music is funky. Sometimes it swings. Sometimes the music is heavy and thunderous. Sometimes it's light and jazzy. They covered a huge range of musical territory on those eight albums. Their ninth album, Heaven and Hell, was the first with Ronnie James Dio on vocals. It was also the last with Bill Ward on the drums. Like the first eight, it did not sound exactly like its predecessors. It showed an evolution in a new direction. But the new direction soon became the only direction. Every Black Sabbath release afterward sounded pretty much the same. No matter who the singer was, the formula established on Heaven and Hell never varied. The music was primarily riff driven, slow, drama ridden, and heavy; often to the point of plodding. The only instrument besides guitar, bass, and drums was synthesizer. So, with constant personnel changes that never seemed to affect that basic sound, who was the real architect of

Black Sabbath's music? Who was the one member of the group whose contributed the most to their sonic landscape? Who, like Ozzy, quit and rejoined the band a number of times (although never with the amount of publicity and drama?) Whose contribution was so critical that the band never sounded the same after he quit being a full-time permanent member? Yet who was completely overlooked? A single listen to any of Bill Ward's solo albums (particularly "Ward 1") will show who the most eclectically creative member of Black Sabbath was. Unlike Tony Iommi's solo albums (all of which slavishly follow whatever the musical trend of the moment was) or Geezer Butler's (which are almost uniformly slow and plodding), and Ozzy's (which are mostly designed to rake in maximum mainstream money), Bill Ward's offerings are unique and refreshingly different. Not only are Ward's records rich in sonic variety, they employ many production tricks which are audible on the Sabbath albums he participated in. It's worth noting that none of these production tricks are evident on the post- Ward albums. You won't hear vocal harmonizers, phasing, psychedelic sound effects, or mysterious codas on any of them. The late period Sabbath albums do certainly have their moments, as do the solo albums by the various members. But they were trapped by the cliché they had become, as were Iommi, Butler, and Osbourne. All lack the wonderful variety and texture of Bill Ward's records and the Sabbath albums from his era. Unfortunately, most of his catalog is out of print. Most of it can be heard on Youtube, however. Listening to the Bill Ward solo albums sheds a lot of light on his major (and almost completely overlooked) contribution to Black Sabbath's best years.

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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Guessed Wrong are yet another new band coming out of the ever-growing Long Island hardcore scene. Their only release came out in October of 2025 and they have only played a handful of shows at the time of this interview... but you can tell they going to be a force to be reckoned with. We caught up with one half of their Dijan brothers team in Devon in early December... Guessed Wrong consists of: Devon & Dylan Dijan on guitars, TJ Martinez on drums, Carlos Gutierrez on bass and Matt Strick on vox.

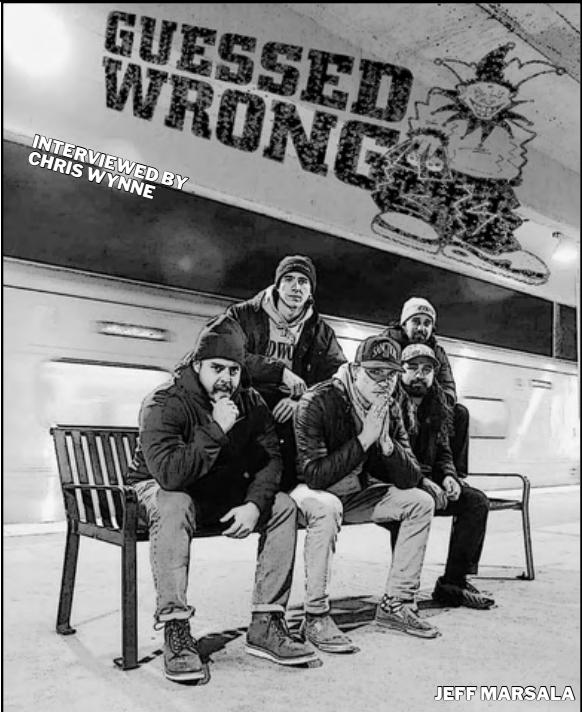
When did Guessed Wrong start out and when you were first putting things together what kinds of things were being discussed as far as what style band you wanted Guessed Wrong to be?
Devon: Guessed Wrong started in early 2024 when they started writing the 2025 demo. It took some time to put the demo together as TJ was recovering from a hand injury. Later on in the summer, I heard they were putting together a band so I asked if they needed some guitar players, to call me. So in August, we got to jamming and everything clicked really quick. At that time the demo had already been written, but my brother and I helped bring them to life since they finally had guitar players. I added a few things extra to how I play them live that aren't on the demo. As for style, we all knew we wanted to keep things melodic on the side of the 90's hardcore era and still have our heavy moments when we can, that's definitely my favorite style.

Who are the other members of Guessed Wrong and can you give us an interesting fact about each of them?
Devon: Dylan is kind of a jack of all trades when it comes to music. He started playing drums first when we were growing up, and then he jumped to bass because he wanted to get more into the melodic side of playing. Then once he got into hardcore the guitar work was always the most interesting thing to him so he bought his first guitar last year when we started this project! Safe to say he got really good at that quick. I've known TJ since high school and he's been turning me on to new bands forever. Carlos is a Spanish professor at City University of New York and has traveled to Spain a lot for different workshops they've had. Matt is one of the funniest people I know with some of the funniest stories you'd ever hear! Matt, TJ and Carlos are also huge history buffs. As for me, I'm the resident guitar gear nerd and guitar tech of the band. I've been working on guitars for the past 10 years and since getting into the scene I've been able to help out bands like Pain Of Truth, Family Dinner, Skycamefalling, Graef, NYC Shootout, Blame God, Evil Ways, Last Laugh, Fear Made Flesh, Bowel Erosion, Drown In Blood, and Firing Squad just to name a few.

What was your introduction like to heavier music and is hardcore like Guessed Wrong plays just a piece in a bigger puzzle in regards to what influences you?
Devon: Growing up my dad would always play his DVD's in the house, stuff like KISS, Led Zeppelin, and Stevie Ray Vaughn. But one day, he was playing the Slipknot 1999 self-titled documentary, Metallica and Pantera, I never forgot the feeling from hearing the intense music they played. But growing up in school I didn't have many friends that were into heavy music so I kept listening to all that stuff until high school when I discovered Djent bands like Periphery and Meshuggah, and that pretty much was what I was listening to for years until about 2017, when I first heard about Knocked Loose. That was pretty much my first exposure to hardcore. I went to see them play at Revolution and that's where I saw Harm's Way and Higher Power. Seeing Knocked Loose's set changed me forever since I've never saw a show get that insane before. I only really discovered more hardcore bands at the end of 2019 into 2020 and that's when I started listening to more bands in that genre. To where I am now with Guessed Wrong, I'm channeling my influences of Trapped Under Ice, Stout, Turnstile, Leeway, Crown Of Thornz, Breakdown, Indecision, Madball, Hangman and V.O.D.

I'm guessing members of this band are also playing in other current bands as well. If so can you tell us who those bands are?
Devon: My brother and I are in a metalcore band called Farsight and have some other projects starting up. Carlos is in a hardcore band, Firstline from Madrid. And Matt is in a melodic hardcore band called Pursuit.

You and your brother are related to Mike Dijan who for decades has been doing great things within the NYHC scene having been in bands like Breakdown, Crown Of Thornz, Outburst and many more. With this info comes an interesting backstory where you guys didn't even know each other till more recent times? Can you fill us in on these details?
Devon: It's a bit of an unfortunate story that I won't divulge too much since it's family stuff, but back in the 70's there was a splintering of the Dijan family to where Mike's family wasn't around my dad's side of the family for a while and my dad was only 13 when he didn't see Mike and the rest of his brothers for decades after. When my dad got older in the 90's he tried seeking them out a few times, but they were never able to get together. Years later my dad brought Mike to one of my bands shows in 2016 when I met him for the very first time. Being as humble as Mike was, he didn't speak much about what he was doing at the time and he wasn't back in Crown Of Thornz yet. And then in 2019 he brought us to the Paramount where he was playing bass and tour managing Cro Mags JM where we got to meet all those guys and they were telling us about the stuff that was going on in the 90's. Later on we ended up Googling him to find out more about him and to our shock he had done all these insane bands and his music went on to inspire generations worth of hardcore. That's when I looked up a 1995 documentary (by Velebit Productions) and saw the incredible scene that had been built by all these bands making music they could share with their community and be together with their friends. It was the first time I'd seen music that was meant to bring friends together under a common goal to get your emotions out and to uplift one another. This is going to sound corny, but discovering hardcore for me felt like the final piece to the puzzle of music as I've been into rock, blues, jazz fusion, djent, and thrash my whole life. And to find out my own cousin had a huge hand in progressing the genre forward on top of it only made me want to dive deeper into discovering new bands, go out to shows all the time and play hardcore with my friends. I know it sounds crazy being a Dijan and being late to hardcore, but I'm so thankful for hardcore because it really brought my family together. I even met his brother James for the first time at the Everybody Gets Hurt gig at Shaker's last year by coincidence! I was picking up merch from EGH. They had a flyer from a previous show and Crown Of Thornz was on it, and so I mentioned how Mike was our cousin. Then they said his brother was inside. In shock I ran in and there he was, the juggernaut himself! We spent the rest of the night catching up after lost time.



Who is in the band, what does everyone do and what other bands have you been in?
Patrick Bonanno: Vocals, Former Vocalist of Ape Metro.
Luke Morizet: Guitar, currently the vocalist for Pressed Luck, Former guitarist of ape metro .
Chris Welsh: Second Guitar, also plays bass in Siberian Kiss, former vocalist an guitarist of Temporary Death, former guitarist of World Coming Down.
Nick Tumale: Bass, currently the vocalist for The New York Nicks, currently the bassist for Quiet .
Nick Bahamondes: Drums. Also drums in: New York Nicks, Quiet, And more projects TBA, Former drummer of Wheelbite

When did Outcome form and how did the band come about?
Patrick: Outcome was formed in April 2025, shortly after Luke and I departed from our last band Ape Metro. After that came to an abrupt stop I still wanted to make riffs with my bud, but there wasn't much hope we would get anywhere with it. Within a couple weeks I had also gotten in contact with the Nicks, who reached out shortly after that situation went down. The only thing we needed then was a second guitarist, which we were able to find in Chris who had become a good friend in the early days of meeting, right before the last band split.

You just released your first EP "Aftermath" on January 2nd. Five songs of heavy hardcore. What was your writing and recording process like?
Patrick: Almost every song begins with an idea Luke or I bring to the table, and then once it's fleshed out we bring it to the rest of the band to add to, and it almost always transforms from that point. I would spend the next 4-5 months revising my lyrics until I was fully satisfied with them, only to of course leave some of those changes out when I finally got to tracking .

I think the key in what makes the songs so good is having gotten to play them live for a few months and seeing the reception for them. We've never been afraid to add or take away from a song even after we've debuted it live, and that always benefits it in the long run, and keeps things exciting .

What do you see as the strengths and weaknesses of the HVHC scene going into 2026?
Chris: Honestly the HVHC scene is really strong right now. It feels like 3 new bands come out of the HV with music every month with a new demo and all of it rips. The shows too have been pretty well attended on average and it's only getting better.

The only weaknesses that come to mind is maybe it would be cool to have more venues open to hardcore. We had some cool ones shut down the past few years and it's always a bummer to lose a spot .

What are your goals for this year and beyond as a band?
Chris: Our goal this year is to play as many dope shows in and out of state as we can and to get the EP in front of as many people we can. We got some pretty cool shows we're gonna announce that we're super stoked about so things are looking up.

Patrick: Something that's really important to me that we achieve in 2026 is to keep the new music coming. I've been performing in the HVHC scene for a few years now and this EP is the first project I've been involved in to get released , I definitely think we'll surprise people with our follow up plans.

@outcomehc(IG) outcomehc.bandcamp.com

At the time of us doing this interview Guessed Wrong's demo is about two months old and you have only played a handful of live shows. How has the overall reaction been to the band so far and when can we realistically expect the follow up to the demo?
Devon: We've played about 5 shows so far. The reactions seem to get better and better every time since people have had some time to listen to the demo. It's awesome to see my friends digging the music since it's pretty different from the hardcore that's been coming out of Long Island recently. We're cooking up some more songs now that we're really excited about, one of them we've been playing live to fill up more time in the set. It's one of my favorite songs to play. We hope to get something out hopefully by the Spring or Summer or next year.

@guessed_wronglihc(IG) Guessed Wrong (Spotify)



INTERVIEW BY LOU SMITH

The following conversation between Outsider Magazine and guitarist Dan Marchelewski of the ska punk band Half Dizzy took place during the afternoon of January 08, 2026. It should be noted that a Sony M-570V microcassette recorder was utilized to capture the interview, with the interviewer being relieved that scheduling finally allowed this conversation to take place, even if it was on the eve of the article deadline.

Dan, give me your hottest take on the current state of DIY rock'n'roll. I think there's not enough people in punk rock taking a risk with the sound, and they're all trying to mimic something that doesn't need to be done again.

When you reference sound, is it more the melodies and riffs, lyrics, or the production styles that bands emulate? I think lyrics are great no matter what. I think punk rock is unique in the ability where you can have lyrics about almost anything, and it works and it's great...the Fat Wreck Chords stuff that has come out in the past 10 years, I don't want to say is 'copy and paste' because it's not exactly that, but the production is, you can just tell, this from this record label...I think those two especially, production and just mimicking of bands that have done something already, I think that is happening too much.

What is one attribute that sets Half Dizzy apart from other bands in the scene and one attribute that you have in common with other bands in the scene? In what I was saying before about so many bands trying to mimic something. I think what sets us apart is that we have so many different influences that we are not trying to mimic one thing, we're trying to mimic 17 things at the same time...As much as we do have a uniqueness, there is definitely a similarity in our sound where there is fast parts, there is a hook and a chorus...there is a little bit of copy-paste, but it's thrown in there with a bunch of other things.

You worked with the infamous Pete Steinkopf through the recording and production process for your latest full-length release Yard Sale. Was there anything you learned while working with Pete that you will forever replicate moving ahead when in the studio? The plan was to go in, be as tight as possible, and get everything done as fast as possible because we were doing a lot of songs in a short amount of time...One thing for me that I took away from it was practice, practice, practice and do everything you're supposed to do in the time you're supposed to do in the time you're supposed to do it, and get it done. That's the professional thing to do and that's what we did...we practiced and kicked our own asses to do this, and we did it.

Punk and politics. The age-old debate still rages and I'd like to know your opinion on it. I think punk is one of the examples where music reflects the times, and I think it's important to talk about the things that matter to you. They say if you don't keep up with history it repeats itself, so it is important to have that in punk rock. I think politics absolutely belongs in punk rock. I don't know if it needs to be in every song, because also there is an escapism in music. So the ability to go to a show and forget about the hard shit you went through last week is an important thing...I don't usually go towards bands that are goofy and like gimmicky and stuff, but I know there are people that are, and I think they have an important place in that escapism realm. So I think it's a bit of both.

Give me a band or artist that you've shared a bill with that people should check out immediately. We have a friend in Connecticut, not a band he's a solo artist, his name is Jared Knapik...he is the nicest person, an incredible songwriter, and just a beautiful human. If I were to wish anyone I know that's small to become big, it's him.



Being a New Yorker, you're no stranger to snow. Give me your 3 favorite winter movies. Any genre, any era of film. I'm going to say "The Muppet Christmas Carol". Greatest Christmas movie ever made of all time. And Jim Carrey's live-action "[How the] Grinch [Stole Christmas]", we watch it every year like multiple times. And third, honorable mention as a Christmas movie, "Iron Man 3".

Based on what we know about The Muppets themselves, assign Muppet character equivalencies for each one of your band members. Any Muppet, so I'm going to go Sesame Street [characters] too. Oscar the Grouch is our guitarist Mitchell. Animal is probably Dizzy. I'm going to say Gonzo for Mason. I'll say Cookie Monster for Mina...My favorite Muppet is Rizzo the Rat, so I'm going to have to take him.

Give me a particularly low point for the band and a high point for the band during 2025. I think [the] high point would be releasing the record [Yard Sale] and everything...While we were putting all the songs together, there was a bit of like a back and forth...we were in such a 'we need to get this done by this time' that it was just stressful. But we stuck with it and pulled through and everything came out great. That was probably the lowest part, but at the same time we're creating art with our friends, so it's not really that low.

Follow Half Dizzy on Instagram for general updates on shows, purchase their music through their label Punkerton Records, then stream their tunes through BandCamp, Spotify, Apple Music, etc.

GRAVE HEIST

BY BECKY MCAULEY



New York's Grave Heist is back with their new EP Fate of the World, currently scheduled for a March 2026 release. Recorded with the legendary Don Fury, it features five tracks plus an old school band hotline clip at the end. Building on past work like Desperate Times and their recent single Stronghold, Grave Heist has once again taken their output to the next level. After solidifying their lineup in 2024, FOTW is their first full release with this group and a culmination of their progression as a band. Whether you're new to the Grave Heist orbit or have been in it for the long game, you're in for a treat. While GH was focused on writing and recording, they didn't play live in the final quarter of 2025, so the only way to hear this batch of new songs would have been in the hallway of Media Blitz Music Studios in

Thornwood, NY. The riffs so good that I once moshed down the hall while they were being perfected are finally presented in full form here. FOTW is both a timeless and timely release in that it simultaneously feels of the moment and that it could have sprung from multiple hardcore eras. Just as Bitter End - Climate of Fear (another iconic album with the earth on its cover) encapsulated the upheaval of the 2000s, FOTW delivers an astute synopsis of the present moment: "Justice is hard to find, rise up or fall in line."

With each release, Grave Heist retains the capacity to surprise and impress. I can't wait for you all to hear this and find your own moments like when I stared openmouthed at a section of "Pale Blue Dot". You'll get a head start as it's currently slated as the first single, but also worth hearing in the broader context of all five songs. It's an ideal representation of the album at large, where as track three, it's the apex of the release. After building up to "Pale Blue Dot" with "No Kings" and "Dealer's Choice", we head back down the mountain with "Switch" and the title track, which made me think of Leeway - "The Future (Ain't What It Used To Be)" with both its gradual fade out and social commentary.

I've listened to and thought about this record a lot in the first days of 2026, which I hope is your fate as well in the coming months. Fate of the World is a worthy addition to the hardcore canon of cycles and worlds as well as to our playlists and (hopefully soon) live sets. It's a world of love - or so I'm predicting once these songs are unleashed upon the planet. Grave Heist, the world is yours.

For more information visit graveheist.com

BOBBY EDGE

Dirt Handsome is Bobby's third solo release. "I wanted to return back to a more raw punk sound but keep the vibe of the last 2 releases I put out. Laid back, Tongue in cheek fun, but a little harder sounding. I was listening to a lot of the Hanson Brothers and The Vandals at the time and it was really hitting with me." The album title, 'Dirt Handsome', came from a drunken note Bobby left himself on his phone. "I had opened a new text document, and simply named it lyrics, and typed only "Dirt Handsome" in my drunken stupor. It would go hidden on my phone until one day inspiration struck and I ended up opening the document to see the words "Dirt Handsome". I hadn't remembered it at all, but that was it. I loved the way that sounded and based the entire concept of the record on it. Initially I wanted the cover to be a portrait of Josh Holloway of Lost fame, but I spotted a giant snapping turtle behind the bar 1 Fifty 1 and knew right there that that was my mascot for the record."

Follow Bobby on Instagram @bobbyedge

Booking: bobbyedgemusic@gmail.com



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INTERVIEW BY JOHNNY NO-KEYS & HOLLY BERGHIELLI

Who are the current members of the Punk Rock Polka Experience, who does what and where are you based out of?

The band consists of Bobby Edge who plays bass and sings backups, Greg who plays lead guitar, Sky who plays drums and sings back ups and Myself (Brian) who plays guitar and sings. We are based all over the Hudson Valley.

How long has the band been together and can you give us a brief Behind The Music?

We have been playing shows on and off since around 2005 but there has been a ton of lineup changes. I started the band as a means to just be obnoxious and confrontational. I felt that everything around 2005 was very cookie cutter and becoming cute. You had the whole Emo thing going on and I wanted us to kinda be the opposite of that. Fast forward to 2026 and we have toned down a bit. This is a new lineup from the original one. I think this lineup will stick together.

PRPE
NOT HARDCORE



Photo by [coolranchcam](#)

You've recently released an album "Instant Classic" on cassette. How many releases do you have and what formats are they on?

We have a few self recorded albums that are all on Bandcamp for download. Instant Classic is the first album we recorded in an actual studio. We went into Nada and got the whole thing done in 3 days which is super quick for recording an album. The original albums were all released on CD-R with handmade covers. Maybe we should re-release some of those.

You have quite the mid 90's/early 2000's pop-punk sound that never goes the way of the bubblegum. What bands or other elements influenced Punk Rock Polka Experience's sound?

A lot of my influence is rooted in 80s hardcore punk such as Minor Threat, Youth Of Today and Poison Idea as well as melodic skate and pop punk stuff like Osker, The Ergs and Lagwagon. Everyone in the band has been involved in the local hardcore and punk scene for decades at this point and I think it comes through in our sound.

What was the best show you guys have ever played?

Since we got back together? All of them have been fun. Each one seems to be better than the last. One show from back in the day I thought was fun was the show we played with the giant butt. We made a butt that had a hairy asshole, and on the other side of the asshole was a bowl of pudding with the song titles stuck in it. People came up and stuck their hands into the asshole and had to pull out songs from the bowl of chocolate pudding.

Are people often disappointed to discover that there isn't any actual polka in your music? Have you ever been sued for false advertising?

We were asked to play a Polka festival once. We showed up in lederhosen. We started mocking them and did a bunch of 7 Seconds and Sheer Terror covers until they cut the power. That fuck face Jimmy Sturr was there too. Fuck that guy!

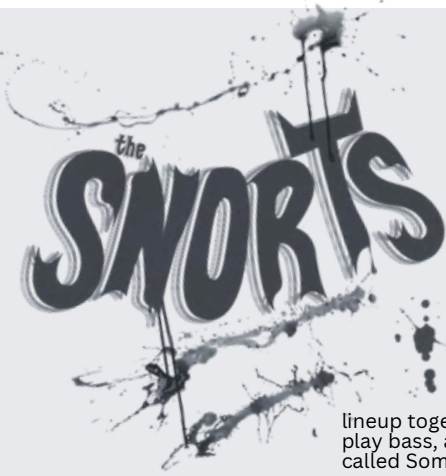
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Photo by Lunatic Pics
Reason & Ruckus 9/19/25



PRPE Circa 2005



INTERVIEW BY JOHNNY NO-KEYS & HOLLY BERGHIELLI

Photos by Dave "Face" Boccio

Give us a brief history of the band, how it got started and who's in the band now.

The band started as a 5-song EP that Aaron and his little brother put together in 2022. For a while, The Snorts were just the two of them. In fact, the first two EPs, LATE TO THE PARTY and DORK FACTOR, plus the single ON THE DAY THE NAZI DIED, are all the two of them playing all the instruments, recording, and mixing. They put out the record and then moved on to other music projects.

Then The Snorts started getting show offers around the Albany music scene. Aaron and Ryan realized they needed to get a live

lineup together. So they hired their littlest brother, Nathan, to play bass, and The Snorts played their first show with a band called Something Bitter out of NYC. As time went on, Nathan

was unable to commit full-time, so that's when we put a wanted ad out for a bass player. Ian de Chantal of Always Grounded responded, and he has been our full-time bass player since 2023.

That same year is when Billy McCarthy came on as our lead guitar player as well. The first time the lineup of Aaron on guitar/vocals, Ian on bass, Billy on lead guitar, and Ryan drumming can be heard on is the ONE IN SOLDIER single released in December of 2023. Recently, Ryan has since relinquished his live drumming duties to focus on building his recording business out in Syracuse (MooseOx Studio). He still produces every Snorts record and is a vital part of the band. Taking his place behind the kit is Nick Palazzeke out of the Albany area, and we are thrilled to have Nick; he's an awesome drummer and brings the energy we are looking for with our live shows.

How did you come up with the band name "The Snorts"?

We wanted something that felt like a team, something you could get behind, à la The Distillers, The Stooges, The Supremes, The Soft Boys, The Temptations, The Vaccines, The WeirDOS, etc.

Originally, we wanted to call the band "The Sniffs," but that was taken. So The Snorts seemed to make the most sense. It's definitely not drug-related. We get that all the time: "The Snorts?! Like cocaine?"



Your sound has a unique raw punk meets Weezer/Jawbreaker type element to it. What bands and influences are responsible for shaping your sound?

We're looking for guitar riffs, groove, and big sing-along choruses. So anything from Weezer to Thrive to Dirty Nil to Heart Attack Man to Comeback Kid to The Magnetic Fields, The Wonder Years, Every Time I Die, Snapcase, White Reaper, Rozwell Kid, Seaway, Bear vs Shark, The Distillers, Prince, Doris, Andrew WK, Chumbawamba, Titus Andronicus, Spark Lights The Friction and the list goes on.

We aren't really trying to sound like any one band in particular, but you can absolutely hear the aforementioned bands in the Snorts. When writing new music, we want it to be fun, with a big chorus and interesting middle

eight. However, we get there is how we get there. If it sounds like a hardcore tune, then right on. If it sounds like a radio tune, then right on.

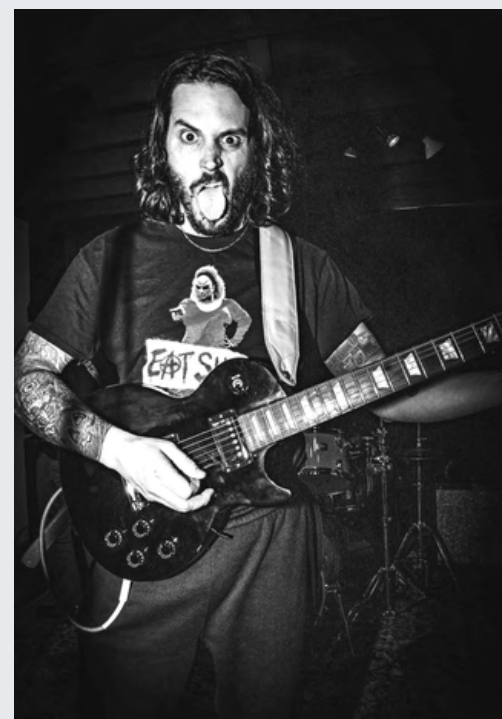
There seems to be an Austin Powers connection in your Spotify bio. What's the story?

Band bios are silly, and Spotify is silly. The idea that bands have to form a brand now and push "content" and play the algorithm game is just a distraction from what is at the heart of it all: music. So when companies like Spotify prompt you with "complete your profile and fill out your bio!!" For us, it's kind of like asking the class clown to make a presentation in front of the whole school. It's not going to go how you want it to go.

You appear to effortlessly forge a connection with your audience at shows almost instantaneously. What's the secret behind the energy you put out there? Believe in yourself and your art. People who paid money to see you perform want to see your conviction of your art. Whatever medium you are in, have confidence in what you are creating. The hardest part of this whole thing is to actually get out there and saying "yes, this is a song or a painting or a zine or a picture that I think is cool. Let me take you on a journey."

You've released a number of singles and EPs over the last three years. Any plans for a full-length release?

We have some songs in the hopper for sure. We'd love to get a 10 song release out there. We do have a new single being released on Feb 6 called FUCK IT UP that we are very excited about.



www.thesnorts.com

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SEEDS FOR CHANGE

BY ELIO VEZZA

Late into the year Holly from Outsider magazine tasked me with getting the low down and doing a write up on the massive amounts of comps and outreach the band The Dissidents took on to support the efforts in Palestine and provide aid for the many people impacted by the Israeli occupation of the country. I knew that I wanted to personally know more about it and reached out to Rachel from the band to get a deeper low down into the project, the band, grief, and making an impact. I was absolutely blown away by what she had to say and wanted to give her voice a medium of expression to get the information out about the amazing stuff her, her bands, and her friends have been doing. Rachel was an absolute well of information and advice so I highly suggest supporting her, listening to the comps, her bands, and supporting her causes. While I had a larger interview she left some information on how to make a successful comp that is extremely helpful for anyone who is looking to make a difference.

Can you tell me about the band? Any mission statements, what y'all stood for?

The Dissidents started in 2019 when Bill (guitar) Rachel (that's me, vocals/keyboard), Janine . bass/vocals) and Shawn (drums) were neighbors. Everyone but me was also in The Brood. We were just doing a band for fun but during the early pandemic we got more serious about it since The Brood was on hiatus and we were only 2 households. We formed a little band pod! We didn't set out with any explicit mission in mind but we all come from the DIY punk scene and leftist movements and our values and choices have always been informed by that. Our idea of what we would sound like changed a lot from the beginning (we started out with the idea of being Ramones-y, almost bubblegum pop and that didn't happen at all) but we always wanted to have very straightforwardly political lyrics. I used to joke that all of our songs are about cops, a lot of them are, and unfortunately through two presidents with two different parties songs about police brutality and systemic racism never stopped being relevant. The first song we ever wrote (that we kept playing) is about immigration and the border, same thing, still obviously very relevant.

Over the past several years while many people felt powerless while watching the Israeli occupation of Palestine, Rachel and the Dissidents showed up. In their own way they made a large difference and crafted several compilation records that raised a ton of money for Palestinian families suffering and directly fed many families in the area. I asked Rachel for advice on making a meaningful comp that can directly help make a difference in one's area.

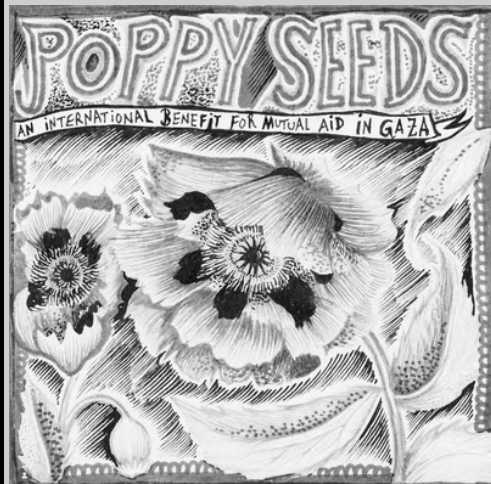
I already wrote a ton but I do want to give some advice to people thinking of making a fundraising comp for Gaza or any other cause. I think it's amazing to raise any amount of money and super inspiring that people are doing these things. But I've learned some things over the past 2 years.

1. Be very honest with yourself over whether this is a good use of talent, time, money and other resources from yourself and everyone involved. Consider collaborating and pooling resources with other people who want to do the same thing, and take a look at what other people are doing before you replicate effort. There are a lot of fundraising comps right now and most of them raise very little money. I suspect some of them have lost money. Our comps do relatively very well but at this point i could do a few benefit shows and easily raise as much as one of the comps makes.

2. Don't put out a record. Just don't. It's too expensive and risky. Even if you have someone who wants to fund it, it's a better use of the money to just donate it. We put out a record and it only made money because of an extraordinary set of circumstances, and we still have a lot of records left. Other folks I know have had similar experiences. There was a point where it looked like putting out a record had put me into serious debt and sunk our ability to make any more physical releases. The only thing that saved it was an amazingly generous record label that had a particular tax situation that meant they could afford to fund the record and not get paid back but couldn't afford to donate the money to a nonprofit. And think seriously about whether it makes sense to make tapes, how many etc. Think about the cost of covers and packing materials. The less money you are putting out the more you can donate.

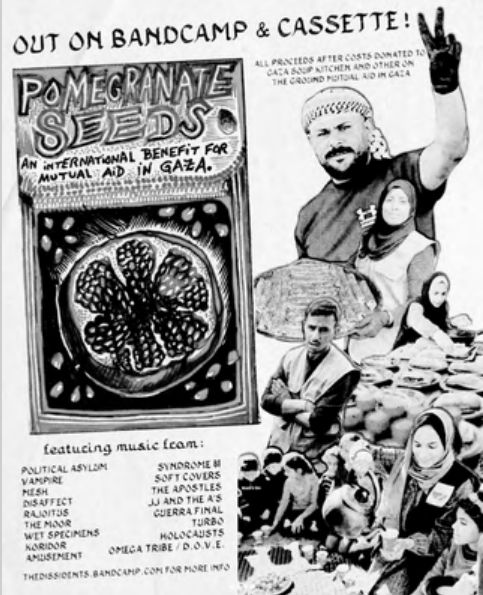
3. Put work into making your comp marketable. Choose the bands with care, sequence the tracks with care. Make it the length and format of a regular album, not a hundred tracks in alphabetical order. Find someone to volunteer to master the tracks so it sounds good. Make the art look nice. make a flyer that looks cool with all the bands on it. If you have a bandcamp/social media

account with a following, use that to get started rather than starting from scratch. Use tags on bandcamp, including whatever your cause is. We actually get a lot of people finding the comps through tags. Bands are some of your best promoters - keep them up to date on the progress of the comp and when it's going to be released, give them graphics to share, tag them/make them collaborators on posts, hype them up on it and make it easy for them to promote the comp. You'll rarely get more views/plays/sales than the first day you release and if you really promote it well, you can get in the bandcamp charts which brings even more people in.



4. Most importantly, research and vet where the donations are going. Of course make sure it's a legit individual/organization, one that you can speak about passionately and accurately to the bands and when you promote. There are a lot of factors to consider financially and ethically about donations, and it depends on the cause, but in my opinion the closer you can get to actual on the ground mutual aid, direct financial aid to the people affected, the better. I'd also like to see more of these projects practicing transparency about how much they've raised and donated. I dunno what else. Free Palestine, fuck ICE, free Mumia already ffs.

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MEET YOUR NEW FAVORITE BAND

GOOD TEAL

BY CHRIS WYNNE

New Jersey's **Good Teal** have been building anticipation since late 2023 with a string of "slow burn" singles. In August of 2025, the payoff arrived: their self-titled debut, eight tracks and 23 minutes of fresh, diverse hardcore that bridges fans from newer school Turnstile to older school Maximum Penalty. Alongside the record, the band self-produced five music videos and even a 50-minute documentary centered around the making of their EP.



Good Teal is: Reg Mason (vocals/bass), Shane Stanton (drums), Curtis Grayson (rhythm guitar/keyboards), Alex Goldenthal (guitar). One of their standout singles, "Parasites!", came with a DIY music video that Reg describes as a working-class celebration: "Hardcore is the ultimate working class genre... Switching out the band with other people was a way to show that hardcore is bigger than just the band. YOU can do it too." The teal slime imagery within this video nods to their name and cover art — "Teal" symbolizing calcified stress that hardcore helps release. Though most members came from outside hardcore, Reg's older brother played in metallic hardcore outfits Before The Collision and Precursors. Growing up, Reg absorbed Converge's "Jane Doe" noting the "ginormous" poster that hung above their television set in their bedroom.

Other early discoveries for Reg were Oathbreaker, and Envy On The Coast, while discovering mathcore and "Swancore" bands on his own. "Finding out you could sample records in hardcore blew my head wide open," he recalls.

On the topic of how Good Teal's sound and style developed Shane told us:

"We built off Reg's demos... Curt and I were jamming on his solo stuff, I threw Alex into the fold, and it grew from there." Alex adds that his long friendship with Shane made Good Teal feel overdue: "This release felt really special for that reason. We're huge horror buffs, so a lot of nights are spent talking about Good Teal while bingeing movies."

Curtis, meanwhile, traces his collaboration with Reg back to high school: "It started with me playing organ on an interlude for his solo EP. We just kept hanging out and making songs together. I ended up producing Reg's album "Testdrive" and now we shoot videos under our boutique company Turnpiker." Their debut gig at Wild Air Brewery in Asbury Park, NJ was a warm welcome. Shane remembers unreleased songs being well received by the crowd, while Alex recalls nervously watching the pit near marble countertops: "Luckily no one cracked their head — everyone had a great time."

Curtis highlights their EP release show at The William Center in Rutherford: "It's a really cool art center that's been throwing incredible hardcore shows. Shoutout to Depressionista, Sewn Away, and Post No Bills." As 2025 closes, Good Teal are pressing their debut to vinyl and preparing to expand beyond their local scene. "We've been comfortably playing locally for about a year and a half," Reg says. "Now we're ready to spread out... Hopefully we've built up enough merit to earn the people's support.. I'm really excited about giving people the chance to have something tangible of ours that doesn't reside behind a screen."

@goodtealhc(IG) Good Teal (Spotify)

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NEW COMP ANNOUNCEMENT

BY BECKY MCAULEY

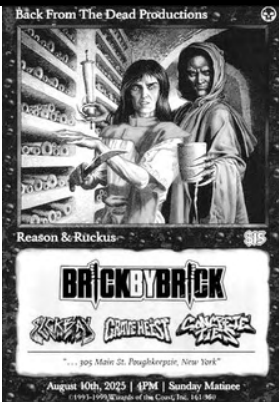
Watch for the A Good Problem To Have Comp, coming soon from Memory Loss Records. Inspired by two local shows scheduled for the same day in 2025, the compilation honors the recent hardcore renaissance in downstate New York. After a decade-plus dearth and dormancy of Westchester County shows, the explosion of activity is a welcome development, much of it nurtured by NYHC Comics/Hardcore in the 914 and multiple local venues. By gathering the key players into a compilation, Memory Loss Records seeks to provide a snapshot of this moment, showcase the bands driving it, and encourage you to join in and check out what's happening in the 914.

Hardcore has a long history of compilations, from Where the Wild Things Are and the New Breed Comp to the multi-volume Only the Strong and East Coast Assault. The best comps capture a specific scene or time period while also including a variety of styles and promoting the discovery of new bands outside your immediate listening habits. In the footsteps of these classics, A Good Problem To Have features bands who share members, have played shows together, traded guest vocals, and traveled to each other's shows. And yet there's a vibrant mix of sounds, styles, and backgrounds involved. Some bands have been around for decades, while others formed recently amidst local momentum. Most have at least one member in Westchester County, or are located nearby in the Hudson Valley, New Jersey or New York City, but are active participants in the 914 scene. Bands currently confirmed include: Brass Knuckle Brigade, Deadline, GASED, God's Favorite, Grave Heist, Humantrainwreck, Ill Wind, Miceys Crew, Shatterhand, Trouble Bound, Unfortuneteller, with a few more potential surprises.

A Good Problem to Have will be released on cassette and streaming platforms. While some tracks will be heard first on this compilation, a few have been released as singles that are already gaining momentum. We're looking forward to these bands sharing lineups and stages in 2026 and beyond. This is the first release from Memory Loss Records, a new label based in Mount Vernon, New York. Memory Loss Records will focus on amplifying current bands by providing tangible releases that complement the convenience of streaming. Along with a tactile item to hold in your hand, physical releases revive the relevance of layout, lyrics, and the lost art of the photo collage! The time is now to share the new wave of local hardcore and prevent past gems from being lost to memory.

MLRECS914@GMAIL.COM LINKTR.EE/MEMORYLOSSHC
IG @MEMORYLOSSHC





Introducing: BACK FROM THE DEAD PRODUCTIONS

2025 was a sick year for Back From the Dead!!
This year's fest was epic. It was the fifth annual fest and every year it gets better. At the top of the bill were Waking the Cadaver, Dysentery and Edict after 15 other bands laid down blistering sets. We had many new bands and some old friends that have been on the bill every year.

This year, I decided to start Back from the Dead Productions. I always seem to have a lot of bands reaching out to do shows with my band, Sickbay, and we can't do every opportunity that pops up or have the time to play with all the bands wanting to do shows in the HV area. So, I decided to start promoting shows as Back from the Dead Productions to be able to put together shows and events not solely with Sickbay. Hoping to have cool shows with friends and great bands to help promote and expand on our annual Fest.

This year we did 4 shows outside of the fest, including one in collaboration with Outsider. I was stoked to see all the support we received and the shows all were sick.

We have a great scene in the Hudson Valley with a shit ton of talented musicians in killer bands. Not always mentioned are every one that supports shows in the area that make our scene special as far as Labels, Venues, Promoters, Sound People, Photographers and Videographers that round out the scene and make the shows and music in the area that much better.

It's been awesome to work with Holly From Outsider. Her dedication to music in the area is selfless and amazing.

I'm looking forward to working with everyone in 2026 and having another killer year. Hoping to expand Back From the Dead this year to more than just live shows, we'll see how it all comes together. Work has already started on this years fest. Back form the Dead 6 will again be in Brooklyn at The Meadows on September 26th. The line up will be announced sometime this winter.

As always, I'm thankful for all the support we get from all the hooligans and outcasts we are lucky enough to be friends with that support the band and the shows and the scene in general.

We plan to have this section in Outsider Mag moving forward to spread the word of what's happening and what's going on.

See you all in the pit. Stay Heavy - Jim





CIV

INTERVIEW BY SHAUN MATARRESE

Gorilla Biscuits—one of the most influential and enduring bands to shape the New York hardcore scene as we know it—and CIV, the group that carried that same honest, positive, high-energy spirit of punk and hardcore onto MTV and the early Warped Tour era, are both fronted by tattoo artist Anthony Civarelli (aka Civ). In a fittingly untraditional (and willfully painful) setup, this interview took place while Civ was tattooing a chest piece on the interviewer, sparking a conversation—much trimmed down here—that ranged from the glory days of NYHC to the realities of mosh-pit violence to his book about his first tour as a Youth of Today roadie.

Can you give a brief history of your musical endeavors?

I started singing in Gorilla Biscuits around late '85 or '86 and continued until '92. After what we thought would be our final show that year, I shifted my focus to tattooing. I had already begun tattooing on the Lower East Side, living on 5th and B, and then I came out to Long Island to work. In '94, I opened Lotus Tattoo in Sayville (NY) with a couple of others.

Hardcore pulled me back in around '95. The plan was simple—record two songs, release a 7-inch, and leave it at that.

That was with CIV?

Yeah. We just wanted to put out a 7-inch, and we were talking to our friend Marcos, who we grew up with in Queens. He had been in bands like Bad Trip and wanted to break into directing. Marcos pitched us an idea for a music video, and we added characters and ideas together over dinner, and he pulled in a ton of favors to help us make it.

This was the “Can’t Wait One Minute More” video?

Yeah. It was one of the two songs for the 7-inch we planned to release on Revelation. I remember saying, “Let’s try to figure out a cool name,” and the guys told me, “It’s called CIV.” I said, “Dude, I’m not Cher or Madonna,” but they insisted. They had already printed shirts, so the name was locked in.

My mind at the time was on tattooing and running a shop. I was really out of the loop. I figured it was only two songs anyway, so whatever.

But once the video was shot, word got out, and labels—who were all searching for the next Green Day or Offspring—started paying attention. Everything snowballed. We recorded vocals in a bathroom in Jersey City at someone’s house because we didn’t even have a proper studio. But it sounded natural and honest, and that’s why the song worked.

Before I knew it, we were discussing major label deals. Walter (Schreifels of Quicksand, Gorilla Biscuits, Rival Schools, songwriter and producer of the CIV-Set Your Goals record) already had more songs lined up that I didn’t even know about, and the whole thing just happened. CIV toured from about '95 until 2001 or 2002, and then I stepped back again to focus on tattooing. When CBGB’s announced it was closing in 2005, they called and asked us (Gorilla Biscuits) to play a Sunday matinee during their final stretch of shows. I immediately said yes. That place was a huge part of our youth. I called the guys, and everyone was on board. For a week we practiced, hung out, ate together—people stayed at my house.

That show made me realize how much the band and the music meant to people. You could feel the energy—like literal electricity in the air. One of the strongest shows I’ve ever experienced.

After that we realized we could do this again without beating a dead horse, especially since so many people had never seen us play. We barely toured back in the day; we toured the U.S. once in '89 before our record was even out. So we did a six-week U.S. tour in 2006, one of the most fun tours I’ve ever been on. We handled everything ourselves. It was chaotic, last-minute, DIY—the best kind of fun. Then we went to Europe in 2007, Japan and Australia in 2008, and we’ve basically kept going—aside from COVID—ever since.

You must have done a lot of touring with CIV also, right?

Yeah from '95 to like 2001 we were on the road a lot. We kind of did world-wide tours with CIV. I think we did everything but South America and we were on a touring cycle because we were on a major label. We did the Warped Tours...the first, second, and fourth Warped Tour. That was a whole different animal. In the beginning they were just like summer camp. We didn’t really know anything (about it). That was another boys-clubby sort of thing. We had a manager and he was like selling it to us that it was gonna be so cool. I was like, “Dude,

hardcore/ punk rock is not for a summer afternoon outside in a parking lot. I need a dirty stinky club at night and it smells like piss and beer and I need lights and stage dives and no barricade”. I didn’t want to do it...at all. Then we found out that his brother, Doc McGhee, was like a big investor in it. So that was kind of like his baby and we were on his roster and we had an MTV thing happening. So we were kind of like... we didn’t have a choice. So we did it and it was super fun.

So next year is 40 years?

Next year will be 40 years since the band started. There were breaks in between, but overall the band has been active for four decades.

Violence has always existed in the hardcore scene. Have you noticed anything change since the early days?

I’m old-school New York, and I understand that sometimes people need to be checked. When you have 100 to 2,000 people packed in, stage-diving, moving hard—shit happens. I’ve been knocked out on stage, hit countless times, gotten into fights myself. It’s never intentional, but you can’t control everyone’s energy. What I can’t stand is when a crew shows up deciding they’re going to “run the pit” or enforce their rules. Part of me wants to yell, “Are you just gonna let these guys ruin the show? There’s a thousand of you and seven of them.” But that doesn’t mean it’s always right.

At one show on Long Island a few years ago, someone was getting hit from all angles. I stopped the band and said, “Chill.” People yelled, “He’s grabbing girls.” And if you’re grabbing women at a show, yeah—you’re gonna get dealt with. Hardcore and punk scenes have always been safe places for outcasts. Tattooing was the same way—a space where bikers, gay subcultures, cross-dressers, anyone who didn’t fit in could belong. Tattoo shops were neutral ground. CBGB’s and The Pyramid Club were like that too. We played the Pyramid when CBGB’s shut down for a bit, and that was a drag club. Straight edge or not, we spent plenty of afternoons and nights in places like that.

I think the idea that someone could bully an entire group of people never sat well in New York, you know, especially when we would have people come down, like skinheads from like Jersey or Pennsylvania, who would mistakenly come down to CB’s to hand out some white power flyers... and that shit always got handled super quick. I thought it was funny the way it got handled sometimes. Like, a guy would be handing out a (white power) flyer and we’d be like “Oh, have you met Charlie?” Charlie was like a 300lb semi-pro football player who bounced at CB’s. He was a black man. Charlie would literally pick them up and throw them in a garbage can or into the street and they wouldn’t come back again. Violence was always serious but it was never taken too seriously.

What was the craziest show you ever attended?

Two come to mind.

First: Murphy’s Law at CBGB’s, around '86 or '87. Jimmy walked into a packed Sunday matinee with a chainsaw—on—revving it over his head. Completely normal for him. Kneepads, flame shorts, the whole thing. Someone handed him a four-foot double-headed dildo and he started swinging that around too, hitting people with it. Drinks were flying everywhere. It was total chaos in the best way.

Do you remember who else played?

No, I have no idea. The chainsaw took every memory out of my head, except that moment...and his girlfriend at the time. Natalie was like the most beautiful, sexiest thing in New York. She was like sitting on his lap feeding him drinks and smoking weed. It was just a completely lawless experience and that was what was just the best about Jimmy from Murphy’s Law.

Second: When the Cro-Mags released Age of Quarrel in '86. They played The Ritz—now Webster Hall—maybe two weeks after the record dropped. Everyone already knew every lyric. The entire floor moved as one massive pit. The Ritz floor was springy, so you could feel it bouncing under thousands of feet. It felt like it might cave in, but nobody cared. It was incredible.

That was the biggest show you’d been to at the time?

Well definitely the best. The Ritz was the biggest club that had hardcore shows in New York; that was when you made it (you played there) or you were opening for a bigger band. Cro-Mags at The Ritz in 86 was

CIV CONTINUED

probably the most impressive show ever or that I ever saw at that time.

In your book, *A Roadies's Tale- Youth of Today Break Down the Walls Summer Tour 1987*, you describe Raybeez as "the mayor of NYC hardcore." Can you elaborate?

Raybeez was one of the early anchors of the scene, like Roger and Vinny from Agnostic Front, Jimmy from Murphy's Law, Harley and John Joseph from Cro-Mags, Todd Youth, and others. When the scene was only about 20 people, those were the originals. Ray was older—he already had a naval career—and he knew everyone on the Lower East Side. He could squash beefs, help you out, or make your life miserable if you were causing trouble. If you were with Ray, you were protected. He was that guy.

PHOTO BY SHAUN MATARRESE

What else can you tell me about the book?

If you're into hardcore or '80s nostalgia, it'll resonate. The book is basically my journal from the Youth of Today Break Down the Walls tour in '87. It was my first time leaving New York, and I was still a teenager. The oldest person with us was maybe 23. It was seven kids with no money, no responsibilities, and a mission to spread hardcore, punk, and straight edge—and somehow we survived. The universe provided. It took me years to sit down and actually turn the journal into a book. My friend Patrick Kitzel helped push the project forward, and my wife helped edit it with fresh eyes. Roger Gastman—who runs Beyond the Streets—also stepped in and gave invaluable editorial notes. I learned that you have to edit the story so everyone can understand it, not just people who lived it. It was a different era—no social media, no computers, just pay phones and paper maps—and people spoke exactly how they spoke. The book tries to capture that honestly, but in a way modern readers can follow.

What's coming up for you musically?

I have songs written that aren't hardcore, and I've thought about doing something with them. But between tattooing, painting, Gorilla Biscuits, CIV, and raising kids, my schedule is full. Maybe someday—but nothing concrete.

We have upcoming GB tours, and CIV is doing shows for the 30th anniversary of Set Your Goals (possibly rolling into year 31). There's talk of heading to the Pacific Rim again. Gorilla Biscuits will be back in Europe soon—we're doing a tour with Terror and No Pressure in November.

Other than that, I'm mostly tattooing at the new shop in the city, Tattoo Magic. It's easier for people traveling from out of state or overseas, and it's been a great change of pace.

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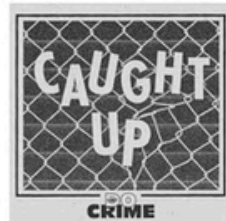
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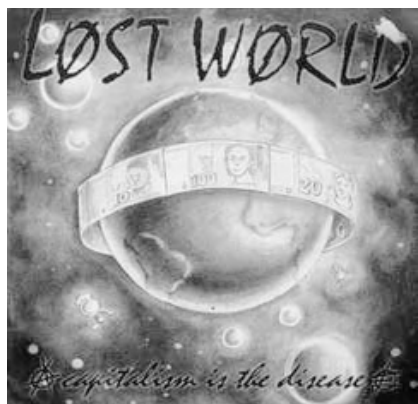
HAVE YOU HEARD

BY JOHNNY NO-KEYS

I do a lot of talking and discussing of albums and bands with friends or even see records in my collection and wonder why I don't hear more talk about them. 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...

LOST WORLD

A female-fronted band from Germany that falls into the category that I always refer to as Peace Punk. Some call it Crust Punk. A heavy band with some lighter parts and breakdowns expertly woven in that appropriately match the subject matter. A sociopolitical band that sings about animal rights, corrupt governments and money hungry corporations that pollute the Earth, and the consequences of war mongering and it's victims. This is a band with a conscience that never comes across as preachy or demanding in an overbearing or off-putting way. More so shedding a light on things that go on in the shadows. One of the many impressive things about this band is that the singer writes songs using three different languages. She sings in German, Italian and English (Obviously not all at once - usually only one language per song). Although, sometimes what can happen when trying to listen to bands that sing in languages outside your own understanding, it can hold you back from fully immersing in a bands music... that doesn't happen here. It feels like you understand what she is singing about. Although you don't know the language - you feel like you comprehend fully what she's singing about and what she's saying, which is also impressive. Her voice has a great range from gritty and fierce to soft and gentle, all the while firm and strong. The songs are mostly fast and heavy. A lot of dark, dynamic rhythms with a sense of urgency and purpose that not only stay with you - echoing in your ears long after the needle leaves the record, but they seem to awake something deep in your soul and jump-start your heart. Their songs paint a vivid picture, as you listen, of the battles waging on; whether it be emotional, physical or humanitarian - you feel like you're deep in the struggle with Lost World. I've had their 1st record of 16-tracks, "Tot Aber Haltbar," since the early 2000s and a double 7" containing another 10 songs that came out a few years earlier in 1997. It was rumored there was a 2nd full-length LP out there but I never found it until a few years ago, in a lucky score at a record store closing in NJ. As far as I have found, their music isn't on streaming (only on YouTube) and only on vinyl but it is well worth it if you can find this great band's audio imprints that they left for us to discover and enjoy. Favorite tracks include: "Trapped," "Product," "Viva Il Boicottaggio," "In Namen Des Friendens," "Sesso Turistico," and "Engstirnige Ideologen."



A punk rock trio from the late 70s era England. A band with catchy riffs and insightful lyrics, all gift wrapped with a smooth British lead voice and lined with vocal harmonies that make the ear perk up and take heed. I first discovered this band when I was patrolling the CD bins at my local record store; Big Boy Records which was stationed in Marlboro, NY at the time (the year 2000). The CD I found was The Newtown Neurotics - "The Punk Singles Collection." It had 22 tracks of all the 7"s they put out including a few live tracks. I thought the name of the band was cool and the guys looked pretty rad on the back; they seemed trustworthy- that they wouldn't let me down. So I took a chance and they did not betray that instinct. The disc kicked off with a track called "Hypocrite" which

grabbed me and pulled me in right away. Steve Drewitt's vocals were very easy on the ears and I liked them right away. To me they fall some where between the polished mod rock sounds of The Jam and the grittier, snotty punk of Stiff Little Fingers but with a sound that's distinguishable and all their own, much like the aforementioned bands. A few years after I discovered them I was able to get my hands on the "Beggars Can Be Choosers" album from 1983. It was like finding 13 more pieces of punk rock gold. Included in these tracks was a tribute cover to one of their favorite bands, The Ramones. They do "Blitzkrieg Bop" in their own style and even write their own lyrics to the song. Like bands from the same era and isle - Stiff Little Fingers and The Clash, The Neurotics also dabble in the ska and reggae and once they hit the 80s had some songs with some horns in them but not in a ska related way; also like SLF & The Clash (if you follow me). Where The Clash have "Wrong 'Em Boyo" and SLF have "Talkback," The Neurotics offer "Never Thought." So if you're a fan of that late 70s / early 80s British punk sound in the same vein as Stiff Little Fingers and The Clash with clanky guitars and plenty of "ooohs and ahhs" in the backing vocals... you'll find a new favorite band in The Newtown Neurotics. Favorite tracks are; "Hypocrite," "You Said No," "Agony," "The Mess," "Living With Unemployment" & "Get Up And Fight" to name a few.

THE NEWTOWN NEUROTICS



THOSE UNKNOWN



In my opinion, one of the best American Oi! bands ever. Hailing from a small town in northern New Jersey, this band brings the grit and the gumption to skinhead rock n' roll with punk roots and intelligent lyrics. If this band's music doesn't make you want to rise up and fight back against the sworn enemies of the punks & the working class... then check your pulse, you might be dead. Their music charges you with an adrenaline rush driven by fierce words of unity, integrity, and the importance of being earnest. The struggle is real and you can tell they lived it. With songs off their debut LP from 1995 like "What We're Saying" that boast words like: "smash down the system, we could all be the boss." "Cries Of A Nation" is a gem that my band (Trouble Bound) used to cover. A plea to fight for what you believe in and what you hold to be true. "For All Commons" is another anthem about the endless feud against the boys in blue and the ruling class. And crushers like "Bound For Glory, Headed For Hell" that tell you: "you can try to stop us but nobody will, because we're filled with hate and we're bound for glory and we're headed for hell...your empire's gonna crumble under the might of the worker's will." Those Unknown were around in the New Jersey scene in the 90s and rubbed elbows and played shows with their comrades The Wretched Ones, Niblick Henbane, Blanks 77, and Headwound. Often times at a venue called The



Pipeline. The first self-titled album was originally released on GMM records and years later reissued by TKO on CD with two additional tracks - both hidden gems. TKO also ended up releasing another 16-track CD called "Scraps" which has a lot of material from previous 7"s, compilations, and 4 unreleased tracks, along with some demos. In 2000, TKO unleashed a 4-song EP CD called "Malice and Misfortune." Billy Owens voice is gravelly and full of conviction and heart and is one of my favorite singing voices to listen to. His brother Richie Owens' drumming has a very intense and unique style that you would never expect from an Oi! band. When I asked Richie what his influences on his drumming were (years ago, when we used to hang), he had said Gene Krupa and Keith Moon. That definitely sheds light on where his creative intensity and dynamics come from. If you're into working class street punk and some top shelf Oi! you're in for a treat with Those Unknown. They're gonna be your new favorite band. Some of my favorite songs are; "Bound For Glory, Headed For Hell," "The Four Of Us," "Cries Of A Nation," "Going Strong," "Stop The War" and "Pattie's Lament."

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