

FREE



THE PUNK ROCK ART OF
THRILLHAUS

NYHC'S **HOWIE ABRAMS**

ABUSE RITUAL
HV METAL/DEATHCORE

STAND STILL
LIHC

HARDCORE TEACHERS

**ISSUE
#36**

**SUMMER / FALL
2024**



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ON THE COVER

Tell us all about your inspiration for the artwork this issue. How do you take vintage images and put such a modern twist on them?

Growing up, there were always flyers, cover art, etc. with guys drinking and eating takeout with some symbolism to music. I really wanted to do a "Girls Night" version of that concept. Lately I've been researching Richard Hamilton's interior pop art collages. This was a huge influence on the creative direction of this issue's design. It was a lot of fun to take a normal space and turn it slightly on its head. The coolest and most freeing thing about collage art is being able to use juxtaposition often. In the many years that I have been scavenging through vintage magazines one thing always stands out and that is the human condition. Our primal needs and desires haven't changed much throughout history, even though our fashion, art, technology, etc. has. To me, blending vintage with modern emulates those emotions and lays bare the human condition.

You've moved into the world of album artwork, doing cover art for HV Punk band Trouble Bound. What's that experience been like?

Having the privilege to work with one of my favorite bands, designing their cover art, has been an otherworldly and humbling experience. I know how important cover art is! How many of us reading this magazine right now have picked up an album or listened to a single based purely on the cover art? With this in mind, I was absolutely terrified and beyond excited to mix what Trouble Bound is about with Shear Destruction's style. Trouble Bound had a very clear vision for their latest singles and they have a great sense of humor. It was an absolute pleasure to bring that to life for them!

How does your everyday life and musical taste influence your art?

In my every day life, I'm a busybody. I always have some type of project due date looming and if not, I'm planning what's gonna happen for the next few months. One of the ways I cope with this is I listen to punk music. I love fast, snotty, short songs because the pace matches my internal pace. There's a lot of punk music that's about introspection and self realization and I love bringing that to life through collage art. My favorite types of collages to work on are usually based off of punk rock lyrics with a touch of femininity because that's the perspective I see from.

What does Shear Destruction have in store for the rest of 2024?

We just wrapped up our third round of collaboration on cover art for Outsider Magazine. We will continue to work on art with Outsider, on in between issue projects, shows etc. We have had to put our website and e-commerce store goals on hold while pursuing our current daytime job goals. Once those goals are reached... We will be back to our future goals here at Shear Destruction. Which include launching our website and e-commerce store as well as redesigning and re-organizing our studio space. Stay tuned. As always, we are here for funsies.



FOR MORE ART & DESTRUCTION FOLLOW ON INSTAGRAM @SHEAR.DESTRUCTION

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SPECIAL THANKS GOES OUT TO: In Effect Hardcore, Leetha and Ted Berchielli, Local 21, The Carbomb Parade, Sickbay, Abuse Ritual, Trouble Bound, RBNX, Run Johnny Run, Jenn & Tom Small and The ONCY Veteran Center, Michael O'Neill, Skin City Tattoo, ASHLEY, and Nature's Pantry

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Photo by Dave "Face" Boccio



Welcome to Issue 36! Outsider has officially been back in full effect for a year now, and we've been busy! To everyone who has read the magazine or come to an Outsider Show, thank you. To still be in print and hosting shows after 24 years feels incredible. We truly have something special. The

world is a tough place right now, but in this music scene, we have each other's backs and that is certainly something to hold on to. At every show I've been to this year, that's been a topic of conversation. We are united. Metal bands, Punk bands, Hardcore bands, they are going to each other's shows, buying their records, singing along and the crowd is right there with them. That's what Outsider is all about. That's what a music scene should be. If you are just discovering all this music around you, come to a show and introduce yourself. I know it can be intimidating, but trust me, if this is the stuff that grabs your attention, you're going to feel at home in no time. Follow us on Instagram or keep an eye on our website for show updates. Follow our friends HeavyHV, Brown Table, InthePitHV, Streets Of Hate, Doors At Seven, Facephoto_77 and KingstonTV for everything that the HV Scene has to offer.

Keep up with all the bands that Outsider books by streaming our Outsider Shows playlist on Spotify.

As always, thanks for reading. -Holly



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RIP: BLACK LINCOLN

Every now and then, a band comes along that just grabs your attention and never lets go. Black Lincoln was just that sort of band. Luckily, I was able to book them on two shows, both of which were recorded on video. I would have booked them on many more if they had remained active. BL began playing shows right around the time Issue 35 was released, which was around the same time Outsider Shows returned. They would have been featured in Zine Scene this issue if they had not disbanded. The good news is that their album, "Greetings From...", is available on streaming as well as cassette (while supplies last). Their Instagram page [@blklncn](https://www.instagram.com/blklncn) is still up as well as their Bandcamp account blacklincoln.bandcamp.com



ABUSE RITUAL

by Chris Puletz



Photo by Dave "Face" Boccio

Abuse Ritual is a Hardcore/Death Metal Band from the Hudson Valley, NY formed during Covid. Shane Lake and Jeremy (Beefy Ritual) found themselves writing music together under the name "Fowl Play". After listening to and enjoying the band Black Tongue, they decided on using the name "Abuse Ritual" as the official new name for the band, finding it a proper name for the Metal/Deathcore they were writing and playing.

The band, right now, as it performs, consists of Shane Lake, Jimmy Bremer "Chooch", Drew Smerdon, Jeremy "Beefy Ritual" (last name protected by deviance) and Jimmie Hatcher.

In this band, there is a long pedigree of musicians who have played with the likes of Merauder, All Out War, Gizmachi, React, Unbalanced, Snapping, Bloodgasm, so on, and so forth. These guys have known and been around each other in the local scene since childhood and/or teenage years. All tried to do what they wanted with bands they thought they wanted to end up with, but it took Covid and years apart and forming of families to finally meet up and put this band together as it stands right now: a brutal powerhouse of Metal and Hardcore.

They first released a demo for label, Demon Run Amok, in early 2020, but they were then asked for a full-length album, which they are working on now.

Shane originally played bass and sang in Abuse Ritual, but Bremer said "you've gotta sing OR play." Shane chose vocals and found Drew Smerdon was ready and able to come play bass for the band. This all fell into place in the 2019-2020 Covid era. Along with Covid, marriage and families, Bremer and Drew found time to not only catch up with Shane and Jeremy, but they all realized these were the guys to play, write and perform with as Abuse Ritual. At the end of this time, they also found the right guy to sit on the drum throne, Jimmie Hatcher, who for the last twenty plus years, had been the drummer for Gizmachi, as well as played drums with Hip-Hop act, Trigonimics, even getting to play on the Ozzfest tour years earlier. Abuse Ritual, on top of playing and recording music on their own, has released two songs and videos (for "Merciless" and the newest release, "Murderous Mentality").

The amount of time that each of the members has put in with either Hardcore or Metal bands in this area, has formed Abuse Ritual into a one-of-a-kind powerhouse of a band. Getting to see them play at Quinzn Pinz Middletown, NY) or Reason and Ruckus (Poughkeepsie, NY), or lastly at the Outsider Show in June at the OCNV Veteran's Center (New Windsor, NY), just proves to me how sonically different and heavy they are. Mixing Thrash with Old-School in the vein of Bulldoze or Irate with the Black metal of Decide or Grind of Suffocation and then, being able to bring it all down to a legitimate, Hardcore breakdown, is what sets one of the Hudson Valley's best apart from any other band out there. Abuse Ritual, hell of a great thing to come out of Covid. They are working on new songs to be released in the near future.



Photo by Dave "Face" Boccio

Do yourself a favor and catch this band whenever and wherever you can and check out the videos for the singles "Merciless" and "Murderous Mentality"

Abuse Ritual....it's in the fuckin' name.

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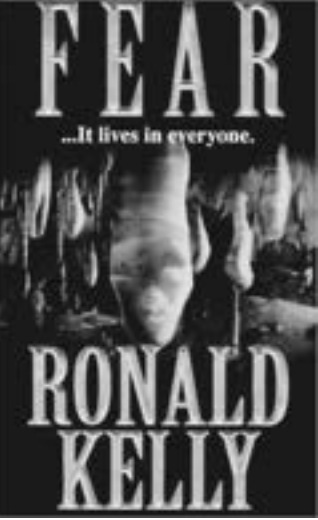
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I'm Johnny and I read a lot of books, mostly horror, some really good and some really bad. The three books reviewed below are some of my favorites I've read so far in 2024. Fear was recommended to me by a friend, I picked up a used copy on thriftbooks. The Terror was recommended to me by a stranger in a Florida bookstore, having read a handful of other books by Dan Simmons, I decided to move this one to the top of my list. Boys in the Valley was a book I was seeing a lot of praise for online. Fear can be purchased on the author's website and The Terror and Boys in the Valley can be found at most retailers. - John McGrath



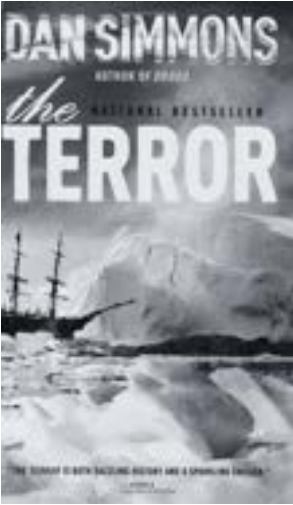
“Fear” by Ronald Kelly

Fear by Ronald Kelly is the best book I've read this year. Published in 1994, this fantasy horror novel is set in the 1940's in a rural Tennessee town in which a reptilian creature begins catching and feeding off children. The story follows a poor, ten-year-old farm boy, Jeb Sweeney, who helps his grandmother take care of their farm and his father who believes he is a child due to a traumatic brain injury he suffered in World War II. When Jeb's grandmother gets sick and the girl he loves gets captured by the creature, which comes from neighboring Fear County, he puts a team together to go searching for a cure for his grandmother's illness, his father's condition, and a way to defeat the monster. This novel has a little bit of everything from a creature feature to a coming-of-age story that heavily ventures into fantasy. It's a bit of a hero's quest, where this young kid and his odd crew of companions, including his father, his dog and an old bluesman, travel to a land full of dangerous creatures and characters in search of a rumored "witch" to help. This book is 500 pages but was so compelling I was able to breeze through it in three or four sittings. The first half of the book does a great job of building the town and introducing the reader to the characters and their conflicts. The story really begins in earnest about halfway in, when Jeb crosses into Fear County. Each chapter feels well contained, without a lot of unnecessary filler.

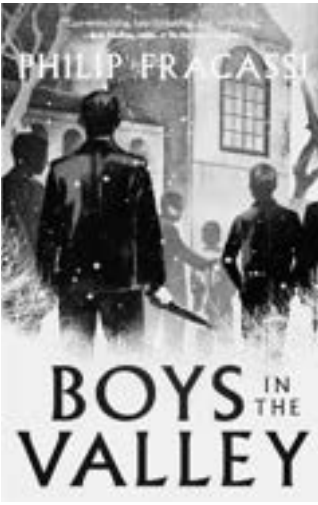
The blending of horror and fantasy is handled very well, the creature folklore is great. There is plenty of gore without being too over the top. All in all, the story was touching, felt very rewarding and was genuinely just a fun read. I was unfamiliar with Ronald Kelly before a friend recommended this book to me, but I will read more of his works. For fans of "Fairy Tale" by Stephen King.

“The Terror” Dan Simmons

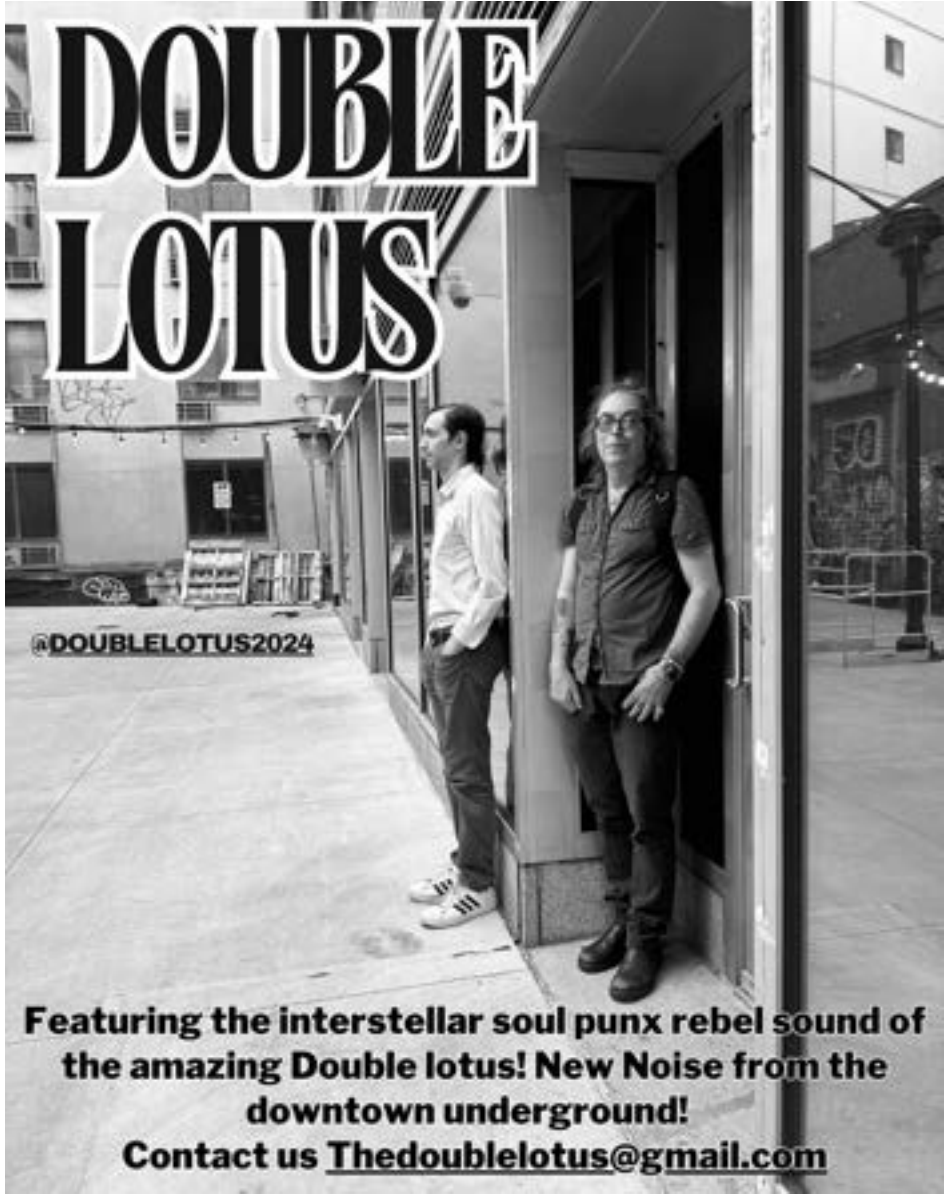
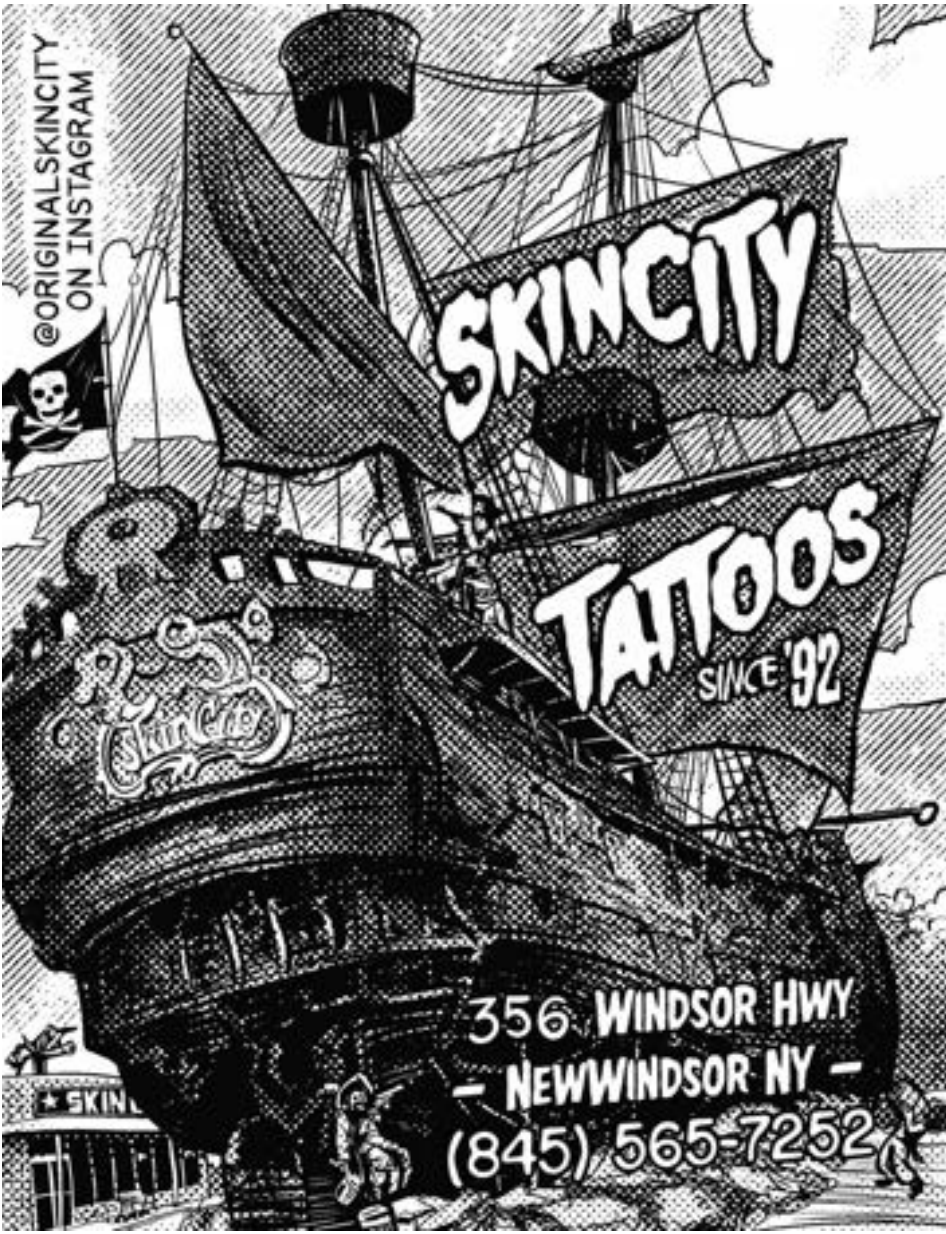
2024 is the year of Dan Simmons for me. "The Terror" is the third book I've consumed by him this year along with "Summer of Night" and its sequel "A Winter Haunting." "The Terror" is a historical fiction novel following the real accounts of Sir John Franklin's lost expedition in 1845 aboard two English ships, HMS Erebus and HMS Terror. Historically the two ships were searching for the Northwest Passage in the Canadian Arctic and become stuck in the ice for over a year. In the novel, there is an added horror element, where the crews of the ships are stalked and terrorized by a mysterious beast that inhabits the frozen wasteland. This is the only book by him where I listened to the audiobook rather than read and it's a slow burn, at twenty-nine hours long. The sense of despair for the crew was palpable. I would find myself checking how much time I had left, thinking it had to be coming to an end and things couldn't get any worse for these men, only to realize I was halfway through, and things were going to get way worse for them. Each chapter is from the perspective of a different character. "The Terror" is mysterious, tense and at times heart wrenching. Besides the beast, the men must face the risk of running out of supplies, sickness and interpersonal conflicts. "The Terror" has also been adapted into a show on AMC. I have enjoyed everything I've read by Dan Simmons and would recommend any of them, but "The Terror" is a good place to start.



“Boys In The Valley” by Philip Fracassi



Boys in the Valley is a novel set in a Catholic orphanage in rural Pennsylvania the early 1900's. The book follows Peter Barlow, a teenager who has been in the orphanage since childhood after watching his father kill his mother and himself. The orphanage is overcrowded with limited supplies for the boys and the priests that run it are cruel, except for Father Andrew, who is training Peter to be a priest. On a cold winter night, the local sheriff and his deputies arrive with a prisoner, occult symbols carved into his flesh, at the orphanage seeking aid from the priests. They claim that the prisoner is a danger to himself and others. The priests quickly determine that the prisoner is possessed. They botch an exorcism, an evil is released, flowing first into a boy, Bartholomew, who is being harshly punished, but quickly spreads through other boys. Possessed boys begin terrorizing and killing those not possessed and the priests. It's up to Peter, his friend David and Father Andrew to protect the younger boys who haven't been corrupted. Boys in the Valley was a quick, enjoyable read. Possession stories can sometimes feel ambiguous as to whether there is something supernatural going on or no evil force at all, rather a struggle with mental illness, but Fracassi does an excellent job of showing a true malignant force at work. The demon creates a wedge between the boys, creating a tension that explodes into violence and gore. Throughout the book Peter is given choices, both between good and evil, and religious and secular life. The religious jargon is a bit too much at times, but still feels necessary given the settings and circumstances. Chapters are written from the point of view of different characters, both protagonists and antagonists, all really well written, making readers empathize with unlikeable antagonists. The fast pace and short chapters make this one hard to put down.



STAND STILL

Long Island, NY's Stand Still burst on to the scene in 2021 with their debut EP and since have followed with a second EP and now their debut full-length titled "Steps Ascending" out now on DAZE. Their melodic hardcore style will take some of you back to names like Silent Majority, Inside, Capital, and Taking Back Sunday. The LIHC scene is diversely stacked right now and bands like Stand Still are leading the charge on the melodic side of things. Guitarist Bryan Natole was interviewed in early July. The rest of Stand Still is: Gerry Windus (vocals), Steve Hallam (guitar), Mat Rienecker (bass) and Andre Valerio (drums). Interview by Chris Wynne of In Effect Hardcore



PHOTO BY CARL GUNHOUSE

IE: Hey Bryan, where exactly are you right now and what would you usually be doing around this time if you weren't answering these questions?

Bryan: Hey Chris, thanks for having me! I'm currently in the van on our tour with Soul Blind and Askysoblack. Usually around this time of day I would be at the office at work. I'm glad to be on the road instead!

IE: It's been a little over two and a half years since we interviewed Stand Still in a parking lot before your second show in Oakdale, Long Island. Since that time you released an EP in 2021 and now we have the band's first full length in "Steps Ascending". Can you start off by telling us about this new album? I read that the band spent over a year driving up to Silver Bullet Studios in CT to record these 10 new songs?

Bryan: We spent about 3-4 years writing the music as a group and then recording it at a level that we were happy with. We worked with our friends Greg Thomas and Chris Teti of Silver Bullet Studios from November 2022 through January of 2024 to record this record. Greg produced, engineered and mixed the record, while Chris helped with mixing and engineering. It took countless road trips, bear sightings, movie nights, coffee runs, beers, and smoke breaks to get it all squared away, but we are all very happy with the final result. Actually, funny story... the first day we went to do scratch tracks, we were fresh off a late flight coming back from touring the West Coast with Life's Question. Someone crashed into a telephone pole near the studio and knocked the power out for the whole day. We improvised and started the record out by recording scratch tracks on a laptop in the dark next to a fire in Greg's living room hahaha!

IE: That last time we interviewed you we were just coming out of the pandemic and bands were just starting to play shows again... Your singer Gerry mentioned there were a lot of pandemic induced anxieties and stress that went into the making of that first record. It was also mentioned that all of you or the majority of you were furloughed from jobs at that time and four hour practices on a weekday were a common thing for Stand Still. Assuming your personal lives are somewhat normal again can you talk about how the band currently functions as opposed to a few years back and was it a lot harder to put this new album together with maybe less personal time on your hands?

Bryan: So things have naturally changed a lot since the last time you interviewed us. We are all back to work full time and that definitely limits the amount we can practice and write music together. What's interesting is that the fact that we had such a head start with our last releases from the extra time provided by the pandemic, that we have been writing the music on "Steps Ascending" already for over three years. Both of our first EP's were both written and recorded in 2020, so we have been writing new music since then that became "Steps Ascending". Even more interesting is that some of the songs that are on "Steps Ascending" were initially written years ago. I wrote the song "Steps Ascending" when I was 15 years old in about 2010/2011 with my good friend Michael Smith on drums. So long story short, this album is a long time coming and has been in the works for years.

IE: There are already a couple of well-produced music videos for songs off the new album. Can you take us through the making of each?

Bryan: We worked with Tom Flynn for both the music videos to support the new LP. He did the video for "Loose Ends" off of our last EP, "In A Moment's Notice". He absolutely killed it on that video so naturally, we had to have him back to do our videos for the LP. He directed videos for the songs "In The Dying Light of a Setting Sun" and "In My Blood". "In The Dying Light Of A Setting Sun" was filmed at a larger venue in Huntington that cannot

be named but probably can be inferred from this sentence. "In My Blood" was filmed at some of our best friend's house, the Smith House in Lindenhurst, where Taking Back Sunday also filmed their video for "S'old" last summer. The Smith House is a legendary house that has hosted tons of IYKYK punk shows over the years including Taking Back Sunday, Capital, Victory Garden, Stand Still, Koyo, Private Mind, Innerlove and many others. Shout out to our friends Christopher, Michael, Tone, Danny, and Liz for letting us use their space!

IE: Do you have any advice for bands who have thought about but have not jumped into the realm of making a music video for their material? Even with going back to "Loose Ends" off of the last EP you guys have put out some clean looking videos and I wanted to ask about how you have gone about putting them together?

Bryan: I don't feel like music videos are necessary, especially for a hardcore band. But if you want to visually convey some of the messaging or themes of your songs or record, then a music video can definitely help you accomplish that. We typically brainstorm an idea spawned by the themes in the music, and then we choose a director we like and trust to bring our vision to life. My best advice is to do whatever you want and not to worry about what other people think.

IE: What would you say are your top three favorite songs off of the new album and what about them makes them your favorites?

Bryan: This is a tough question because we were very careful to not create any filler songs and to put our best foot forward with any track that made the final cut. I love every song that made it on the LP, but my top three are "Avoiding The Intersection", "Gridlock Apocalypse", and "Tower Of Gold". Those are my favorites because they get hooked in my brain, because I feel they are great examples of what Stand Still sounds like, and because they showcase our growth from previous records we released.

IE: What about the album cover for "Steps Ascending"? Can you tell us about it and how the lyrics of the song may or may not tie in with the cover photo?

Bryan: This photo, along with other photos that were used for single artwork and promo were taken by our friend Cody Ganzer. (additional imagery for the record was captured by Steve Levy and Matt Viel as well). The message we were trying to convey with the album cover was that the subject is running away from something that is out of frame and is open to the interpretation of the listener. The steps in the background ties in the theme of the song "Steps Ascending" with that additional visual.

IE: Do you keep track as to how many shows the band has played so far and what have been some of the cooler places you have visited?

Bryan: Since we last talked, we had to have played hundreds of shows. We are halfway through 2024, and we have already played almost 50 shows already just this year. My favorite thing we've seen while on tour is probably Niagara Falls (Canada side), my favorite city to play (aside from Long Island) is probably Chicago, and my favorite venue some of our best friend's house, the Smith House in Lindenhurst, where Taking Back Sunday also filmed their video for "S'old" last summer. The Smith House is a legendary house that has hosted tons of IYKYK punk shows over the years including Taking Back Sunday, Capital, Victory Garden, Stand Still, Koyo, Private Mind, Innerlove and many others. Shout out to our friends Christopher, Michael, Tone, Danny, and Liz for letting us use their space!

**Continued
on Page 8**



PHOTO BY ELYZA REINHART

STAND STILL CONTINUED

IE: What kinds of jobs do the members of this band hold down and are you guys in anyway holding back on tour offers or shows to keep those jobs long term?

Bryan: It's a constant balancing act to juggle having serious careers and being in a touring band. Even with some small limitations, we all feel like we are constantly touring and staying as active as any other band. For work, I do marketing for a roofing company, Gerry works in music management with Gold Theory Artists, Andre is in corporate marketing, Mat is the lighting director at Paramount and some other venues, and Steve is basically a freelance graphic designer and part time stagehand. Sometimes we need to get fill-ins in order to make stuff work. We try not to take anything for granted and we take every good opportunity we are given and run with it.

IE: What's the tour or weekend trip setup like for this band? Do you usually all travel in 1 vehicle? If so... is there a Stand Still van or do you rent one each time? Who controls the music/playlists on the trip and what are some bands that everyone in Stand Still can agree on as being awesome...

Bryan: Lately the tour set-up for Stand Still has been renting a van from our friend Jon of Innerlove. He drives for us as well which allows us to relax and have fun. Gerry always controls the music and doesn't let anyone else pick what to listen to except on rare occasions which usually means we are listening to some robot beep boop music or his favorite band Ween. Everyone in Stand Still can definitely agree on listening to the Long Island bands that Stand Still takes influence from like Silent Majority, Capital, TBS, Brand New, Heads Vs. Breakers, Inside, etc. We typically are crashing at friend's houses and going to the best local coffee/pizza/food spot in every city. Making sure we try good local food is one of the things on tour we can always agree on.

IE: Although there isn't a lengthy history just yet for Stand Still is there anything that the band has done to this point that you are particularly proud of?

Bryan: Honestly, when we first started this band, my only goal was to just make energetic hardcore music that stacks up to the music of local legends and my role models and by doing so, inspire the next generation of LIHC kids. I never would have thought Stand Still would be at the level it is right now and that I would be able to literally travel the world with some of my best friends living the dream. What started as humble expectations has evolved into the realization that the sky is the limit for this band. But if we fade into history and the only thing we do is inspire one kid of the next generation to pick up that torch... that would be all I need to consider this band to be a huge success.

IE: Thanks for taking the time to do this, any last words?

Bryan: Thanks again for having me! Thank you to everyone involved in putting this record out. Shout out to the next generation of LIHC- Submerge, Deadshot, Liberate, Ten Years Out, and a ton more... don't sleep!



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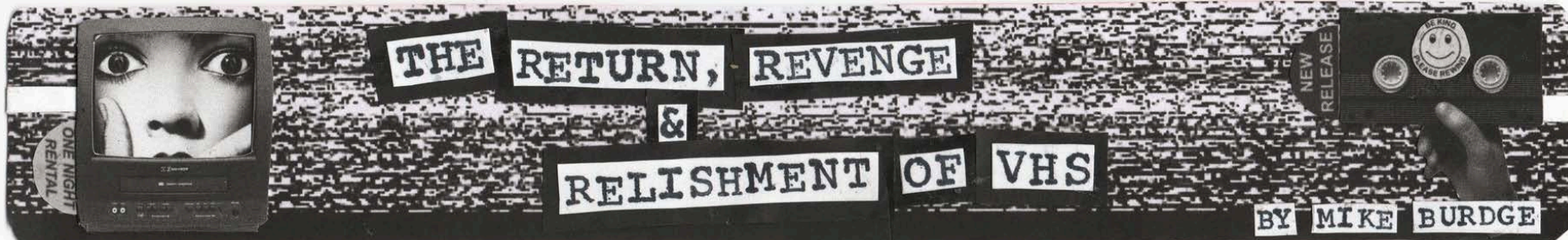
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FEED ME, SEYMOUR



Little Shop of Horrors is one of the greatest musical-films of all time. Period. The campiness, humor, look, tone and its execution of most musical tropes are unparalleled, even with the tongue-firmly-in-cheek world of off-branded musicals like The Rocky Horror Picture Show, Sweeney Todd and Rock 'n' Roll High School. Its power is almost limitless, from the opening title crawl, to the final wink at the audience; Little Shop of Horrors performs above and beyond expectations of a musical that is generally referred to as, “the story of a boy, a girl and a man-eating plant.”

I recently revisited the flick on glorious VHS, an old rental from Video Source in Hopewell Junction! As I've mentioned in past articles on VHS, I love watching heavily rotated copies of favorites, because you can really see the life of the tape in the scratches and skips, and the campiness of the film benefited greatly from this poorly treated piece of plastic's existence in the hands of possibly hundreds. No trailers beforehand, unfortunately, as it just went right into the flick. But that's why we're here, to talk about the movie! So let's do that.

Based on the 1960 film, The Little Shop of Horrors and an Off-Off-Broadway play, which shared the dropping of the word “The” from its title, the 1986 film blends aspects from both mediums to form its story about a hapless flower shop assistant, the girl he adores, his boss, a demented sadist who works as a dentist and the mysterious plant that brings them all together or eats them. (Fun fact: the original 1960 film is considered a huge joke in the film world as it was made on the basis of a dare to see if a film could be shot in 2 days. It was. And that fact is gloriously apparent when you watch it). The great Howard Ashman, the writer of the original play, penned the script that Frank Oz brought to the screen. With a supporting cast of awesome cameos including: John Candy, Bill Murray and Christopher Guest (!!!), it almost feels more like a sketch comedy show with an overarching story that connects all the gags together. I would watch an entire movie of just Steve Martin's sadistic, Orin Scrivello, DDS and Bill Murray's masochistic Arthur Denton. Christopher Guest's short appearance is almost too funny to watch and Jim Belushi's late turn-up as licensing schmuck Patrick Martin, is the very definition of forced climax, but done with enough charm and bravado that it still plays honestly with the setting and characters involved.

While the main stars are all wonderful (you'll never hear a bad word from my lips or fingertips about Rick Moranis; the man is a machine of comedic timing and grace), all love and admiration has to go to Ellen Greene's, Audrey (I). She is such a great character and presence, and Greene executes her with almost zero show of trying. It all just seems so natural, even though you know no one would talk like that and no one would possibly be comfortable wearing that. Her singing voice is unique and still hits all the right notes (both musically and true to the character), but when she finally lets the chords out to play in “Suddenly Seymour,” you can practically see the show stopping. It's no surprise that Greene was the originator of the Audrey character in the musical play version and was the only actor brought from the medium into the film version. The producers and filmmakers involved just didn't believe there could possibly be someone out there that could do it better. They even considered Barbara Streisand for the role, but decided against it. Barbara Streisand! In 1986! That's chops, man.

Then there's the practically mind-numbing practical effects of Audrey II, the Levi Stubbs-voiced plant that causes all this mayhem. More than fifty performers were



required to operate the multiple different versions of Audrey II, from cables in vines, to lip and head movement and more. Director Frank Oz was very particular about the mouth lining up with Stubbs' dialogue and singing; he didn't want any “hamburger flapping” when it came to audiences watching the performance. This proved insanely difficult for creature developers and performers alike, but the final product is stunning, and remains visually captivating even 30 years later. Audrey II feels real and alive, just as any of the other human performers do.

Lastly, let's talk about the famed alternate ending. If you haven't seen it, I suggest you skip over to YouTube and look it up. It's something else, alright. Oz originally intended to have the film share the Broadway musical's ending, in which our two lovers are eaten by the evil space plant, who then proceeds to conquer the world. The final shot of multiple Audrey II's ascending the Statue of Liberty while fighting off Army helicopters is one of the coolest things I never even thought I'd see. And if that sentence didn't just give you goose-bumps, wake up, man. This is what life is all about. Apparently, the deaths of Seymour and Audrey (I) were so devastating to test audiences that Oz was forced to scrap the original finale, which cost over 5 million dollars (!!!) to make in the first place, and replace it with the happier ending that we've all come to know and love. Is either ending superior to the other? It's tough to say. While the “happy ending” is perfect in its' own regard, the effects-work and the cheeky darkness of the original ending is just too charming and, frankly, fucking cool to be beat. I can't imagine how hard it was for everyone involved to scrap such a joyful, crazy ending. C'est la vie.

All and all, the question of if Little Shop of Horrors still stands up today, 30 years after its original release upon the unsuspecting world, isn't really even a needed question. The film being set in the 1960's allows for its timelessness to stay just that. All the jokes still land, the performances



are all incredible and memorable and the songs are still as catchy as ever. And it also contains one of this writer's personal favorite moments in film: when Seymour and Audrey (II) see Scrivello hit Audrey (I) and realize that he sure looks like plant food to them. Absolutely engaging on every level, and looked even better on a small, tube TV on a Monday afternoon.

Want more movies? Visit Story Screen Cinema in Hudson, NY and online @story_screen_presents

HARDCORE TEACHERS

BY DAMIAN MASTERSON

Picture a teacher.

I mean it. I'll wait.

Now, I'm not going to tell you what you imagined, but I do think I have some idea. Even though what we all picture will have been largely shaped by where we grew up, what kind of schooling we've had, and what kind of school-centric media we've consumed, there is still something of a shared cultural stereotype around the idea of a teacher.

Now picture a punk or hardcore kid? Same principle at work here, too. All of our images will be different, shaped by our unique experiences, but if we know enough to understand what a punk or hardcore kid is, there should be something of a shared essence to what we all imagine.

Now, try and put those two images together. There's something a little discordant there, right? I mean, you're reading this article, so you should have some idea where I'm going with all this, but, all the same, these are two stereotypes that don't seem to blend that easily. And yet, examples are out there in the world right now. By this, I don't mean kids that used to go to some shows in their teens and also later happened to become teachers. What I mean are the folks that kept touring and playing shows throughout grad school and their student teaching, and are still playing out to this day. I was curious about this unexpected punk to teacher pipeline, so I talked to a couple folks who had followed this path.

For Mike Score, from All Out War, End Reign, and Below the Frost, a career in teaching came as a surprise. He has been a teacher for 22 years, and is currently teaching Global History, World Issues, and The Social History of Rock N Roll, but when asked how he found himself where he is now, he said, "teaching was never the plan. I was heavily involved in the underground music scene and at the same time trying to find my way in the world. I was always interested in history and its impacts on the modern world. Eventually, I combined that with education, got my Masters, and here we are." In Mike's case, this outcome is all the more surprising because he never thought of himself as a strong student, and actively hated school, but the positive outcome of having gone through that has been to inspire him to try to be a better teacher than the ones he had, in order to show his kids that a bad school experience doesn't have to



MIKE ENGAGING THE CROWD WITH ALL OUT WAR

be the norm. Mike particularly sees his music and his teaching as feeding off of one another, in that for him teaching is just another form of performance art. "You have to be able to captivate students the same way you captivate a crowd at a show. Without music and being able to get up on stage I would have never been able to stand in front of a classroom. I have always been a quiet reserved person for the most part. Music has helped me to break out of my shell."

Paul Alan, from the bands Theiv, Hundreds of AU, Control, Lesser Minds, and Died Out, as well as the label Bedside Manner, has been a teacher for 11 years, and currently teaching a self-contained classroom for 4th and 5th graders. Music has sort of dictated his career path, as he has always looked up to the band Folly whose singer also teaches, but, even now, his musical drive plays an active role in how he relates to his students. "I've helped the music teachers by accompanying them on drums or bass for concerts. I used to assist with a guitar club at my school. I teach writing as well. One year I brought my computer in and we made the kids' poetry into a song. We ended up getting the

whole school in on it, at the time, by recording each class during music time. It was kind of cool. Super cheesy, but rad." (You can check it, and a song written to boost school morale during quarantine, at www.uglschool.bandcamp.com). What Paul has always valued most has been being able to find any way to get students excited and motivated to tap into their creativity. One of the other projects his school does each year is a coffee house where students get to share their writings they are most proud of. "We DIY 'press' all the collected works into a book and I like to print them in different colors like you would with a record. That's all 100% influenced by my involvement in music."

In the case of Greg Nolen, from Spell it Out, he knew early on that teaching was what he wanted to be doing. He's been teaching for 18 years, currently covering social studies and civics with 7th and 8th graders, and when asked he said "working in education with at-risk teenagers has pretty much always been my plan. It would have been great to be in a touring band and make a living as a recording artist, but that just never developed into anything I could do full time. So, at 18, I got my first job working in a school and I never turned back."

And for Greg, it was the positive experiences he had in school that put him on his current path. All throughout school he loved the learning process, tending to find the best version of himself in academic environments, and even to this day, still finding himself learning from the teachers he gets to collaborate with at his school. All that said, he still bristles at the idea of being seen as the kind of stereotypical authority figure that many teachers are seen as. "I have many personal issues with authority. It's all about building a rapport and how you treat and react to people you're working with. I use my position as an adult in my student's lives to model positive thinking and behavior. I place myself in a role when students feel safe and comfortable with me and we develop a relationship of mutual respect. I'm a public servant through and through."

For all the preconceived notions we may have about teachers, I love that they can be this, too. I love the idea that there are teachers who are actively trying to captivate their students, to show them that school doesn't have to be an oppressive slog. I love that there are teachers who are so jazzed by the idea of finding any way they can to activate and actualize their students' creativity. And love that there are teachers who spurn the idea that the teacher is there to be obeyed, in favor of creating collaborative environments of mutual respect where students can become the best versions of themselves. May all kids be so lucky to be taught by punks like these.



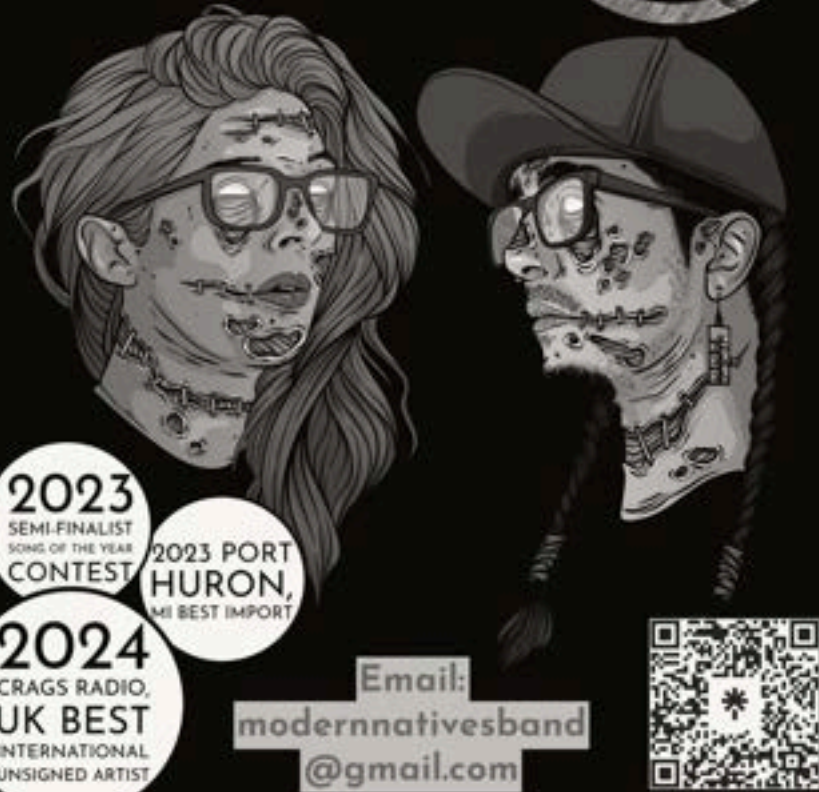
GREG PLAYING WITH SPELL IT OUT



PAUL ON STAGE WITH CONTROL

MODERN NATIVES

SEEKING MEMBERS



The past few issues, in this section, I had written about bands that I loved that had come back. This time I was asked to write about my experience of being back in the scene with TROUBLE BOUND after a long hiatus. I'm not exactly sure where to begin, but here goes nothing...

After being encouraged to put our album "Here To The End" album up on streaming, submitting to the reality that most people steam their music nowadays, it was like hearing it again for the first time. To keep the story concise, I ended up regaining contact with Dan and the rekindling of our friendship quickly led to playing music together again. Soon after, we recruited Brian, whose bands we've played shows with over the decades. We set up some practices and revived and rejuvenated some songs and even started working on new ones. Eventually we ended up headlining a show at the Chance Theater for our big comeback show.

**We're
They're
Back!**



Photo by Dave "Face" Boccio

Being out of the scene for so long, I was out of the loop, and most or all of the bands that we used to know and share the stage with were gone. I learned about shows that were happening and it was fun going to shows again. COVID had shut a lot of venues down and having just moved back into the area again it was tough to know where to find everyone that also called music their home.

Surprisingly, but also not surprisingly, I quickly found BOBBY EDGE who had just come out with an album in early 2023. RBNX was recommended as a candidate for joining us at The Chance, we took the recommendation. OUTSIDER MAGAZINE was up and running again and putting on shows which we had played on a bunch back in the day. I came to know Dave "FACE" Boccio who is a great guy who happens to take amazing photos and is as passionate about music as all of us are, so naturally we hit it off. Through OUTSIDER shows and other Hudson Valley shows we've come to know more great people such as SICKBAY (we even practice at the same spot), SPELL IT OUT, NORTHERN TIDES (also our practice spot brethren), WORSE OFF, ABUSE RITUAL, '71 SUPER CREEP, LEAVE IT BEHIND, GONE MAD, LURKING CLASS, THE CAR BOMB PARADE (by chance meeting at a Best Buy in the horror DVD section), DIED OUT, HELL'S TEETH and SERVANT OF SORROW to name a few.

The overwhelming support and friendship and encouragement we have received has been amazing. Together we have cultivated a family type atmosphere that feels like home when we're all together at the shows and it's nothing short of gold in my opinion. We all look out for each other. We support each other. Help each other out. We're there to cheer each other on and let one another know when we've put out a "fire" track. There's a lot of talent here in the Hudson Valley, a lot of great music coming from here. And it makes me proud to a part of it and glad to be able to contribute to it. I'm excited and stoked to see what we're all going to do next. - **Johnny No-Keys**

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GO AHEAD



LABEL ME

by Holly Berchielli

This is where we get to know independent labels and distros (and radio stations, etc...) who are doing something truly unique. I've found them to have a truly interesting approach to promoting and making available the music they believe in.



BROWN TABLE

"The more we saw the DIY aspect of hardcore, the more we felt like we could partake and give back to something that we love."

What is Brown Table?

Brown table is an idea of a group of people who supported each other's personal endeavors, whatever it was. It became a common ground for these people to talk about their interests, especially music. From the basic level it was a way for us as friends to come together to talk about and see music that we love. From there, as we started making connections within the scene such as bands, promoters, labels, and fans, it became a "why not us?" ordeal. The more we saw the DIY aspect of hardcore, the more we felt like we could partake and give back to something that we love. (Shoutout Adam from LowKeyHV for giving us that final push we needed.) We want to get people excited for shows around here. We want to put eyes and ears on music that we love from within the HV, as well as bring artists from elsewhere to have shows here. We love going to shows and just want more of them in the Hudson Valley.

How long have you been involved in the scene and when did you start Brown Table?

Various members have been involved throughout the scene for over a decade. Whether it was big shows at The Chance/The Loft (RIP?) or whatever spot let us use as a venue (shoutout Elks Lodge, Popeyes, My Place Pizza). This may be a bit of a controversial opinion but in our eyes the Hudson Valley is from Yonkers to Albany. We try to go to as many shows as we can in that range. Brown Table started coming together in 2016 but we really solidified as a group in 2019. Before Brown Table booked shows under that name there were a few small shows thrown together in Yonkers for friends bands. After that, the inklings of getting more involved in the hardcore scene came about in 2022 and then we put on our first show as Brown Table and started releasing cassettes in 2023.

What have you learned through releasing records made by bands from your local scene?

It's really freaking hard! All jokes aside, we've learned it's really easy to get involved in your local scene. We discussed it for so long before we actually made any moves that it became a little bit intimidating to try to get things going. But once we put things in motion and booked the first show it became easier for us to get out there and really feel a part of the scene here. Honestly, the first cassette we put out for Stifled was just to see if we could do it. Would anyone respond to it? Would people actually buy it if we put it out? To be able to release it and to see the band's reaction, as well as the Hudson Valley's reaction was awesome. In those moments we decided that we would try to release as many albums as we can. While we want to focus mainly on bands located in the Hudson Valley we also want to be able to release music from outside the Hudson Valley and hopefully help bands here create paths to get their music on the road to as many places as possible.

How can people follow you and buy your releases?

You can follow us on instagram at BrownTableHV. We try to be fairly active on there reposting fliers of upcoming shows. You can purchase our releases on our big cartel at browntablehv.bigcartel.com. While we would love for you to pick things up from our online shop, we'd much rather you get the albums straight from the bands themselves. We don't do this to make money, but because we love the music. So please go to shows, buy merch from bands, support local business, start a band, start a zine, take pictures, do anything just get involved and support others in the scene where you can. There really is an amazing community here in the Hudson Valley and were stoked to be a part of it!

@browntablehv

WXAX RADIO

WXAX Radio Is An Internet Based Radio Station. Their hosts attend local shows and get to know and play the bands from our HV Scene alongside bands from all over. They Post Show Schedules & Mini Tours Through Black Dog Promotions, So Follow Them On Facebook For More Info



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The Punk Rock
Art of

THRILLHAUS

Interviewed by Holly Berchielli & Johnny No-Keys

Tell us about yourself and your background, please. When did art become a part of your life? How long have you been tattooing?

Howdy, the name's Patt Whelan, some know me as Thrillhaus. I was born in Manhattan in 1981, in '89 we moved up the Hudson to a small river town called Hastings-on-Hudson. I spent my teenage years spitting distance from the Metro North Hudson line which meant easy access to NYC, and took full advantage of that.

It feels like a cliché, but I've been drawing as long as I can remember. It started as a little kid with planes and tanks, then it was comic books and Mad Magazine, then punk logos and making flyers and shirts for bands I was in or friends with. I went to art school for the sole purpose of getting my chops up before I started tattooing, and that's exactly what happened. I started officially started tattooing March 10, 2006 after a few unofficial years of bedroom tattooing.

Your college years were spent at New Paltz College, here in the Hudson Valley. During that time you played in punk/hardcore bands, which bands? And what's the timeline on those bands? Do you still have any connections with the HV music scene or follow any bands from here?

Yeah I went to SUNY New Paltz 2000-02 then I transferred down to F.I.T. in the city for another 2 years. While in New Paltz I was the vocalist in a NYHC style band called Moral Terror, at FIT I was the drummer for The Shit, and after that I joined the already established hardcore punk band from Westchester, Shell Shock, on bass. There was a period where I was in all 3 bands at the same time, that was hectic! Then in the fall of '04 I quit everything and moved to Philly. I don't have much connection to the HV music scene besides recently becoming a fan of Outsider magazine and reconnecting with Johnny Nokeys from Trouble Bound, I also am still friends with Matt Goldpaugh of The Arkhams and they recently played a show at my tattoo shop, Snaggletooth, in Pittsburgh!

I remember you telling me you lived in Germany for like 7 years. What was that like? And what made you come back to the states?

Yes, I lived in Berlin for 7 years and it was an amazing adventure, I made a lot of great friends and had a band called Lamebrains. I was there for the entirety of the (first and only?!) Trump presidency as well as Covid, which was nice. The distance made it possible to laugh at the absurdity of the whole situation, although I was acutely aware that my friends and family didn't have that luxury. After Covid forced us all to take a break from bars and gigs, I acquired a taste for a quieter life and slowly realized it was time to hang up my party pants. I had a nagging feeling that I wasn't living up to my full potential and that without hangovers I could probably build a proper business and maybe even have some actual responsibilities for once.... I love Berlin but it's a party town, and with that removed from the equation I felt it was time to move on...

How long have you been in Pittsburgh? What made you choose Pittsburgh to settle down in? What is the music scene like there?

I've been here since September 2023, so not long..

While I was figuring out where I wanted to live I was traveling a bit and tattooing on the road. I accepted an invitation from an old acquaintance, Ashlee, to do a guest spot in Pittsburgh, and promptly fell head over heels in love with her. My next step was now obvious and I moved here 2 months later, and within a year and a half we have opened our tattoo shop (next door to her piercing shop), gotten married, and had our baby girl Lyla! There's a great music scene here, with DIY punk shows happening all the time. There's a punk bar, Rook Room, in my neighborhood of Polish Hill that hosts a lot of touring bands, and they have generator shows up in the woods at an abandoned basketball court. Adam from the band No Time does a great job of booking killer gigs and making Pittsburgh a destination for touring bands. And then there's Skull Fest every August which is why I first came out here to visit years ago.

Your love of punk, your love of The Simpsons... when did each of those start for you? And when did the two become married and start showing up as a hybrid in your artwork?

First came The Simpsons, I watched the first episode on December 17, 1989 and was immediately hooked. Then a few years later Nirvana exploded, then Offspring, Green Day, and Rancid, and I was like 12-13, which was the perfect age for it. Then I got into skateboarding which led to Thrasher magazine which led to Black Flag and Minor Threat, and so on and so forth. The 90's were a great time to be a teenager. I guess the two were first married when I made a Moral Terror shirt design circa '02 with a Bart skull and crossbones.



Patt at his shop,
Snaggletooth Tattoo
Polish Hill, PGH, PA





BETTER THAN BAD

Are these art hybrids something that just pop into your head or are they something that start with an idea and you develop into the final piece?

Both actually, sometimes they just pop into my head out of nowhere fully formed, a couple times they've come in dreams, and then sometimes I'll start with a reference I want to use and use my noodle to go searching for connections

Is "BETTER THAN BAD"... a BLAMMO! reference?
It sure is!

@thrillhaus

Have any of the bands you parody seen your work? And if so what were their reactions? Did any get angry? Did any of them get stoked about it and appreciate it?

Yes definitely, Greg Hetson has my Merkel Jerks shirt. NOFX took my MOEFX design and made shirts without asking or crediting me... but then bought a Dr. Know/NOFX mashup later on. Karl Alvarez from Descendents bought a patch (I'm the Juan)
On the other hand, Spinal Tap had my Etsy store shut down and a Paypal account frozen!

You make a lot of art involving TV shows. Yet, there's only one movie that seemed to make it into your work; WAYNE'S WORLD. How important is that movie to you and how many times a year do you watch that film. And the burning question is; is Crucial Taunt your favorite band?

Wayne's World is my favorite film of all time, I saw it twice in the theater and my prize possession is my original hat bought from an order form in the soundtrack cassette! I probably only watch it once or twice a year because it plays on a loop inside my skull 24/7
They're definitely my favorite band to make merch for, and watch out for a Crucial Taunt/Shitty Beatles split record coming out soon on Thrillhaus/Sharp Records!

Do you make all your merch yourself? Or do you have a trusted partner that does all you screen printing?

I make the hats and mugs in house, my trusted partner in screen printing is my good friend BJ at Deadline Printshop in Philly

We can tell by your art what bands you're into. What are some bands we would never suspect that you are really into and just love?

I'm really into The Vapors who are famous for Turning Japanese, but that whole record is awesome! My favorite modern band is Dirty Fences (whose guitarist Max Roseglass lives in Newburgh now btw)
I also love old soul and Motown, 60's girl groups, Nuggets style bands, obscure Killed By Death punk, Trojan ska, and 90's rap!

How long have you been working at Snaggletooth Tattoo in Pittsburgh? Is it strange that people not local to the PGH area get your designs tattooed on them by other artist after seeing your designs online?

Snaggletooth is my shop. We opened Friday the 13th of January 2023. It's not strange, I think it's awesome, I just wish some of them were done better and/or they at least tag me!

Who's your favorite Simpsons character? Who's your favorite cartoon character of all time?

Favorite Simpsons character is Grandpa. All time fave cartoon character is.... Stimpyle!



BACK FROM THE DEAD FEST

Jim, tell us about yourself and your band Sickbay.

Hey!!! Thank you for doing this interview.

The support Outsider Magazine gives to the local artists in the Hudson Valley of New York is amazing and appreciated.

Sickbay is a Death Metal band fueled with hardcore, based in the Hudson Valley we've been kicking around since 2000 and breathe the underground air.

What is Back From The Dead all about and how did you get started hosting this yearly festival?

In 2021 Sickbay was supposed to do a small tour that included a mid west festival but the headlining band was picked up on a bigger national tour and our run was canceled including the fest appearance. I said fuck it we are from NY I'll put together a fest and have my friends bands play and have a sick time. People turned out and it has grown every year since. Through its growth we have added a second stage so from start to finish there is a band playing continuously. This year, 20 bands in total. It's a blast and we have a great time

How do you choose the bands each year?

Originally, I got all my friends bands, but since the second year people reach out throughout the year. I have a list of bands that want to get on. So it's just sorting out schedules and figuring which bands are working and dedicated in the underground scene. Usually, I try to get a couple bands at the top that are more National acts. It's hard this year I had about 30 bands that wanted on.

What is new or special about this year's event?

Not too much new this year other then we have some new blood. Quite a few bands that haven't played the fest before. This year there are a lot of fests in Brooklyn in the summer and fall so hoping not to get lost in the crowd. I think this fest stands out from some because the bulk of the bands are currently pounding the pavement in the underground scene and making a lot of noise in the greater New York area.

Where are tickets available?

Tickets are available through the Dice ticket app here's the link.

SCAN ME



If there is anything else you want to add, feel free!
Thanks again for the spot and the support!!
Come out and support the underground metal scene it's a community that needs everyone's support to thrive!!!



BACK FROM THE DEAD 4

THE MEADOWS

BROOKLYN NY **OCTOBER 12th 2024**

2 STAGES

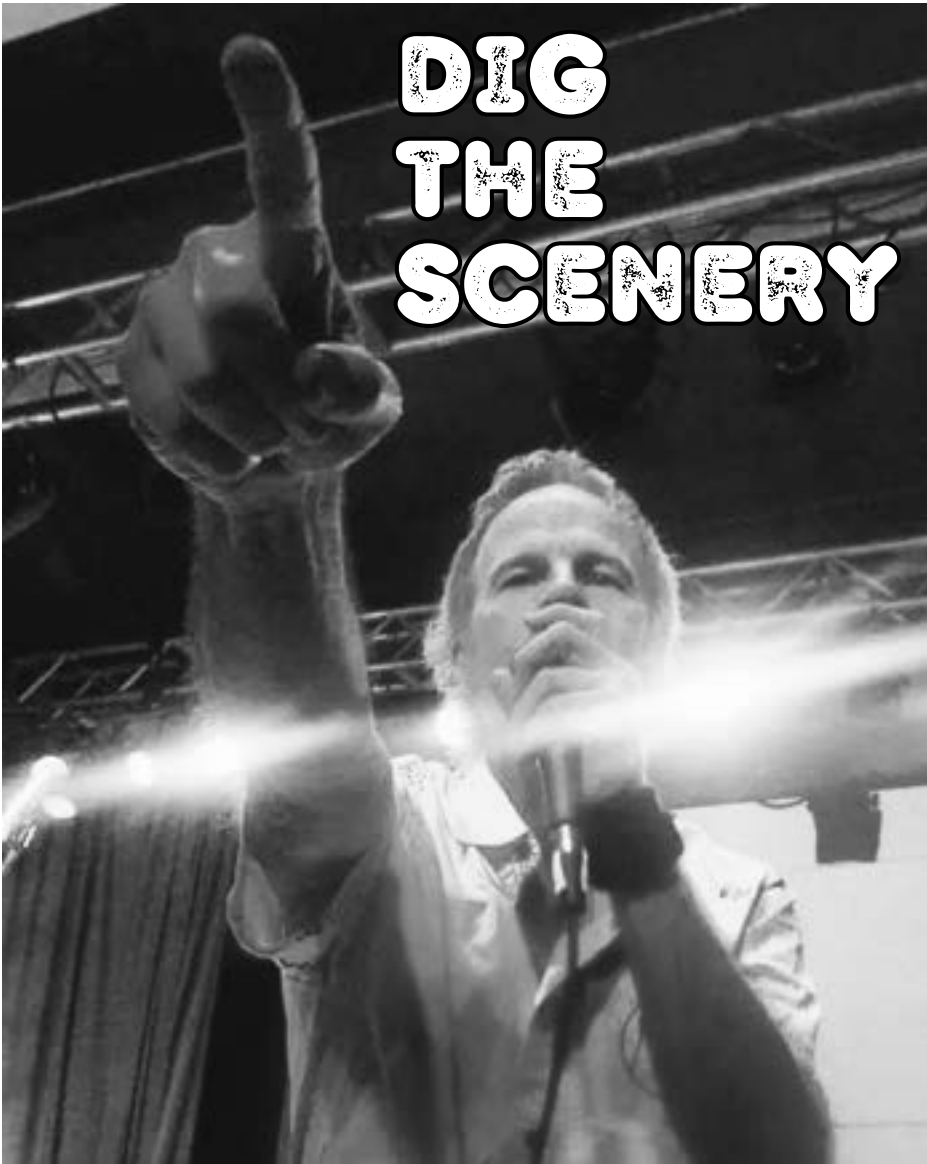
DROPOUT MEDIA **New Yorks Underground DAY OF BRUTALITY** **SICKBAY PRODUCTION**

Bands: SICKBAY, FALSE GODS, Hells Teeth, TRUST, SERVANT SORROW, FERAL HEMORRHAGE, THE ADVERSARY, RABBIT, HOSTCODE, TWO STAGES, AFTER PARTY AT DUFF'S, THE MEADOWS, 17 MEADOW ST, BROOKLYN NY, DUFF'S, SICKBAY, DROPOUT MEDIA, New Yorks Underground DAY OF BRUTALITY, SICKBAY PRODUCTION

OCTOBER 12TH 2024

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DIG THE SCENERY



WRITTEN BY MALCOLM TENT

I have been a DIY touring musician since 2011. My travels have taken me all over the United States several times, Mexico on a couple of occasions, England and Northern Europe twice, and Canada once.

Being DIY means exactly what the initials stand for: doing it yourself (or, as the case may be, myself). I book all the shows, do all the driving, run the merch table, and play the music. 39 times out of 40 I couch surf, sleeping in the homes of the promoters or friendly fans.

I have done some touring on a larger scale. This means traveling on a bus, staying in hotels, and having agents and managers to do the grunt work. That sort of touring is definitely not bad. It has real advantages, such as being a lot less labor intensive! Also, the amenities are typically nicer and more likely to be supplied by the promoter.

On the other hand, DIY touring offers something that big time touring cannot. And that is getting to see the world from the street level and on your own schedule. On a big time* tour, you typically wake up every morning in a hotel room that looks like every other hotel room you've ever stayed in. When you look out the window, you will most likely see a freeway entrance ramp, an ugly cluster of chain restaurants, or other scenes of suburban blight.

When touring DIY, you typically wake up in a place which has personality and a style all its own. When you look out the window, you never know what you will see. One time in England it was a flock of sheep in the back yard. In Ypsilanti it was the three huge smokestacks that dominate the cityscape. In San Francisco it was a breathtaking view of the entire city and the bay. Quite often it's a pleasant spot where you can go outside and eat breakfast while enjoying the scenery.

In short, DIY touring is more work, but the scenery is usually a lot better. And, since I do all the driving, and I love to take scenic routes, I end up seeing some really amazing sights that you don't get by interstate travel.

Tallulah Gorge is one. It's reputedly the deepest canyon east of the Mississippi. I came upon it quite by accident while driving through rural Georgia. I just happened to see a small, easy to miss sign for it. There were no billboards, directional signs, or any obvious indications that it was there. I was able to park right by very edge of the Gorge. I was the only person there. The Gorge is not very wide, but holy smoke! It is DEEP. I got some pretty bad vertigo when I looked down into it and could not see the bottom. Once I played on a boat on the Thames River in London. It was moored by the Westminster section of the city, which is very old and chock full of scenery. Yes, you will see the touristy places, such as the houses of Parliament (which really are a sight to behold), but I most enjoyed the weird sights that lurked unexpectedly. Like the graves that are embedded in old walls that border the streets and sidewalks.

You're walking down the sidewalk, and you look over at the wall next to you, and there are headstones built into the wall! They're fully engraved with names, dates of birth and death, and typical headstone inscriptions. They just happen to be in the middle of a very busy city, embedded in a wall.

Some of them are in traffic circles with traffic so heavy that you can't even get close enough to look at them. They're practically abandoned graves, but surrounded by the tumult of the city.

One place I will never forget, that no major Interstate goes anywhere near, is the Salton Sea. Located in the the low desert of California, it's an artificial lake that at one time was promoted as an inland water paradise.

But over time, runoff from the heavy agricultural surrounding it (combined with other factors) turned it into a stagnant, foul smelling ecological disaster. On a bad day you smell it before you see it, no lie. Long stretches of the beach were inches deep with what seems like very coarse sand. In reality, it's bones from all the washed up dead fish, who were killed by the pesticides in the agricultural runoff. The shoreline is littered with the mummified corpses of birds who have eaten the dead fish. It is the most apocalyptic place I've ever been.

There are numerous old towns dotting the shore, most of them in varying stages of abandonment and decay. A few hardy people still live there. All I can say is they are made of much sterner stuff than I am. Still, the place has a surreal, desolate beauty to it. If you love the macabre, I recommend the Salton Sea.

Very close to the Salton Sea is Slab City. Slab City was once a military base, which was abandoned sometime in the 1950s. When the military left, they removed all of the portable buildings, leaving behind only the concrete slabs that the buildings rested on. Exactly who owns the land that Slab City occupies is apparently a matter of debate. The one thing that everybody seems to agree on is that nobody wants it - not the state of California, none of the nearby towns, nor Imperial County.

Because of it's complete lack of jurisdiction, squatters have been attracted to the place for decades. It's billed as the last free place on earth. Anybody can go and live there as long as they want, rent free. Of course, there's no running water, no electricity, no sanitation facilities, and no services. But hey... if you are the rough and rugged type and you think you have what it takes to live in the middle of the scorching California desert, Slab City is the place for you.

Slab City actually has a venue, called The Range. I've played there a few times and it's always a very bizarre and fantastic scene. Slab City denizens are, as you might imagine, a unique breed. When the music is hot and the vibe is right, magic can result. I've experienced it, and it's a wonderful thing. Pretty sure I couldn't live there, though. Next to Slab City is Salvation Mountain. It was built single-handedly by a religiously obsessed recluse out of plaster and bales of hay. It's an endless struggle to keep the place from crumbling back into the desert. Luckily, Salvation Mountain has a dedicated staff of caretakers who work on it constantly to keep it intact. It's a beautiful and unique place of naive religious art that attracts people from all over the world. Like everything else in the vicinity, it's not in any of the official tour books. You really have to know what you're looking for to find it. Which are reasons why I love it so much.

Whatever your political bent, you've got to admit that it's cool to find important historical spots- especially by accident in random places. That's what happened one afternoon while I was playing a gig in Jackson, Michigan.

Jackson is a small city and rather depressed; kind of like a miniature Detroit. Formerly vibrant neighborhoods are now pockmarked with vacant lots and burned out houses. The remaining residents of Jackson live side by side with the vacant lots where their neighbors once dwelled.

Ironically, I was playing a house show there and had some time to kill before things began.

While walking around the semi-urban wasteland of Jackson, I (almost literally) bumped into a historical marker. It was on the very spot where the Republican Party was born. The spot itself was undistinguished and a little run down. One would think that the site of such an historically important event would have a little more pizzazz to it. You know... tour buses, a visitor center, maybe a gift shop. But there it was, forlornly stuck out in the middle of nowhere, all by itself in the ruins of Jackson, Michigan. And I just happened to stumble across it.

On a similar note, in a cemetery in Troy, New York, is Uncle Sam's grave. Yes, there really was an Uncle Sam. He is very dead and buried in Troy. Make of that what you will.

* term used loosely.



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.

MEET YOUR NEW FAVORITE BAND

THE CAR BOMB PARADE

INTERVIEWED BY DANA ESPOSITO

Nice to see that hardcore punk thrash is alive and well! How did The Car Bomb Parade come to be?
Will E. Ramone: Through Craigslist and vivid, horrific dreams. The Rev. answered my Craigslist ad about wanting to start a hardcore punk band sometime in late 2013. After we met and officially joined forces, it was time to come up with a name. I wanted a stereotypical, generic punk rock name but luckily the Rev. shot them all down. One night I had a vivid dream about the bombing at the Boston marathon that had taken place a year earlier, except it got crazier and crazier...as dreams tend to do. It morphed from a marathon to a parade, and the vehicles transporting the floats started exploding. People were screaming in the streets about a parade of car bombs, so there ya go. Thank you, beautiful unhinged dreams!

Looks like you've got some amazing shows coming up. What are you most looking forward to this summer?
Rev. Nicky Bullets: Camp Punksylvania and the release of our next two music videos!
Will E. Ramone: Yes! We just played Punk Island, which was a fantastic conglomeration of all walks of life having a great time through this punk rock thing of ours. We'll be doing our second stint at Camp Punksylvania 4th of July weekend. Our first appearance last year will certainly be a memory we cherish forever. Absolutely incredible. Other than that, we look forward to seeing all our brigadiers wherever we may be next. We're always looking forward to the next thing. This band is heavily built upon the idea of "what can we do next?" We are constantly increasing our community and reaching people through music and art.



What would be your dream crowd? Like the crowd reaction that would really just make the experience incredible for you as performers.
Will E. Ramone: Hmm, we'd definitely like to play Camp Punksylvania or any major punk festival late in the evening and have a whole sea of people just going off. We definitely have a great slot this time around, so maybe that dream will be achieved by the time this interview goes to print!
Rev. Nicky Bullets: ...or the Foot Clan club house from the first Teenage Mutant Ninja Turtles movie.
Will E. Ramone: Yeah, but didn't they enslave children? Maybe we could play there and then liberate them from a life of crime.
Rev. Nicky Bullets: And have a pizza party with them afterwards.

Tell me about the raccoon.
Rev. Nicky Bullets: The raccoon is top secret info privy to only the most loyal and feral brigadiers.
Will E. Ramone: Once you join the brigade, you just know.
What can we expect from The Car Bomb Parade moving forward?
Will E. Ramone: More everything.
Rev. Nicky Bullets: More festivals. More music. More smiles. More community. More love.



Join the brigade
[@thecarbombparade](#) (IG)
[The Car Bomb Parade](#) (Spotify)

WORLD'S DEMISE INTERVIEWED BY LOU SMITH

The following conversation between Outsider Magazine and Brandon Hoffman of the hardcore band World's Demise took place on June 07, 2024. It should be noted that a Sony M-570V microcassette recorder was utilized to capture the interview, with the interviewer being powered by nothing more than sleep deprivation and pure intrigue.

OUTSIDER MAGAZINE: World's Demise was dead for about 20 years, and for the last year-and-a-half has been active after reanimation. Why return to the scene now?
BRANDON HOFFMAN: I've always gone to shows, and as the scene started building back up after COVID again...You know, for a long time there was not a lot of metal or hardcore shows around. And now I'm seeing you know, all kinds of metal and hardcore shows...I'd run into watching Abuse Ritual a bunch of times...who I think they're a fantastic band, but an even better a great group of guys. I ran into Drew, who's the bass player for that band, and he had remembered World's Demise from back in the day....and he kind of said to me, 'Why don't you play anymore?' And I kind of asked myself, 'Why don't I play anymore?' I kind of got over the band thing, I was doing it really seriously...I guess you know when I couldn't make it a living, I just kind of gave up on it. But seeing the scene, how strong it is, how much people love metal around here, I kind of said to myself, 'You know, I'd like to be doing that also.' It's better to play than just to watch...that's really why we got started again, is because I got inspired by Abuse Ritual and by some of these other bands that are playing...



Photo by Dave "Face" Boccio

OM: Throughout your history of composing music with the band, what were some personal, social, or political events that acted as inspirations for your own songwriting process?
BH: There was 9/11 going on...we felt like the world was ending in a way. I remember a lot of that first album that we had written and released was around that time. I know there was a lot of inspiration there...it felt like the world was ending, it felt like the world's demise. The actual name came from just some lyric that Herv [vocalist] wrote while we were jamming in-studio. It said something like, 'this is the end, the world's demise' and that's how it became our name.
OM: Did you have any huge lessons you've learned from going into the studio those first couple times?
BH: You have to play perfect. When you play live, you don't have to play quite as perfectly, although we do pride ourselves in being tight...when you go into the studio, you don't realize how hard it is to play the same riff, let's say 20 times in a row absolutely perfectly...I'd say that's the biggest takeaway, is you know, you might think you're good just playing at practice but you need to be ten times better in the studio and not be wasting time.
OM: What is your personal response when you have both seasoned and green musicians that complain about their respective local scenes?
BH: I would say if you want the scene to be good, you need to be part of the scene and raise it up. If you're not playing, you should be at other peoples shows. And that's one of the biggest things, you shouldn't just being a band that shows up to play when you play...you should show up to other peoples shows. Give them an audience and then maybe they'll give you an audience back. That's how I've always looked at it, it can't be a one-way street. It has to be two-way on everything. If you want to play, you have to go see other people play...
OM: What do you find to be some of the most exhausting stereotypes or ego traits of musicians in various local scenes?
BH: Exhausting stuff is when there's a lot of cliquishness or exclusivity. I don't feel like it's like that in the Hudson Valley, I feel like a lot of the bands that play often and that are well respected are actually quite inviting of other bands...so I think that's a bad stereotype is that every band is like, 'If you're starting a new band, nobody is going to accept you, or they're going to reject you and it's only the cool kids club,' or something. You know, if you're cool to people, people will be cool to you. That's how I look at it.
OM: Do you have any guilty pleasure artists or musicians that if someone were to meet you at a show they might not guess that you're into that artist or band?
BH: I'm the poster boy for this because I have the weirdest musical interests out of everybody [in the band]. For one, I am a huge polka fan...in fact I go to Jimmy Sturr's Polka Weekend and me and my wife dance there...we go because we just love it, it's fun, it's upbeat music. It's actually a lot of older people and it's inspiring in a way because the older people have a lot of life, the people that listen to polka. Because they're 80 years old and they're still dancing, which is kind of amazing...

OM: What can we expect to hear from World's Demise in the near future?
BH: Well we're definitely writing, we have a new song that we're working on right now that we're going to be playing at the next couple gigs. It's called 'Media Freak'...it's very heavy, maybe has a little bit more on the metal side of the music...we definitely are a very good live band, you know we try to be really great live, that's where we put our focus. But we are writing.



World's Demise circa 2001

[@worldsdemisehv](#) (IG)
[World's Demise](#) (Spotify)

MEET YOUR NEW FAVORITE BAND

Electric Frankenstein has been in the punk rock scene for decades. They keep their mash up of punk, hardcore, horror punk, and rock fresh, while staying true to the classic sounds of years past. There's plenty of sing-a-long hooks, without straying into the sopppiness of pop punk. Outsider got a chance to see what's new in the world of EF.

INTERVIEW BY BILL WHITE

The new album has some old members and some new, give us a breakdown on how the latest album came together.

Dan: Sal and I had been kicking around the idea of doing a record with a west coast version of Electric Frankenstein. We had asked our old singer Scotty and our buddy Jaime Pina. Next thing we know, Scotty was like, "Hey I spoke to Tim Armstrong from Rancid and he offered to record us at his studio for free" Sal: It's not an official album, it was a collaborative project we wanted to do. We also wanted to merge a East Coast Punk/Hardcore influenced sound with a West Coast sound and still make it new and fresh. Johnny and Scott collaborated on the lyrics.

What was it like recording at Tim Armstrong's studio?

Sal: The studio had everything very professional, from the big main room to get a full and rich live sound, to the great drums and guitar / bass equipment, to the main control room with all the necessary machinery. Plus, the engineers really knew what they were doing and did a great job putting it all down.

Wheez: Tim is a great guy. His guitars were lying all over the place. He walked up to me "Hey man, check this out!"- he was holding Malcolm Young's 1963 Gretsch Jet Firebird! The Unholy Hammer of the Guitar Gods..

Johnny: It was a super surreal experience. Tims "Lint" left-handed Op Ivy guitar was sitting there, in the control room, amongst all of these other rad guitars. Anyone can just pick it up and play it. The first Op Ivy silk screen shirt was on the wall too. I probably stared at that thing with a creepy vibe for 30 minutes.

There has always been a link between horror and punk rock. What are your thoughts on how that came to be? And the decision to incorporate horror themes into your own band?

Dan: Well, I think part of it stems from monsters being misunderstood outsiders and punks relating to that. We were drinking the same toxic water that the Misfits were haha.

Sal: The horror punk sound goes way back to the 1950s and 60s. I guess aggressive music by great bands whose members loved the old horror films goes together. There are so many monster themed songs from the 1950s.

Having been in the punk scene for decades, what are some of the differences you've witnessed for bands just starting out, as opposed to say, the 90's?

Sal: To me some of the Punk scene today has gone backwards and became a parody of itself. And some of the people don't even really listen to the great bands. They just slap things together and it can get really boring really fast.

I hear you have a new album in the works, a Japan tour, and a spot on Punk Rock Bowling. What are you most excited about?

Dan: I'm excited for all of it! Usually, I'd say I'm most excited for Japan but we've been working so hard on these new songs and they are sounding great.

Wheez: The new songs are explosive and classic sounding EF. I'll just say that the next one is going to blow minds. And skulls.

Johnny: This new record smokes. I'm stoked for EVERYTHING on this list!

In such a diverse genre as punk, how do you stay true to your sound over so many years?

Wheez: It's all about us knowing what to play and what NOT to play.

Johnny: hahah We have no idea how to play anything else!! So changing our sound proves difficult.

I love that in your bio every band member has a favorite monster! The influence is there, but you don't stick strictly to what most would call "horror punk". Was that a conscious choice?

Dan: No. We do what we do, but I think we approach it differently because we are heavily influenced by bands that we called "death rock" back in the day. Whereas what I hear as the "horror punk" sound today tends to be generic Michael Graves era Misfits kinda style.

Sal: Yeah, a band can quickly devolve into a generic parody sticking to copy cat sounding horror punk. Which to me would be the millions of Rockabilly bands and Misfits clones that emerged in the 1990s.



Photo by Dave "Face" Boccio

@Unfortuneteller.hc (Instagram) Spotify: Unfortuneteller

UNFORTUNETELLER

INTERVIEW BY LOU SMITH

OUTSIDER MAGAZINE: The name of your band, Unfortuneteller, is something that really stands out to me, not only because it's a portmanteau, but it's a clever name at that.

ANGELO MOSCA: The thing that's interesting though, is we were playing for some time and didn't have a name, it was kind of just a studio project...I named one of our songs 'Unfortuneteller'...and Jeff [drums] was like, 'Well if you want to name the band that, that's cool, just change the name of the song.' And I was like, 'Yeah I don't want to do that, that's the name of the song.' And then we had to convince him like, 'Yo, hardcore bands in the 80s used to name their albums after themselves and their songs, I was like, we can do that.'

OM: In what ways do you think social media has both helped and harmed independent artists?

AM: Well, one thing that I can see that I think is harmful, I guess I'll talk about that first, is that when I was younger if you were lucky enough to get your hands on a show flyer, you're intrigued. And you were like, 'Cool, I'm going to go this show... or I'm going to go to this dude's basement, and I'm going to see these four or five bands, based off of I want something to do.' And nowadays on Instagram it's like you can see photos of the bands, you can see photos of these venues, there's not as much physical content being passed out...When I was younger, you would go see a band if your buddy just said, 'Hey I think you should check this band out.' But nowadays it's like, 'Well, they don't have anything on Spotify, like I can't even listen to them? I don't know if I'm just going to go to a show.' So I feel like a lot of the fascination with just finding something new is lost...But then also, you know, every coin has its flip side, and I feel like the Internet is great...you can network with other bands so easily, just shoot somebody a message. Where when I was a kid I had a notebook full of phone numbers, and people I didn't even know their last names. It would just be like, 'Dude from John's garage said he could hook us up with something in Canada'...I have to say though, even though I'm older, I do think that it's better now for music as far as being able to get exposed to it...

OM: From your youth, what album covers do you remember holding for the first time, soaking in the artwork, and the memory of which is still burned into your subconscious?

AM: The one that is in my head right now when I started purchasing music with my own money, I was going to The Wall. I don't know if you remember The Wall, but it was kind of like F.Y.E...the first album that I bought with my own money was Rage Against the Machine's Evil Empire and I just remember like the boy inside of the star. But then after that, one that really stuck with me because it has really beautiful artwork, is Melancholy and the Infinite Sadness by Smashing Pumpkins. I remember it came with one booklet that was like, almost like bible paper and that was the lyrics. And then another booklet was just artwork. So as a kid, I'd never seen something like that before.

OM: I still purchase CDs and records and movies; I'm constantly buying physical stuff. There is something that gets lost nowadays with this emphasis on everything being digital...

AM: I actually think it's very important what you just said because a lot of the digital music, it's like you're driving in the car and it comes up on Spotify and you see a little picture of the art. You can read the lyrics on there...

OM: It's like I've simultaneously discovered bands through the Internet but also forgotten bands. If it's not on a playlist or if I'm not going back to it, I just kind of forget them. It's almost this overload of too much music...and as a band you wonder, 'How can we capture these people's attention?'

AM: And how do you stick out...have you ever heard the band Graph Orlock...what really caught my attention from them is that all of their albums, one that I have it's called The Doom Box, and it's a 10" record I believe. But when you open it up and unfold it, it comes with instructions to put it back together, and it makes a cardboard boombox that you can open up...I don't even know how they even made any money. It was totally just for the love of their music.

ELECTRIC FRANKENSTEIN



@electricfrankensteinofficial (IG)

electricfrankenstein.com

The following conversation between Outsider Magazine and Angelo Mosca of the hardcore band Unfortuneteller took place on June 10, 2024. It should be noted that a Sony M-570V microcassette recorder was utilized to capture the interview, while the interviewer was attempting to digest traditional Thai cuisine in Rhode Island before a wedding.

MEET YOUR NEW FAVORITE BAND

HEAVY HEX

INTERVIEW BY
CHRIS WYNNE



PHOTO BY STEVE LEVY

Heavy Hex are yet another newer name that have helped solidify a now very diverse Long Island hardcore music scene. Over the course of the last year they caught the attention of Bridge Nine Records and have their debut full length in “True To You” out now. We caught up with their singer Dave Gastiburo in early June to get some more info. The rest of the band is rounded out by: Cody Hermann on bass/vocals, Daniel Lukach-guitar/vocals, Jeremy Gardiner- guitar and Michael DiLello- drums.

Hey Dave, what's up? Can you tell us when Heavy Hex got together and catch us up with what the band has done to this point?

Dave: Heavy Hex started in 2020. Danny met Jeremy while searching for a buyer for his amp, but ended up making plans to start a project instead and slowly brought the rest of us into the band. Since we released “Stare” in 2022, we’ve been pretty fortunate when it comes to shows. We’ve kept pretty busy up until the beginning of this year. The band took a bit of a break from shows. Over Memorial Day weekend we played our two record release shows, one on Long Island and the other at the Bridge Nine Warehouse in MA. Before then we haven’t played since November, which was rough. Our main focus was to prepare for the release of “True To You”, our debut LP on Bridge Nine.

I have to give you guys some credit with your new one “True To You”. Ten brand new songs came out just a little over a year after your debut came out. How hard have you all been going at it with rehearsals and writing in the last year to get that accomplished?

Dave: We’ve all been really consistent when it comes to Hex. We don’t miss practices and we all put in the work, in and out of the studio. It’s been a really healthy team. With everybody so motivated we had plenty of time to prepare before getting in the recording studio.

Your top 3 favorite tracks off of your new album? And why?

Dave: I dig “Asymmetry”, “Falling” and “True To You” a lot. Hex having a song featuring Quinn Murphy of Love Letter/Verse is still registering in my head. Verse – “Aggression” was such a significant record for me. So hearing Quinn’s voice on our record hypes me up.

Where did you record the new album? How long did it take to record from start to finish?

Dave: We spent 10 days at Jay Maas’s home studio. It was probably the best experience I’ve had recording in any project. It sounded great right from the start, which I expected nothing less from Jay with his solid portfolio. He definitely was the right man for the job.

When I first started hearing Heavy Hex tracks I almost immediately thought... "this band sounds like a Bridge 9 band"... and not too long later you are on that very label. How did the band and B9 come together?

Dave: I was following B9 as they were building up the new record shop/warehouse. So when I was in Massachusetts with friends for AHC, I suggested that we should stop by. We’re all pretty big audiophiles and collect records so it was an easy “yes” from the group. I think we spent a little over an hour in the shop and half of it was spent talking to Chris Wrenn from B9. He spotted that we were from NY right away and gave us the history of the label. About how B9 got their early funding selling signs outside of Fenway Park that said “Yankees Suck”. We all laughed but when he mentioned that his most recent signings were bands from NY, I kinda saw it as an opportunity to put Hex out there. He told me to send him an email and I did. Wasn’t sure what to expect but man, I’m glad I sent that email.

One of the new album’s strengths is its diversity with straight up hardcore bangers and others that are a bit more difficult to categorize. What are some bands that all the members of Heavy Hex can agree on as being influences?

Dave: To list a few: Have Heart, Verse, Defeater, Title Fight, OTMOP, Silent Majority, Capital, Polar Bear Club, Rival Schools, Hey Mercedes, Hope Con, Mindset.. it goes on...

You made a video for the title track of the new album. Can you give us some info on its making?

Dave: We shot the video at our practice space, my apartment, and at my actual job. My buddy, Richie Duque, is a talented filmmaker and supporter of the band. So when he took an interest in doing some videos with us, we were more than down. The video follows me throughout a normal day. I get through work, I get home and take care of my dog, and later I head to practice with Hex. We wanted the video to show some humanity. That we go through the same routine of life as most people do. The video ends with us pretty stoked. That making music has been a rewarding feeling and that powering through the tough work day was all worth it when it allows us to reach for whatever passion or purpose we want in this life. I think Richie absolutely crushed it. Go follow @richieduque on IG. If you’re looking for a filmmaker, he’s your guy.

Can you tell us about the pilsner collaboration you currently have going on with 27A Brewing?

Dave: Ryan and Melissa who own the brewery are such great people and are very close friends of mine. They support LINY and stay involved in the hardcore community. They’ve brewed beers for our friends in Stand Still and Innerlove and now I’m stoked we have a dry hopped pilsner. I’ve been a huge fan of Ryan’s beer from the start and having this collab not only celebrates “True To You” but also serves as a celebration of our friendship. If you find yourself in Lindenhurst, NY make sure you hit 27A Brewing Co. and Ruby Soho’s.

@HEAVYHEXLI(IG) HEAVYHEX ON SPOTIFY

HEAVYHEXLI.BANDCAMP.COM

WANT YOUR BAND FEATURED?

NYOUTSIDERZINE.COM

UP NEXT... ALBUMS TO LOOK FORWARD TO



Sickbay - “Permanent Solution”

Releasing on Sick One Records September 13th 2024

Available on all streaming platforms, CDs and cassettes on

www.sickbay1.bandcamp.com and at shows.

Recorded with producer Mike Usifer (Prime Evil) of Aural Assault Studios, recording engineer Richie Kennon (Sub Zero) from Barking Dog studios. Two songs have additional vocals from good friends of ours Shane Lake and Jim Bremer of Abuse Ritual.

Sickbay still delivers dissonant riffs the same sense of driven brutality and dedication to all things heavy.

www.sickbay1.bandcamp.com @sickbaymetal

Exitum - “Seppuku” -(EP)

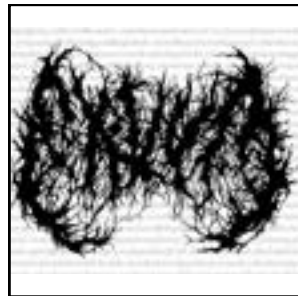
Label: TBD - Release Date: Fall/Winter '24 on all streaming platforms

This will be the follow up to The Gospel, leaning much deeper into the darker side of Exitum (think Flood, Flowers, No Light and Thought Machine but angrier and more violent). What’s changed since the last album? We’re a 3 piece now (no bass player). What’s staying the same?

Same cynicism and rage.

[Instagram @grind.exitum.grind](https://www.instagram.com/grind.exitum.grind)

grindexitumgrind.bandcamp.com



Abuse Ritual (self titled LP)

Label: Demons Run Amok Entertainment (Germany)

Release Date - July 30th, 2021

Available on all streaming platforms worldwide and on DRA's website, bandcamp, amazon and more.

This is our first album. We fully formed in 2020 during the plague (Covid). The album was done D.I.Y from home with all of us getting together to track at Slaughterhouse Studios. Highly recommended tracks would

have to be Cross My Path, Hellhound and Pillars Of Suffering. Little fun fact about the album is Will Escolano from Necroptic Engorgement is featured on the song Rampage.

We also have a video for the song Merciless on youtube.

What’s changed, What’s staying the same since you released the singles “Merciless” and “Murderous Mentality”?

Our approach to our songs is gonna stay the same. "Heavy and angry"

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Trouble Bound “Broken Ribs And Blood Clots” LP

Self Released on Work Whorse Records

Release Date: September or October 2024 (hopefully)

Available Streaming everywhere (except Amazon), Bandcamp and at shows.

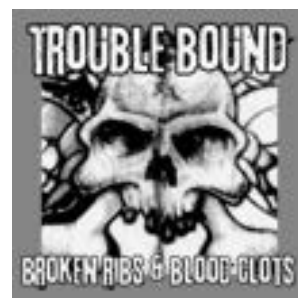
This is our first album in a while. We put a few new songs on the there, a RANCID cover, and redid a few songs to showcase what we are sounding like these days. “Nickels And Dimes” & “Someday” are new tracks. We recorded a tribute to one of our big influences by covering “Old Friend” and making it our own. We’ve never done a ska song before.

What’s Changed Since the Last Album? Dan “Sweet D” Szeli is back in the band, adding his killer vocals and unmatched bass lines to the mix again. Also our good friend Brian “Speed Cobra” Labuda - the best drummer in the scene, has joined us with his unstoppable beats.

What’s staying the same?: We still have the punk. We still have the rock.

We’ve kept the rockabilly tinge that makes you bop. We have added a touch of the ska on this record.

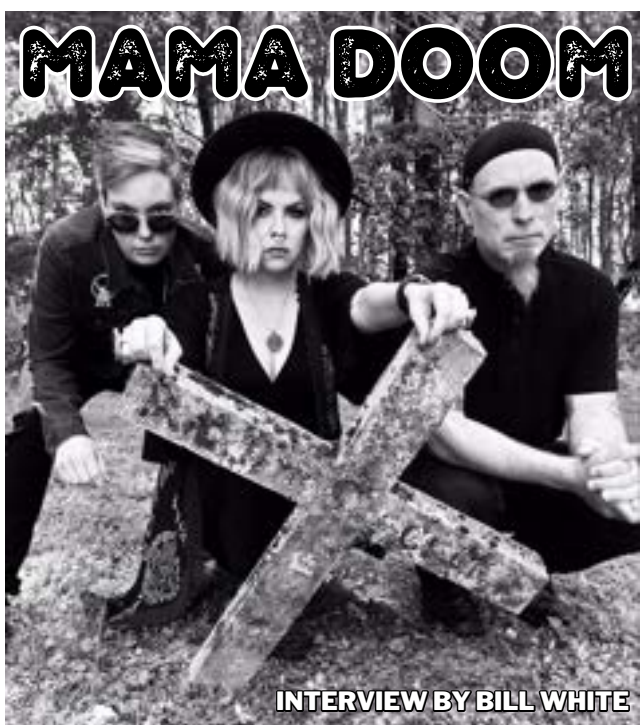
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ZINE ZINE ZINE ZINE ZINE

MEET YOUR NEW FAVORITE BAND

SCENE SCENE SCENE SCENE



Powerful, spellbinding melodies, not crass or screechy or screamo. Instead of depressing, sullen lyrics, Heather chooses in the new MD to go with more tongue in cheek humor (think Type O Negative) and it works. I was curious given her voice, if she had been traditionally trained? Turns out, she started like most of us often do, the shy youngster singing at home that eventually in their teen years jumps onstage in a punk band. Recently she has had a few lessons, but mostly to learn some techniques to sing properly and care for her voice.

As far as writing is concerned, it starts with Chuck recording riffs around the house. Often he will take those riffs to Anne for a jam session while Heather works out some vocal melodies. Their new album Blood Salt Sacrifice has just come out, and they are already back at Nada Studios recording 9 more tracks. Chuck explained: We just have to get it in the bank and record before it gets stale. Otherwise it can get lost. We spend hours sometimes just going through riffs and grabbing what we like for new ideas. It takes time. Some of it is great, some of it is just dogshit.

When Anne returned she explained that she finds it easy to work without a guitar player. "Chuck approaches things similar to a guitar player. I write for the riff. Playing with a bass player is easier rhythm wise." It makes perfect sense. Anne has a big, up front approach to her drumming.

We concluded the facetime, said our goodbyes, and I wished Chuck all the best with his unholy hole. Godspeed my friend. Anne and I did the power duo walk back to our cars so as not to be accosted by vagrants in dark corners. Blood Salt Sacrifice is out now on all platforms, but I suggest you pick up the vinyl, retreat to a dark room, light some candles, and embrace the evil that is: Mama Doom.

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LESSER MINDS

INTERVIEW WITH SINGER BRIAN BURDZY BY DANA ESPOSITO

Well, you guys are a bit tricky to find information on! But maybe that's for the better - your music really says it all. Talk to me about who Lesser Minds is and what you all represent. Lesser Minds has gone through a lot of iterations in our short time. It started out with me and Paul. We got together on a Saturday and put together 2 songs. Not really sure what we thought it was gonna morph into, but personally, I just wanted to be in a band that was unquestionably hardcore, but also have some punk influence and just be heavy. The early stuff we were writing kinda sounded like Bastard and Voorhees and to some degree early Nirvana, so vocally I didn't know how to approach it. It ended up coming out like Dwid Hellion (Integrity) and Tim Singer (Deadguy), both of whom are great vocalists. I remember Paul and I being happy with those songs, but still thinking we should recruit other people to play along with us and help us flesh out ideas. The EP was basically 4 people. Myself, Paul, Tommy, and Anthony. I recorded the vocals in Connecticut in my attic during the summer with the windows open. It was funny coz once I was done, I went outside to get some air and my neighbors were all around with pretty concerned looks on their faces.

It looks like you have one full-length out, Futile, and some singles (Filler, Saved, and The Trojan). What's next on the horizon? ***Note. Futile is an EP. We added the demos as bonus tracks for the cassette version We are all busy with a bunch of other projects, so it's been difficult to write in the timely manner we want to. Jerad sings in a band called Spell It Out. He also plays in another band with Tommy called Demmers. Tommy plays bass in Kirkby Kiss. Paul is in Thiev, Control, Died Out and Hundreds of AU. I joined Hundreds a couple months ago. We've been trying to get an LP recorded. We've laid down a few things. Actually, kind of a cool story. We auditioned our drummer Vic a few weeks back, and then we like quickly conferred, told him he was in, taught him two new songs, and recorded them and they are going on the album, so that moment he joined the band is kinda special and it's gonna be immortalized. That's kinda cool.

What would you like people to take away from your music? On the EP, I'm pointing the finger at a lot of people. The conservative right, hucksters within our community, boomers at work that piss me off, people who have betrayed me. I hope people can relate to that and feel some fellowship in that anger, because we all deal with busybody Christians and people who take advantage of our kindness. But on the newer stuff I'm looking at the mistakes that I've made. My despair and anxiety and hope and frustration. Trying to confront it in the mirror.

What I think is more important is what people take away from us as members of this community and culture. I say this at our shows often— we are a band for everyone. We don't care what the color of your skin is, or what pronoun you wish to be called... if you are there we have nothing but gratitude and love for you. We are proud LGBTQ+ allies and are ready and willing at any time to stand up for them. We don't tolerate hate or disrespect in the spaces we elect to be in and we expect everyone to treat each other with respect, kindness, and dignity. We are all kinda older and we don't wanna be seen as the grouchy dude shouting down from a window that the kids are doin' it wrong, coz they aren't. This is the new golden age of hardcore and the reason for it is because it's not just a scene of 99 percent white males screaming about their friends betraying them. It's a great example of how diversity and inclusion actually raise everything. Hardcore feels fresh and

Throughout the creeks and crevices of the Hudson Valley, one band has been invading the minds of listeners. With a melodic mix of goth, doom, and metal, Mama Doom has been a force to be reckoned with. Massive drum beats lay the foundation for a band carried by grinding distorted bass and the occasional organ accompaniment. Swooning over this onslaught is a melodic voice that harkens back to the days of real goth-spooky, creepy, powerful. The lyrics are dark, brooding, and melodic. I thought it was time to meet with these freaks and get the story first hand.

We decided on our favorite local watering hole, Rushing Duck Brewery. I entered and surveyed the room. There was some wild gypsy woman dressed in an aqua, sequened vest and jorts crooning over a keyboard I had a sneaking suspicion was not plugged in.

I found Anne, sucking down a bowl of Thai soup in the corner. "Chuck had to get an emergency colonoscopy," she said. For fuck's sake. I've been stood up for a lot of reasons, but a rectal emergency was not one of them. Had to be real. After discussing horror movies and a general distaste for big live shows in our old age, we decided to move outside and facetime the other members. I immediately had horrific visions of hospital gowns and large tubes protruding from said orifices. I had to push forward. And get away from that fucking gypsy.

A few pints and a picnic table out of doors and we connected with the other missing members via video communication. The image appeared and showed Heather relaxing on a bench swing, with a little dog as a companion. Soon she called over Chuck, who seemed to sit next to her with ease.

"How's your asshole, Chuck?" I said. "Oh not too good..."

As intrigued as I was, I knew this was not the time for a detailed description of the man's anal ailments. Moving on. Today's rendition of Mama Doom consists of a three piece and no guitar. Chuck holds down all the crunch and groove with his bass alone. I was curious how this came about. Originally Chuck was playing guitar even though he was a formidable bass player. After Covid royally fucked up everyone's game, they had tried switching to a three piece, Chuck going back to bass, with the caveat that Heather had to play keyboards. They had met Anne on a video shoot with the original band members, and brought her into the fray. Heather found that writing and singing over bass alone was easier to form melodies. I had recently seen MD live, and Chuck can certainly hold his own. Being a bass player myself, I loved it. But despite this, I was amazed at how they had crafted a seamless sound without a guitar. Chuck's gaggle of effects and skill keep things rolling, without veering into what would seem to get monotonous. Heather's keyboards help, with spooky lead lines reminiscent of 80's B horror.

Their influences read pretty much how you'd expect: Type O, Doors, Danzig, Morphine. And if you're a fan of any of these, you'll be instantly sucked into MD's spell. Chuck loves the heavy hitters of the bass world: Burton, Lee, Geezer, Harris. Almost verbatim my influences...maybe we should go bowling? Anne loves the hard hitting Chuck Biscuits which makes perfect sense when you hear her droning away on her massive set. Simple, effective, in yer fuckin' face.

One of the most pressing sounds that rounds out this trio, is Heather and her impressive vocals. We've all seen the band that rips and the singer that leaves much to be desired. Not with MD. If you're gonna hang in the world of goth and doom, you better bring it, and she does.

Not with MD. If you're gonna hang in the world of goth and doom, you better bring it, and she does. I was curious given her voice, if she had been traditionally trained? Turns out, she started like most of us often do, the shy youngster singing at home that eventually in their teen years jumps onstage in a punk band. Recently she has had a few lessons, but mostly to learn some techniques to sing properly and care for her voice. As far as writing is concerned, it starts with Chuck recording riffs around the house. Often he will take those riffs to Anne for a jam session while Heather works out some vocal melodies. Their new album Blood Salt Sacrifice has just come out, and they are already back at Nada Studios recording 9 more tracks. Chuck explained: We just have to get it in the bank and record before it gets stale. Otherwise it can get lost. We spend hours sometimes just going through riffs and grabbing what we like for new ideas. It takes time. Some of it is great, some of it is just dogshit. When Anne returned she explained that she finds it easy to work without a guitar player. "Chuck approaches things similar to a guitar player. I write for the riff. Playing with a bass player is easier rhythm wise." It makes perfect sense. Anne has a big, up front approach to her drumming. We concluded the facetime, said our goodbyes, and I wished Chuck all the best with his unholy hole. Godspeed my friend. Anne and I did the power duo walk back to our cars so as not to be accosted by vagrants in dark corners. Blood Salt Sacrifice is out now on all platforms, but I suggest you pick up the vinyl, retreat to a dark room, light some candles, and embrace the evil that is: Mama Doom.

awesome again and I defy anyone to say they can't find something they like in 2024. I find that impossible to believe. We are a band of dudes that are just truly grateful to be even a tiny part of this moment this culture having.



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Be Mine, Frankenstein

By Damian Masterson

Before it was even out of theaters, Zelda Williams' feature film debut, *Lisa Frankenstein*, was already being inducted into the new cult film canon. It was seen as a financial failure, but the people who loved it were all in immediately, and found one another right away. Written by Diablo Cody, whose 2009 scripted film *Jennifer's Body* has already developed a cult following of its own, this film is the story of a teen girl adjusting to a new school, a new step family, and a new life in the aftermath of witnessing her mother's murder during a home invasion. That adjustment, however, just so happens to include an undead monster falling for her and murdering the people who do her wrong.

In large part, the cult appeal of the film stems from how tonally and stylistically anomalous it is. As a director, Zelda Williams openly wears her influences here, producing something that feels like John Waters and Tim Burton co-directing *Promising Young Woman*. Part twee gothic romance and part acid satire of the same, the animated opening credit sequence feels like something that would sincerely work as a segment in *Corpse Bride*, before transitioning to a story that often feels like a direct caricature of *Edward Scissorhands*.

Lisa is a "not like other girls" type, who frequently goes by herself to a local abandoned cemetery, a Bachelor's Grove just for unmarried men who had died, to make etchings of the gravestones. She even has a favorite one, which turns out to belong to the young man who will ultimately rise from the grave to come find her. There is very much meant to be the element of gothic romance here that was Burton's bread and butter, but Williams and Cody subvert that entirely with how we meet The Creature. Cole Sprouse, who plays the unnamed creature, has the cheekbones and pale pretty boy good looks to play any of Burton's Johnny Depp roles, but he spends most of the film under corpse prosthetics. And when we first meet him, he's even uglier still.

The "meet cute" between Lisa and the creature comes after she has been drugged and almost sexually assaulted at a party. The creature digs himself out of his grave to go to her, but he arrives at her house in a scene that is undeniably reminiscent of the home invasion scene where Lisa's mother was murdered. He smashes his way through a glass door, a decomposed mass, covered in sludgy earth, missing parts of his body, filled with worms and reeking of death. That is to say, far less an Edward Scissorhands than a Beetlejuice. And, for the creatures part, he is all the more surprised to learn that Lisa coming to the graveyard so often was never meant as an invitation for him to come find her, but rather just an expression on her part of wanting to be dead like him.

From these beginnings, though, they gradually start to recognize where one another is coming from, and they do start to bond, though. From Lisa's perspective, this is more like E.T. She sees that this strange creature means her no harm, so she gets him cleaned up and hides him in her walk-in closet. Over the coming days, they start to make one another over. Lisa dresses the creature up, accessorizing him to deemphasize the parts of his body that are missing, and taking the time to try to bring him more up to speed on the modern world. For his part, the creature mutely nudges Lisa to make some fashion changes of her own. Changes that open her up a bit to the kind of attention from others that starts to give her more confidence.

The perverse turn the story takes comes when The Creature tries to do even more to make Lisa happy. Even if his affections are still unrequited, he still wants only the best for her. He is driven to protect her. So, when Lisa's stepmother threatens to have her committed because of how erratic her behavior has been, The Creature wastes no time in eliminating the stepmom from the equation. And, no reason to let good pieces go to waste, he takes from stepmom's body a replacement for the ear he was missing. And, instead of being horrified by this, Lisa is touched by someone protecting her. She even sews the ear into place for him.

I'll not spoil the rest, but gradually, piece by piece, The Creature's body is restored, though with increasingly dire consequences for Lisa. And, honestly, the way that project concludes is one of the most audacious gags I've seen in a film in a while, and perfectly encapsulates why this film resonates so much for the people on its wavelength. Equal parts smart, and acid, and gross, it manages to be as much a love letter to its influences as it is a subversion of them. If it means more films like this, I hope Zelda Williams has a long career ahead of her.

OUTSIDER SHOWS PLAYLIST



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HOWIE ABRAMS

INTERVIEWED BY ROD ORCHARD



If you grew up in the 1980's listening to NYHC or metal, chances are Howie Abrams had something to do with the band having a label deal. Check the bands' "thank you" lists and you'll find Howie's name on countless lists. I remember reading the lists on the Roadrunner bands and sure enough, Howie is front and center. Abrams has worked every aspect possible within the music industry such as label co-founder (In Effect/Relativity), Director of A&R and Product Management (Roadrunner Records), Senior Director (Jive /Zomba Records) and most recently is responsible for the great books documenting Roger Miret, HR, Mina Caputo and has written for The Village Voice, Noisey / Vice, Revolver Magazine, Mass Appeal, Decibel Magazine, Rebel and Urban Ink, No Echo and more. You would be hard pressed to find a person more dedicated and successful in the metal, hardcore and hip hop music scenes. Plus he has a great cameo in the Scatterbrain video "Don't Call Me Dude"!!!!

How did you get into hardcore and what was your first show?

I got into hardcore in stages. Ultimately, as a childhood fan of metal, the Iron Maiden, Judas Priest sound became stale, although Motörhead remained a staple. I was on a quest for angrier, more aggressive music, and while record shopping in Manhattan as a teen, I began to learn about bands like Dead Kennedys and the Misfits. I honestly didn't care much for the DKs or most of the other west coast bands. They played fast, but to me, they lacked power and darkness. I did love the Misfits though. That same year, I heard the Bad Brains' ROIR cassette and was fucking floored! Sadly, the Bad Brains had ceased doing shows for a while by the time I got hip to them. Later on, as I continued my exploration, I found bands like D.R.I., Discharge, Suicidal Tendencies and C.O.C. All of their first albums were devastating. That was the style of hardcore I'd been looking for. Then, a year later, Agnostic Front's Victim in Pain came out and changed my world. The whole NYHC scene was right under my nose, and I jumped in with both feet. First show I went to was Reagan Youth at a club in Queens called The Subway. It was actually inside a subway station.

How did your involvement in the scene increase and how did you get involved with doing the record label?(please include any great stories of the label and why it stopped)

One of the best aspects of the scene in New York was the community based around the bands. You were able to meet a ton of people, and when I was doing my fanzine, Occasional Irregularity, I did just that. I really wanted to be a bigger part of what was going on, as opposed to just being a bystander. Fast-forward to 1987 when I started working as a salesman for Important Record Distributors. I learned a ton by having to sell records into retail outlets; so much so that within 6 months, I convinced the company that hardcore was viable enough to launch a new label, which was In-Effect Records. Important already distributed labels like Revelation, Dischord, SST and others, so they knew it made sense. Hardcore had been this under-appreciated movement, while a lot of death metal and thrash metal bands were often treated as if they were more popular than they were. We wanted to help hardcore bands have a shot to reach people, and we had success with Agnostic Front, Bad Brains, Sick of It All, Killing Time and Madball. Then we were dabbling in other genres and put out releases by Prong, 24-7 Spyz, Scatterbrain and Nuclear Assault. The label was short-lived, but we definitely left our mark. In the end, Sony bought Important, fired many of us, dropped most of the bands and that was that.

The NYHC scene has lost some greats over the last few years. With your work on the Roger Miret and HR books is there an urgency or a realization that we need to document these people's lives and contributions to the music scene?

The same way I felt early on with my 'zine and In-Effect, wanting to share all of these bands with anyone I thought might appreciate them, I want to help expose these people who so many fans have loved for years, via books. Tell the stories about who they are, and how they became who we know as band members. I realize they're not going to be here forever, so time is of the essence.

Can you give us a timeline on the production of those two books? How long did it take to put everything together and has the sales and interest surpassed your initial expectations?

I know Roger and Jon Wiederhorn worked on My Riot for a couple of years. They really did a great job, and I truly appreciate how open and honest Roger was about his life and career. I added my two cents along the way and brought the book into the publisher, but that was largely Roger and Jon. The HR project was very different. James Lathos had been working on the *Finding Joseph I* documentary for a good few years before I came around wanting to work on the book. He'd already interviewed HR and many of the other people who appear in the movie and the book; HR, a number of times. On my end, it probably took around 2 years to do additional interviews and create the

narrative which became the final version of the book. Working with HR that closely was definitely a bucket list for me. He's a friend at this point, and I'm so happy to see him doing so well.

Overall, the reception to both books has been fantastic!

Then there's the NYHC video. A blueprint for documentaries to come for many years. Tell us about the making of the video, who was involved and how you think it impacted and influenced the punk scene not only in NY but the world.

It's funny how people view that as a documentary now, but I suppose it is. Director George Seminara and I set out to make sort of a concert film and supplement the live footage with interviews. When I was doing the interviews, I began to realize how great and important they were. Ultimately, I think the video is a great snapshot of a pivotal time in NYHC. It was no longer just the "little scene" you heard about. Some bands were drawing crowds of thousands as opposed to hundreds. The etiquette had changed. The feel of it had changed, as had its soul. I love looking back at it now, and I'm still surprised that so many people dig the video as much as they do. I wasn't even at the label anymore when it dropped, but I worked hard on that thing. Very proud of it.

You were involved with the Ian McFarland film on AF by supplying some pretty great rare footage. Tell us about how you hooked up with Ian and what footage you dug up for that.

Well, that film is all Ian. I spoke with him a couple of times along the way and maybe some ideas were bounced around, but that was him, and he fucking nailed it! George and I did give him some unreleased AF footage of "With Time," from that Ritz show in 1991 for the movie. He blasted it up to HD and improved the color and sound. It was awesome to see on a big screen, and I'm happy he was able to include it.

How did you get into the publishing industry and are you planning to document some more of the NYHC's pioneering people?

After leaving the record business I had to figure out what was next. I managed some artists, and even worked some straight-up day jobs, but after a chat I had with ILL BILL and Vinnie Paz about all kinds of metal stuff, I decided to put

together my first book, The Merciless Book of Metal Lists. It was received way better than I could have ever expected. That's what set it off. From that, I was hired to do the 20th Anniversary Warped Tour book, and after that, worked on Finding Joseph I with HR. Then Kaves, from Lordz of Brooklyn, and I did our children's book called Hip-Hop Alphabet. The first printing sold out in less than 12 months and we just finished Hip-Hop Alphabet 2 which is out May '19. The first one will be reprinted in April '19. A couple of months ago, I started working on Lou and Pete from Sick of It All's book called, The Blood and the Sweat: The Story of Sick of It All's Koller Brothers. I can't wait for people to see this one!

When you look back at the early days of hardcore what sticks out in your mind about the people and city and how the scene became what it is today? Who were the unsung heros and influencers that perhaps don't get the credit they deserve?

NYHC is unique for a reason. That attitude and that sound could only come from NYC. It's obvious. What a lot of people don't see is how much work people put in over the years to keep it alive and thriving. It could have fallen apart so many times, but it didn't. The reason for that can be directly attributed to people like Roger, Vinnie, Raybeez and Jimmy G who did everything in their power to keep it going. Then there was someone like Big Charlie Hankins, who worked behind the scenes, if you will. Charlie worked security at every CBGB matinee and Ritz show. He was like a big brother figure to most of us, and kept things moving. Whenever there was an "intruder" posing some sort of threat to us, he was the one who rallied everybody to handle it together. I'll never forget the time(s) an entire show emptied out of CBGB armed with pool cues or whatever else to deal with some jackass trying to fuck with us. Ultimately, our scene was about the bands, from the earliest wave, to the ones still doing it. Of course, the new bands too. The bands and the band members are the real reason people around the globe know what NYHC is.

It seems obvious that Stigma would have to be the next topic of a book. Tell us when things got rolling and did you learn anything interesting about him that you didn't know before?

You're right, Vinnie was an obvious choice for a book. Anyone who has ever met him knows he has a unique way with words, and is a supreme storyteller. One of the most charming human beings on the face of the earth. We started discussing working together on this around the time of the pandemic. The Pete and Lou Koller book had just been published and I felt it was time to approach Vinnie. He



CONTINUED NEXT PAGE

HOWIE ABRAMS CONTINUED

told me others had come to him with book ideas before I did, but he either wasn't ready, or didn't feel comfortable with those who were asking. He and I have known one another for roughly 40 years, and I had worked with Agnostic Front as well, so I suppose our history and familiarity figured into him agreeing to work with me. I don't know that I learned anything particularly new about Vinnie, but I could listen to him talk about almost anything and remain interested...I mean, for hours. His stories about growing up in Little Italy, and the early days of punk rock in New York City were some of the best. He truly has lived a life and then some.

Are there any plans for something special for the book release? (gigs etc)

There will definitely be some signing events in a few cities around the book release. We have a great idea for New York, but I can't give that away just yet. We may also do some screenings of the film he was in a few years back, New York Blood. We've even thrown around the idea of bottling up some of his homemade marinara sauce and making a limited number of jars available for those who buy the book. The recipe for the sauce, among other recipes, is one of the chapters.

We're all saddened by the passing of Eddie Leeway, the work you and others have done documenting the NY scene and those who were pioneers and the faces of the scene seems even more important. After Stigma are there any plans to document Eddie's impact on the NYHC scene?

Eddie's passing seems to have affected the New York scene in a particularly devastating way, and that's largely because he was universally liked both personally and as a talent. Not everyone is, I assure you.

I haven't really revealed this yet anywhere else, but I'm working on a film with some friends called Heavy Healing. It's a documentary which takes a look at those who use/rely on aggressive music like hardcore, metal, punk, underground hip-hop etc. to heal from illness, disease, medical issues, depression, tragedy and other types of physical and emotional challenges. Basically, shining a light on this music that gets a bad rap, and helping people to understand how positive it really is.

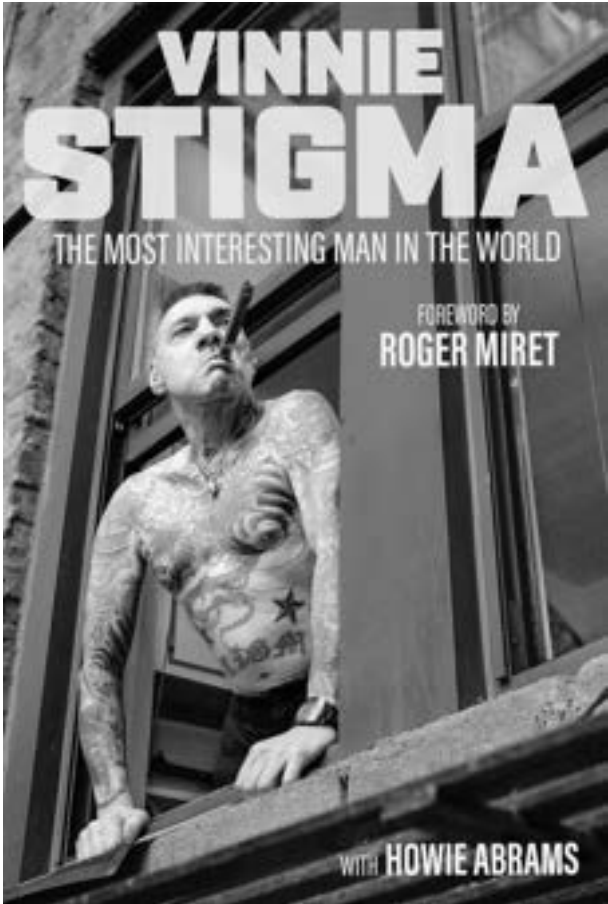
We interviewed Eddie back in November of 2023, which sadly, was his last ever on camera. He was in the thick of fighting his illness, but was still hopeful and making plans for the future. We've also interviewed Vinnie who battled cancer a few years back; Jimmy G from Murphy's Law, Jesse Leach from Killswitch Engage, Kaves from Lordz of Brooklyn and several others. Many more to come too. It can get dark, but music is a huge, uplifting part of what gets these people to and over life's next hurdle.

What are your memories of Eddie and how did he influence and impact the scene?

I will always remember Eddie on stage. He comes from a long line of truly special NYHC front people: Jimmy G, Roger Miret, Tommy Carroll, Lou Koller, Bloodclot... Of course, H.R. who likely influenced all of the above. Eddie was equal parts B-boy and hardcore kid. He MADE you watch him and made you move. He was that compelling. His lyrics, his energy... There was no one like him. He is already immensely missed.

Any final thoughts?

Follow your heart, never give in!





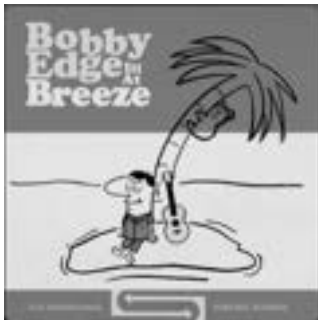
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BOBBY EDGE “ILL AT BREEZE” EP

I Don't Know Where This Man Came From But What I Do Know Is That He Writes Uniquely Amazing Songs That Really Have A Style All Their Own — That I Really Don't Hear Anyone Else Emulating These Days.

After Becoming Acquainted With His Music For The First Time With His “Algorithm And Blues” Lp

From 2023, I Flipped This Record Over A Good Number Of Times Anxiously Awaiting His Next Release. Finally My Musical Prayers Were Answered In The Waning Days Of April This Year. After The Promising Single; “Full Suede Ahead” — Released At The Beginning Of The Same Month. I Was Ready To Dive Into “Ill At Breeze.”

This Ep Kicks Off With Multi-Vocal Layerings And Harmonies Of “Full Suede Ahead.” His Beach Boys Influence Shines Through But He Has A Created A Signature Style All His Own Which Some Have Described As Punk Rock Doo-Wap, Which I Feel Is An Accurate Description And A Great One At That. Combines Two Of My Favorite Types Of Music. He Has Such A Smooth Voice With A Wide Range That Seems To Come Across As Effortless. This Album Reminds Me Of Summer And Cabana Movies From The '50S. Especially The Track “Kaimana.” It Has A Smooth And Swaying Swagger Feel To It With Very Deep And Insightful Lyrics That Are Sometimes Sad And Contemplative Without Ruining The Upbeat, Summery Move-To-The-Music Or Cruise Around With The Top Down In Your Car Vibe. Feel The Warm Sun On Your Skin, The Breeze In Your Hair And The “Baja Blast Beat” In Your Ears. Impressive Batch Of Songs He's Put Together Here Yet Again. I'm Eager To See What He Will Put Out Next. This Ep Is On Cd And All Streaming Platforms, Like Spotify. Definitely Worth Checking Out. -Valerie Palamino

NO LOVES “JIMBO'S HOUSE”

No Loves 2023 album Jimbo's House is a roller-coaster ride of furious rock'n'roll noise that has no age, sex, height, weight, or eyesight requirements. If you can appreciate poppy, absurd, or even sometimes shockingly straight-forward lyrics, then you need get your ears around this album. Jimbo's House, which is out now on Coffin Curse

Records, boasts 15 songs clocking in just shy over 35 minutes and these scene legends mince no words or sounds throughout the progression of the record. The album is a one-stop-shop for everything related to angst, sex, love, and general tomfoolery. “I'm Naked” is a stark anthem of embracing birthday suits and the possibility of sporting them together, while “For You (I'd Do Anything)” and “Unrequited” follow a punk-tinged love formula to make even the most staunch Eric Clapton or Steely Dan fan grin in appreciation. “I Wanna Fuck Your Mom” needs no explanation, with “Kids Want Action” hitting like a cautionary warning in the vein of a palatable GG Allin tune. The auditory assault is complete with an airtight rhythm section and guitar harmonies that don't obnoxiously invade the mix. It's clear these veteran songwriters have not only been around the block, but have toured with some of the best in the business as a result of their raw skill, sharing bills with The Queers, Nashville Pussy, and Supersuckers (among others).

Follow the band on Facebook or Instagram for news and updates on releases, touring, and more. No Loves are for everyone, but fans of Screeching Weasel, The Meatmen, The Rezillos, and/or Crobot would particularly enjoy their music. RECOMMENDED TRACK: “I Wanna Fuck Your Mom” - Lou Smith

THE KULPRITS - SELF TITLED

If anyone has the guile to utter the phrase “...rock'n'roll is dead,” then you should in kind respond with simply navigating to either BandCamp or Spotify on your mobile device, and play for them the self-titled debut EP from the Westchester County-based country punk band, The Kulprits. The four tracks epitomize pure rock sensibility via the composition of the music itself, while the borderline bubblegum lyrics are written, sang, and mixed in a way that you can

actually hear and understand them. Additionally, the quality of the recording speaks to the care the quintet placed in making their initial offering to the world the best it could be. “Fight Like a Girl”, “Fools Gold”, and “Hey Hey Hey” capture elements of classic rock'n'roll energy with dangerously catchy vocal hooks. Simply put, these are the ear worms on the EP that'll continue to gnaw at your brain long after you've stopped listening. “Willie and Me” wreaks of a classic outlaw country standard, whereby our lyrical subjects appear on the run from the law, and it should be noted that the track could have easily passed as a Johnny Paycheck or Traveling Wilburys cover.

What do Scoot, Marlana, Gelvis, Wess, and Otto have in store for us for the rest of 2024? Follow their Instagram page for show information and band-related news. The Kulprits are for everyone, but fans of Ramones, Merle Haggard, The Donnas, and/or Dog Party would particularly enjoy their music. RECOMMENDED TRACK: “Fools Gold” - Lou Smith



LOVE LETTER “EVERYONE WANTS SOMETHING BEAUTIFUL”

If you won't check out a new band unless it has members of bands you already like, no need to read on. Do a quick google search of LOVE LETTER and you'll be pleased. This band need not rest on their laurels though. You won't get uninspired breakdowns and mindless cliches with LOVE LETTER. You'll get well-crafted songs with a strong sense of desperation and purpose. The juxtaposition of the harsh shout-screamed vocals over the often-times clean, but always melodic guitar shower you in urgency. If you don't want to sing along, at least you'll scratch your head and think. The lyrics matter. You can hear them. Each word is profoundly pronounced and not buried in effects or the mix. LOVE LETTER wants you to know what the songs are about with no pretension. They're personal, reflective and social and often tastefully paired with sound clips to solidify the message. So if you want to be moved, without chug-chug mosh parts or rehearsed slogans, listen to “Everyone wants something beautiful,” by LOVE LETTER. Don't take my word for it though, listen for yourself. - PAUL ALAN



SHOW REVIEW - GUITAR WOLF WITH HANS CONDOR LEE'S PALACE, TORONTO, CANADA



I had the pleasure of seeing and photographing Guitar Wolf about seven years ago for a few local Japanese magazines, Torja & Bits, at the Horseshoe in Toronto. It was a very warm day and the club was packed and sweltering. That didn't stop the trio from playing the gig in full leathers. The show was loud, energetic and very entertaining. Since then, the band has lost Bass Wolf and Drum Wolf, but fear not, qualified replacements have been found and the show goes on as great as before. While not a fan of garage music by any stretch, Guitar Wolf's infectious live show converts you rather quickly with their wall of sound, tightness and their ability to get the crowd involved with the show. Each gig, a member of the audience is pulled on stage to “jam” with the band as Guitar Wolf passes over his well worn SG for said member to “play”. It gets a bit weird and confusing as the audience member gets direction from GW but the instructions never seem to be understood, which results in some rather comical outcomes. Never mind the human pyramid that GW puts together with audience members and climbs to the top. That has to be seen to be believed!

Opening the night was the Nashville trio, Hans Condor, who gave the headliners a run for their money with their amazing live set. They brought the energy big time and got the crowd involved through crowd participation via the throwing of the SG (no SG's were harmed at this gig, promise) Kaster setting up on the dance floor. I had not heard of Hans Condor prior to the gig which is strange as they apparently opened for them at the last gig they played here.... After their set I won't be forgetting about them, I can tell you that. Singer/ guitarist Charles Kaster is a one man show bringing the energy and making you want their set to never end. Rarely have I witnessed an opening band get a crowd's attention and hold it for their whole set.



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FAILURE RULES! THE 5 RULES OF FAILURE FOR ENTREPRENEURS, CREATIVES, AND AUTHENTICS BY ANDREW THORP KING

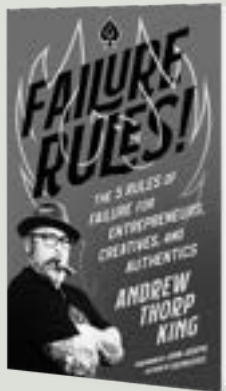
With all of the books being published from those who were/are movers and shakers in the hardcore scene, Andy King brings the first self-help book done the best way...the hardcore way! Now back in the 90's I had dealings with Andy when he was doing his record label. We never met, but he was one of the cool label guys I dealt with. Much like him, I've had my own share of failures over the years and had to self motivate to get back at doing what my passions are.

As any self help type of book, the points need to be

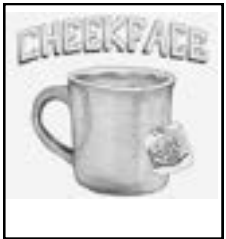
presented in a clear and concise way with relatable examples that will make them relatable to the reader. In the end, the book delivers on making you understand that failures are not the end, and if you have that mindset, you will set yourself up for success.

This book is a great resource for those who are going through their own failures as they can learn to embrace their failures so that they can become stronger and more upwards from them. It's like “Posi-core, the Manual” www.andrewthorpkings.com/the-book

- ROD ORCHARD



CHEEKFACE - IT'S SORTED & SORT-OF (B-SIDES)



Camus says we must imagine Sisyphus happy, futilely pushing his rock uphill forever, nurturing an internal flame of defiance against his absurd circumstances. I find that for me to truly imagine him happy in this vacant toil, I must also imagine him listening to Cheekface while he does it.

Cheekface is a DIY 3-piece band out of Los Angeles, a kind of uptempo They Might Be Giants, that makes bouncy songs that perfectly capture the competing millennial drive to make the world a better place with the banal conviction that tomorrow is certain to be worse than today.

Their two newest releases are their fourth studio album, It's Sorted, and a collection of b-sides from those sessions, Sort-of (B-sides). Recommended if you dig straight up bops about sorting recycling, panic attacks, or the indifferent destruction caused by market economics. -Damian Masterson

TODAY FOREVER FANZINE ISSUE 3



This is one slick and nice to look at zine. High-gloss, high-contrast, with top-notch layout and design. These stunning pages are filled with thoughtful and well written interviews and photographs from many of the same photographers you see here in Outsider. Today Forever proudly preaches their love for the Hardcore community and that comes through sincerely in this zine. The first

two issues (one a year, since 2022) had a few hardcore-adjacent features such as music-themed art and their Top 3 Bottom 3 section, which asked members of the HC community to talk about what they're interested in and NOT, which I thought was a fun way of engaging their readers. Issue three focuses solely on band interviews and show reviews, with the exception of an interview with photographer, Oscar Rodriguez, and a handful of reviews on the final page. All in all, if you love Hardcore music, this zine needs to be in your collection. Only 300 copies are printed each issue, so be on the lookout for Issue four. -Holly Berchielli

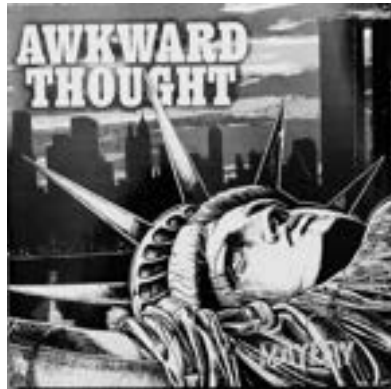
HAVE YOU HEARD

BY JOHNNY NO-KEYS

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

AWKWARD THOUGHT

If You Haven't Heard This Band, Go Check Them Out Now, I'll Wait... Now, I'm Going To Focus On The Band's First Lp; "Mayday." Awkward Thought Is A Hardcore Punk Band From The Peekskill Area — The Neighboring Town Of Buchanan, Ny. This Is My Favorite Type Of Hardcore; Fast And Hard-Hitting, Tough Without Trying To Sound Tough. It's Got The Anger And The Passion. John Franko's Voice Is My Favorite Hardcore Mouthpiece. Instantly Recognizable And Uniquely Badass. Whenever His Vocals Come In, I Picture Him Crushing Someone With A Single, Giant Clenched Fist. They Have Just The Right Bark And Just The Right Bite. Now This Album Starts Off With A Bang! And A Kick To The Fucken Head Called "Torsion Badger." One Of My Favorite Songs. I Still Put It On A Lot Of My Mix Tapes. After That The Unrelenting "Slow Down" Does Anything Except Yield The Quick Moving Pace This Record Started At. Then Starts The Ominous Beating Of Forboding Drums Of "The Advance." This Song Eventually Kicks Into That Quick-Time Drumming That Is All Over This Record. This Album Has Great Break Downs In All The Right Places That Are Perfectly Executed. Tight And Sick Drumming. A Distorted Bass (Which Is Tricky To Get To Sound Right — It's Done Right Here). The Twin Guitars Complete This Band's Heavy, Rock Solid Sound. This Record Sounds Great In Terms Of Quality, Mixed And Mastered Well. It's Tough And Bad-Fucken-Ass And Will Have You Spin-Kicking Around Your Living Room (I Bet You Didn't Realize You Were That Flexible, Did You?). Some Of My Favorite Songs On This Record Are: "People", "The Advance", "Cops", "Complete Control", "Mai Day", And Of Course "Torsion Badger," To Name A Few. But This Whole Record Is Fantastic. This Band Is Great. I Was Lucky Enough To Book These Guys With Trouble Bound And Clit 45 Back In 2001. I Got To See Them Play A Few Other Times With My Cousin Jesse. They Are Not Still Active, Unfortunately, But John Franko Plays With No Redeeming Social Value Still And Runs Dead City Records I Believe. Their Records And EP Are On Streaming Like Spotify. You Can Still Get This Record And Cd From Dead City Records. If You're Like Me And Prefer To Hold A Band's Record In Your Hands— Go Grab It. I'm Telling You, You Won't Be Sorry. Their Other Cds Are Also Available There As Well.



A Pop-Punk, Ska-Punk Band From Orange County California. This Band Has Recently Played A Reunion Show After 19 Years. Today I'd Like To Talk About Their First Album — "That's Business." It's Funny To Look At The Cover Art Of This Cd. It's Early Computer Graphics. It Reminds Me Of Playstation 1 Graphics, Albeit It's Predecessor. It Was Released In 1995, Two Years After Jurassic Park Had It's Ground Breaking CGI In It. Maybe These Guys Knew Someone That Had "Cutting Edge" Computer Imaging Skills At That Time? This Album Is Definitely Sentimental For Me. My



Friend Greg Had An Older Cousin That Was Into Punk Music And When He Learned Greg Was Discovering Punk, Made Him A Mixtape Of All The Bands He Should Know. We Were 13 At The Time. I Quickly Borrowed The Tape And Made A Copy For Myself On My Double Tape-Deck Stereo. The Songs By Homegrown That Were On There Were; "Alternative Girl" And "Face In The Crowd." Two Ska Punk Killer Tracks That Had Me On The Hunt, With My Fingers Crossed, At 'Nobody Beats The Wiz' For A Possible Cd. I Didn't Find One Until I Saw Them Live At Tramps In NYC Where They Were Opening For Save Ferris, I Believe It Was In 1998 Or 1999. I Remember They Played The Chance In Poughkeepsie Opening For Blink-182 (Before They Blew Up) And The Assorted Jellybeans In The Fall Of '98, But I Didn't Have A Ticket Or A Ride To That Show. These Two Songs Are The Best On The Album And Still Hold Up To This Day. I Still Have My Original CD All These Years Later. There's A Lot Of Great Tracks Here. Great Songs. Some Funny And Witty Without Being Too Goofy Or Anything Like That. Awesome Grooves Like "Surfer Girl" That Keep Your Head Ringing To The Hypnotic Slow Ska And Bouncing Bass Lines. There's Also Solid Backing Vocals And Ear-Pleasing Harmonies In There. There's Fun Songs Like "The Hearing Song" About Going Deaf And "Impotency" About Well, You Know... 'A Penis Infection.' And Then There's Touching Songs That, From The Title, Seem Like They'd Be Funny But Are Contemplative Like "My Friends Suck" And "Get A Job." Always Loved John E. Trash's Voice. It's One Of A Kind To Be Sure. It's Almost Impossible To Describe And Do It Justice. Just Trust Me When I Tell You Its Awesome. Its A Little Goofy But Not At All In An Annoying Way, More In A Friend From High School Kind Of Way... A Friend That Was Funny Just In Their Mannerisms And The Way They Said Things That Made You Laugh When They Weren't Even Trying. Just The Mere Sound Of Their Voice. He's A Good Singer And He Gives It A Little Gravel When The Song Calls For It. Always Loved His Voice And Still Do. It Will Grab A Hold Of Your Attention Right Away. I Still Have Their Second Album; "Act Your Age" On The Original CD I Bought From Media Play Back In 1998, When It Came Out. Both Albums Have A Superb Recording Quality And Sound Excellent. Great Bass Tone And Riffs, Fantastic Guitar Sounds Including A Nice Fat Crunch To The Distorted Parts And The Ska Parts Are No Different. Bold And Beefy. To This Day There Are Some Of My Favorite Ska Guitar Sounds On This Record. Its Easy To Fuck That Up And Have Them Sound Hollow And Tinny Or Super Cheesy. That Is Not The Case Here. Adam "Adumb" Lohrbach's Clean And Higher Pitched Vocals Provide A Symbiotic And Favorable Contrast To John E. Trash's Uniquely Awesome Vocal Style. They Add Good Harmonies And More Than Competent Backups That Round Out Their Killer Pop-Punk, Ska-Punk Sound. A Lot Of Talent Resides In This Quartet From Orange County, Ca. They Wrote Some Great Songs. I Hope Now That They're Back, They Will Write Some More. I Admit, I Am Not As Familiar With Their Third Full-Length Album "Kings Of Pop" Or Subsequent Ep "When It All Comes Down." All Of It Is On Streaming And I Aim To Change That. So If Any Of That Which I Have Described Appeals To You, Go Check Them Out. I Wouldn't Be Surprised If You Ended Up Adding Them To Your Playlists And Mix Tapes.

PINKERTON THUGS



A Band With Great Lyrics And Heartfelt Songs With A Awesome Street Punk Sound Infused With Some Hints Of Rockabilly Spice, Hardcore, And Few Woody Guthrie-Type Punk Acoustic Bombers Mixed Into The Fold. With Only The Cds I Had Of Theirs (One Of Them A Burned Copy Because I Was Never Able To Track Down Their First Album Even Back In 2000). I Dug Around The Internet To See What I Could Find Out About This Band Whose Cds Hardly Left My Player Back In The Early 2000S. They Formed In July Of 1994 But Officially Became The Pinkerton Thugs In 1996. The Two Twin

Gun Songwriters In This Band Are Micah Smaldone And Paul Russo. I Found Out From Wikipedia That They Are Listed As Coming From Kennebunk, Maine. Which, Back When I Heard Them, Always Thought They Were From The Boston Area Because One Of Their Key Band Members And Songwriters Paul Russo Was A Mainstay In The Unseen. I Will Say, This Is My Favorite Of All Paul Russo's A.K.A. Paul "Unseen's" Bands. This Band Always Made Me Smile... Because Here's This Street Punk Band With You Know, The Spikey Hair And Leather And Studs And There's The Other Main Vocalist Micah Smaldone Who Is This Lanky, Pompadour Wielding, Greaser With Big Rockabilly Leads Coming Out Of His Hollow-Body Guitar And Equal To The Bite And Snarl Of The Vocals. Their Vocals Blend So Well And Suit The Aggressive And Anthemic Sounds That Make This Band So Magnetic And Enticing. They Also Know How To Use Gang Vocals In The Best Possible Ways Including A Song Like "For The Warriors" That Starts Off With An Entire Verse With A Choir Of Gang Vocals, Makes Me Put Down My Coffee, Halt Conversation And Turn To Stare At My Stereo In Awe — Every Time. This Band Is Truly Unique And Awesome In The True Meaning Of The Word. It's A Shame That They Only Put Out 2 Albums. I Still Have My "End Of An Era" CD That Came Out On Go-Kart Back In 2000. I Recently Within The Last Few Years, Got A Re-Issue Of This Album On Vinyl By State Line Records In 2017. "The Pain And The Pinkerton Thugs" From 1997 Is The Cd I Only Have A Burned Copy From A Friend Back In 2001. I Still Have Never Found It Anywhere. Jailhouse Records Re-Issued It In 2012 But I Missed The Boat On That. You Can Buy A Digital Copy On Bandcamp. Do Yourself A Favor And Track These Records Down. They're Both Different And Both Great For Exactly The Same Reasons — The Songwriting And Sounds Of Micah Smaldone And Paul Russo. Some Of My Favorite Songs If You're Looking For A Place To Start Are: "One Day", "Where The Money Goes", "The Town Where I Was Born", "Brighter Day", "For The Warriors", And "Never Say Die." I Could List A Whole Lot More But I Wouldn't Have Room For Any Other Bands In This Article, But Those Will Get You Going.



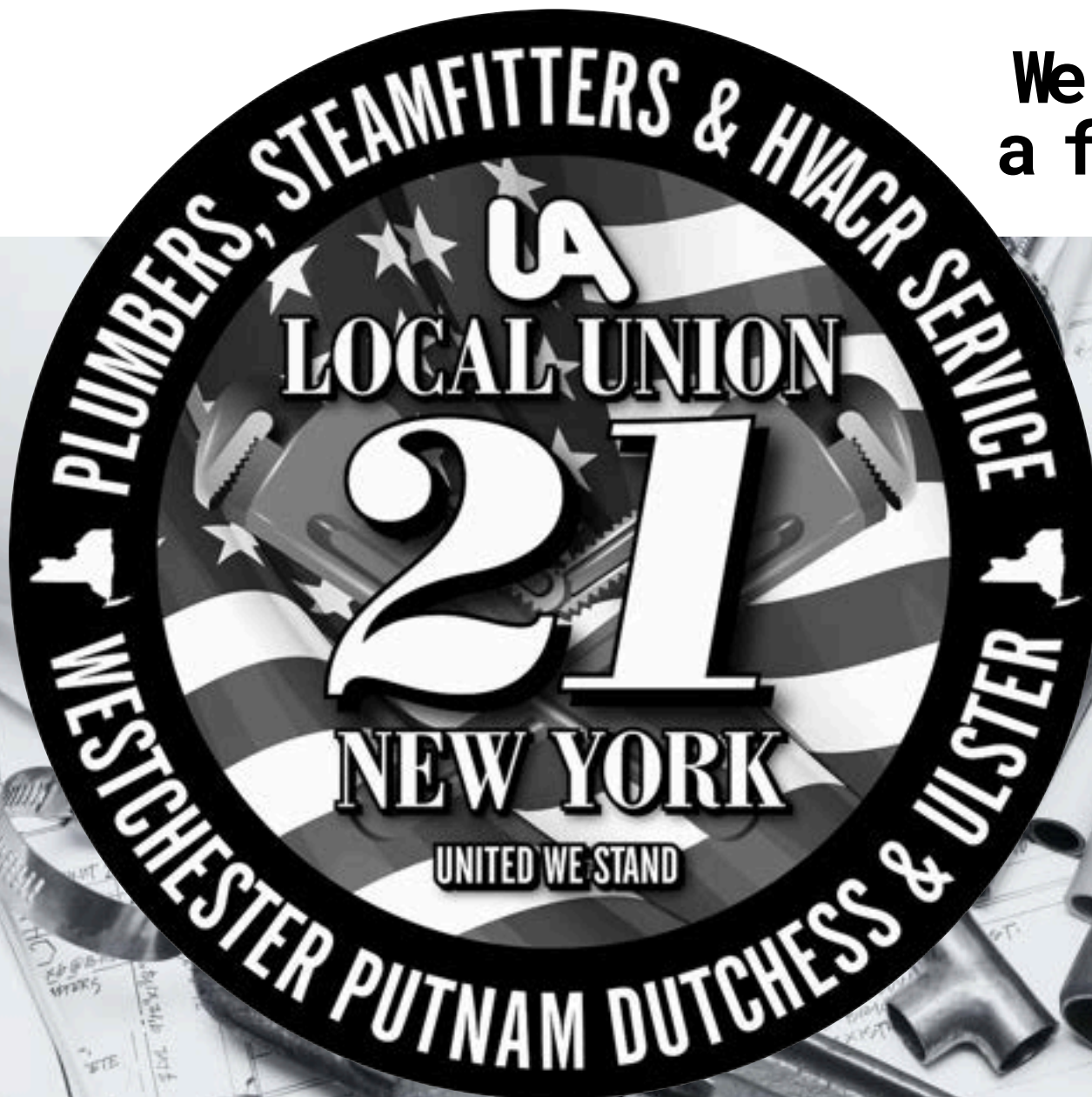
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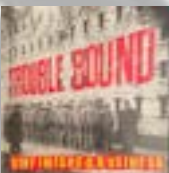


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