

ISSUE #37

WINTER - SPRING
2025

PUNK, HARDCORE, METAL FANZINE

OUTSIDER
MAGAZINE



KARL BUECHNER
(EARTH CRISIS/FREYA)

EVERYBODY
GETS HURT

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SORROW

HEAVY HV
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BETTER OFF DEAD- 38FOOTFALL

I USED TO GIVE A SHIT- SACK

HERE TO THE END- TROUBLE BOUND

PRINCESS PARANOIA- VICE SQUAD

KING KONG- NIGHT BIRDS

EXCUSE ME MR- NO DOUBT

GOT YOUR AMYL AND THE SNIFFER

STRUCK BY LIGHTNING- THE CHATS

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WAKE UP WITH A SMILE- CONSUMED

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WHAT SHEAR DESTRUCTION LISTENED TO ON REPEAT WHILE WORKING ON ISSUE 37!



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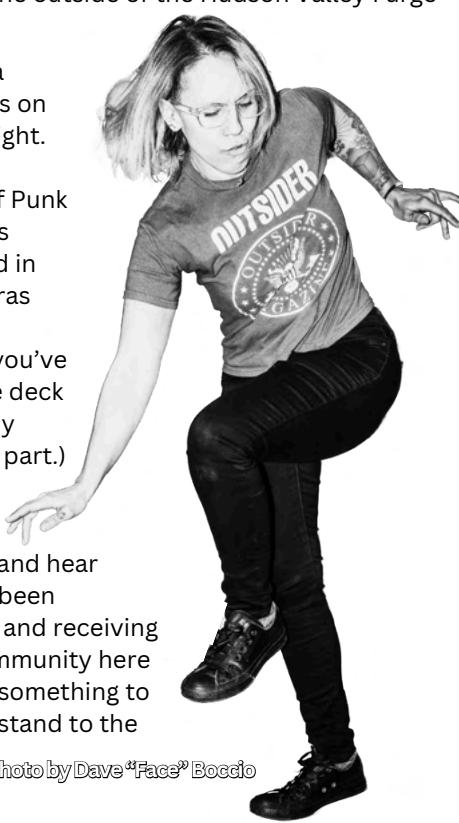
EDITOR'S PAGE

There is a lot to be said about the year we just experienced. 2024 was wild, but I will stick to the good stuff because that's what I'm going to try to focus on going forward. When things are tough you've gotta look to the things that make you happy, the people who keep you grounded. If you're part of the Hudson Valley music scene, you've made some friends this past year. There have been countless shows, new venues, bands formed, bands broke up, bruises were earned and new faces joined our crowds. One thing I want to strongly encourage is going to see bands you've never seen before, better yet bands you're not familiar with. Venture out of your comfort zone and experience a new genre. We are endlessly lucky to have so much variety here in the HV music scene. Bands from outside our area are bringing new sounds and points of view, as well. Take note. Grow. If you're reading this zine outside of the Hudson Valley I urge you to check out what we're up to.

A new addition to what Outsider has to offer is a weekly radio show on WXAX. Bring The Noise airs on Wednesdays 10am-Noon and again 10pm-Midnight. We teamed up with In Effect Hardcore to put together what we feel is the best possible mix of Punk and Hardcore songs one can find. We play bands from the Hudson Valley and Long Island and add in new and classic NYHC, punk from all different eras and throw in some surprises now and then. It's internet radio, so you can listen anywhere, but you've gotta catch it when it airs or queue up your tape deck to record, or you'll miss it. Seriously, you can buy cassette tapes again. (I'm not kidding about this part.)

If you are picking up this zine for the first time and just discovering that our world exists I hope you are intrigued. If you like what you see and hear come out to a show and introduce yourself. It's been wonderful seeing so many new people at shows and receiving your messages and emails. The heavy music community here in the HV is a place to come together. It's really something to behold, whether you jump in with fists flying or stand to the side and take it all in. -Holly

Photo by Dave "Face" Boccio



ADVERTISING RATES

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SERVANT OF SORROW

Interview by Ethan Portes-Chaikin
Photos by Dave "Face" Boccio



OUTSIDER INTERVIEW

I spoke with Andrew Thomas of Servant of Sorrow in an effort to get a peek behind the curtain and find out what the band is all about. Their accomplishments have transcended the Hudson Valley, and they are quickly on their way towards breaking out of the Valley and hitting the rest of the nation. In this interview, we spoke about future projections, dope gear, and the band's influences...



Tell us who makes up Servant of Sorrow. Is it an original lineup?

So, the line up is...

Conner Woodring - Vocals

Matt Gornick - Guitar

Andrew Thomas (myself) - Guitar

Chazz Thompson - Bass

Andrew Gipe - Drums

The line up has been the same for a while, but when Conner and I started this thing we had another drummer for a show or two before Gipe stepped in.

For new listeners, how would you describe your sound?

I would describe our music as a blend of Stockholm Swedish death metal mixed with early 2000's metalcore. We are pretty on the nose in regard to wearing our influences on our sleeves.

What bands are you influenced by?

We as individuals are influenced by a plethora of bands, but as far as what applies to what we do we are influenced by bands like Entombed, Bolt Thrower, Nails, Hatebreed, Gatecreeper, Deicide, Shattered Realm, Frozen Soul, not a band but the HM-2 pedal itself.

Your band name is top tier. Is it a reference to something? How did the name come to fruition?

When Conner and I were starting this thing, we went through a slew of names that all didn't quite stick or were already taken. Before the pandemic I was writing music under the name Servant of Sorrow with hopes of getting a band together, but that never really took off. The name itself came from a band called Dead to Fall from Chicago, it's a song off their album "The Phoenix Throne" - you should listen to it; it's the perfect metal album.

You're in a panic room - the code to get out is your favorite song to play live.

What's the code and why?

Hellfire hands down. It's the song we always play last and by the time we play it we are locked in and speaking personally - riff wise - it's fun to play and back up - and vocal wise, it's the easiest for me to pull off live. As of late we've also messed around with samples to put in before the last breakdown for shits and giggles.

Your sound is dialed in and super unique for a genre that can seem monotonous at times. What are some common tropes in the death metal genre that you adhere to, and in what aspects of your music do you branch out from death metal?

I can't really say we truly try to adhere to much as far as any particular genre is concerned, other than not trying to write riffs that may not sound right in the context of an Hm-2 death metal band. The one thing that helps us branch out is that all of us are deeply rooted in hardcore and metalcore, so that has a deep influence as far as writing with crowd participation in mind goes. I guess that would be what we adhere to as far as the staying within the confines of a genre goes.

I gotta ask - Matt's rig. It's a step away from becoming sentient - why is it so beastly? I mean I know why, but how?

I can only speak on this second hand here. When Matt gets into something he always goes full send and never does it half-assed. In my opinion, he achieved the perfect rig with the Mesa and the Krank cab and his plethora of pedals, but when he started dabbling with the quad cortex, I knew that he'd go all the way with it. The quad cortex rig is quite literally a few upgrades shy of becoming sentient.

You guys have been getting on some great shows. Is this something we can keep looking forward to in the future? Any plans to play out of state?

Of course! We have some shows planned out for 2025. We are focusing a little more though on writing new material to keep things fresh for our sake and the sake of the people who've been watching us the last 2-3 years. As far as the HV goes, we are going to start being a little more selective for the sake of not burning out. We want to take some time to venture out to the northeast or really wherever anybody wants us to play.

Your lyrics are super poetic and thought-provoking, a trait that is equally evident in your music. Who does the writing in the band - both lyrics and music? What ideals shape their compositions?

So generally, Conner writes all the lyrics once the instrumentals are done. We try to write in a group setting but I gotta give Matt his props, he had a streak in him with the Blistered EP. Those songs came together in very short time because of him. I mentioned earlier we try to keep a 50/50 blend of what death metal we enjoy and hardcore/metalcore, so as far as ideals go we try to write something that is as catchy as it is punishing.

You're watching your band play live, and you must mosh to one of your own songs. Which song is the best to throw hands to?

I'd say it'd be a 50/50 split between Hellfire and Blistered by the Light of Heaven (the song). There are two parts in blistered that get people going every time we play, and I know that if I was out there, I'd be doing the same.

I read up on some of your individual members and you guys have quite the history of playing with and being in big bands. Can you tell us about some of the bands you've been involved with before Servant of Sorrow and how they might have shaped this band you're all in now?

I've been in a bunch of bands in my life and am in a bunch currently. I played guitar in a band called In Darkest Days and sang in a band called Violent World. I currently play bass in Big Shot and guitar in Glutton for Suffering. I think as far as the bands we've been in influencing this one, it isn't much a thing since we have a very particular goal when it comes to this band. Chazz used to sing in a band in Buffalo called Damages. Matt has been a bunch of bands more notably Torrance and one of the many touring members of Liferuiner (PK). Matt also currently plays in Glutton for Suffering with me and Pitch Black Tomb. Conner was in a heavier band called Leagues and is also currently in a band called Heaven's Cloak where he does a lot of clean singing. Gipe has been playing for a long time; he was in Dr. Acula for a little bit and I Can Dream and Womb of Nations. He's also in a band with his brother called Hudson - you should check them out. All these bands were/are outlets for different emotions and facets of our creativities.

@servantofsorrow (IG)

Spotify: Servant Of Sorrow

We need new Servant of Sorrow jams. When can we expect some?

We have been spending a lot of practice time writing as of lately hoping to have something out by the Spring/Summer.

Shoutout time! Who's killing the game right now in the Hudson Valley and beyond?

I wanna shoutout our other bands: Hudson, Heaven's Cloak, Big Shot, Glutton for Suffering and Pitch Black Tomb. I definitely want to shoutout Merciless, Sickbay, Abuse Ritual, Grave Heist, World Coming Down, Exitum, Hell's Teeth, All Out War, Temporary Death, Necroptic Engorgement, Burn the Ships, Fatal Realm, Cross of Disbelief, Burning Hand, Roots of Deception, Groaning Retch, Tar, Spiritkiller, Ghost Chant, Deal With God, Worst Behavior, Void Bringer, Commitment In Pain, Nemesis (TX), RBNX, Fire Is Murder, Ferment, Rabbit, and Low Fiction - I know I'm probably forgetting some, but these are the bands I've got off the top of my head.

PAPER PAGES

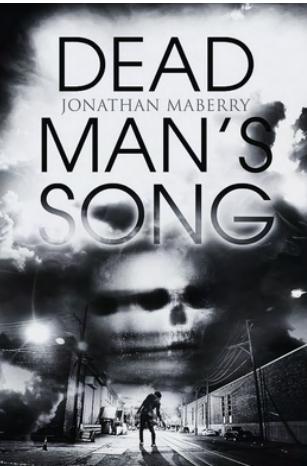
BOOKS WORTH READING



I'm Johnny from the band General Grievance 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 in 2024. All books reviewed can be purchased wherever books are sold, or the audiobooks can be downloaded for free from the library apps Hoopla or Libby with an active library card. - John McGrath

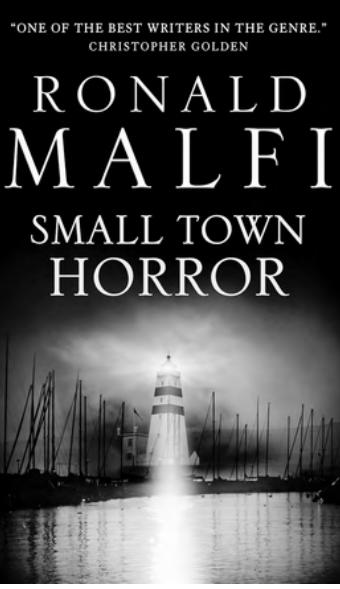
"Pine Deep Trilogy" Jonathon Maberry



The Pine Deep series by Jonathon Maberry, consisting of three books, Ghost Road Blues, Dead Man's Song and Bad Moon Rising, is set in the rural town of Pine Deep, Pennsylvania. This was a medium paced series featuring, ghostly bluesmen werewolves, vampires and serial killers. Each chapter is broken down into sections following a series of different characters: mainly focusing on the protagonists Malcolm Crow, his fiancé Val Guthrie, his best friend and mayor Terry Wolfe, his young protégé "Iron" Mike Sweeny, Mike's stepfather Vic Wingate, serial killer Karl Ruger, and ghostly bluesman, Oren "Bone Man" Morse. The first book opens thirty years earlier, a wave of violent murders are happening throughout the town and The Bone Man is facing off against the evil entity responsible for the killings, a local farmer named Ubel Griswold. The Bone Man slays Griswold, but is confronted by a group of locals who accuse The Bone Man of being the actual killer and murder him in response. In the present day, where the series is mostly set, the spirit of Griswold has returned and is ready to sow chaos and get his revenge on the people of Pine Deep, aided by Vic Wingate, who serves mainly as his familiar. The spirit of The Bone Man has also returned to aid Malcolm Crow and Mike Sweeny in the battle against evil by showing prophecies to them of the upcoming conflict. Griswold, who has returned as a vampire by means that are explained throughout the series, is amassing an army of vampires, which is kicked off when serial killer Karl Ruger comes into town and terrorizes Crow's fiancé, Val Guthrie's, family. Ruger is killed, turned into a vampire himself and begins working alongside Wingate to bring back Griswold. Mike Sweeny is also imbued with supernatural powers and is the only one capable of stopping Griswold. The three books in the Pine Deep series might be the quickest 1600 pages I've ever read. Ghost Road Blues is Maberry's first novel and it won him a Bram Stoker award upon its release in 2006. The story is a different take on vampires that I hadn't previously encountered in all of the horror media I've consumed. The main vampire folklore in this series is based on the traditional Serbian version of vampires. I often make the mistake of buying a second or third book in a series, this being no exception, so I listened to the audiobook of Ghost Road Blues. Books two and three are a little heavy on exposition, but not unexpected. There are so many twists and turns throughout the series, the characters are all very likable and the books were just very hard to put down. This is the first series I've read by Maberry, but won't be my last. All three books are in print and can be purchased wherever books are sold.

"Small Town Horror" Ronald Malfi

I have read six Ronald Malfi books in 2024, and "Small Town Horror" might be the best one. Protagonist Andrew Larimer is forced to return to his hometown to reunite with his childhood friends to confront a dark secret from their past. The five friends were cursed by a local "witch" when they were teenagers for their irresponsible actions of one night. Years later they must do what they can to put an end to the curse. Small Town Horror is a bit of a ghost story, but also a bit of a story about confronting one's own guilty conscience. A lot of Ronald Malfi's stories are about tight-lipped small towns with dark secrets, so obviously a book called "Small Town Horror" is no different. He is really good at writing the most unlikable characters that are somehow still so compelling to read. The book has a twist that legitimately caught me off guard, and leads to a heartbreak ending. The settings in this novel are some of the eeriest I've read all year. If this book doesn't win the Bram Stoker award for 2024, I will be genuinely surprised.



"Island of the Dead" by Brian Keene

ISLAND OF THE DEAD BRIAN KEENE



"Island of the Dead" by Brian Keene is exactly what it sounds like, an island of zombies. A Conan the Barbarian type protagonist, Einar is enslaved on a ship heading to an unknown destination to deliver secret cargo (it's zombies) when a storm hits the ship. Einar frees a few other slaves and uses the storm as a distraction to lead a revolt against their captors with the aid of one of the guards when the ship is destroyed and everyone is thrown overboard. Einar and his newfound friends wash up on a mysterious island where the cargo has been broken open and the zombies inside are feasting on the surviving soldiers from the ship. The island is quickly overrun by zombies, Einar and his allies must make a stand against them.

Brian Keene is one of my all-time favorite writers, and this one was a quick, fun read. A lot of Keene's books are over the top gory, yet somehow a book about a barbarian fighting zombies was one of the least graphically violent books I've read by him. I'm choosing to write up this book partly for the

personal experience I had getting it. On a trip through Columbia, Pennsylvania I stopped in at the comic shop/bookstore, Vortex Books & Comics Brian runs with his wife, fellow author, Mary SanGiovanni.

Brian was incredibly friendly and pleasant to talk to, he took the time to sign all of the books I purchased for myself and my friend. Overall it was a great experience that led to a great read. If passing through Columbia, Pennsylvania I recommend stopping in to Vortex and getting a picture with the satyr statue from his book Dark Hollow.



Scan for show videos and more

KARL BUECHNER

Karl Buechner fronts the highly influential vegan straight edge hardcore metal band Earth Crisis as well as the heavy metallic outfit Freya. The latter I caught while they were on their tour with Rig Time in Queens, NY, where I chatted with Karl about everything from the Syracuse scene, his vegan straight edge origins, and his agenda going forward. - INTERVIEW BY SHAUN MATARRESE



How did you first get involved in the hardcore scene and what was your first show?

I got into hardcore through skateboarding. It was kind of the unofficial soundtrack in the mid 80's to that sport. So I loved punk first. It was punk, thrash metal and then into hardcore.

That was in Syracuse?

Yup in the mid 80's and my cousin who was a little older than me was kind of the tour guide.

What was the scene like there?

The Syracuse scene was a punk scene at the time. In the very early 80's there was the Catatonics. They were the first hardcore band from Syracuse. So it was them, Give John a Razor, Fast Furious Death, and there was a thrash metal band called Manslaughter. So there was a little bit of a scene.

What were these shows like? Were they violent? Was there a lot of drug use or were they more tame?

I was too young to be going to those shows. I got in as that version of things was kind of winding down and Earth Crisis was the first straight edge band from Syracuse.

Were you straight edge before you got into hardcore?

Yeah I never...

So you've never done a drug in your life, basically?

No (never).

So there wasn't anything in the scene that influenced you to become straight edge or to at least label yourself that?

I saw some relatives, not immediate relatives but distant relatives, have problems with alcohol. I saw one of my dad's friends die from lung cancer from smoking. There was a guy that lived maybe 4 or 5 houses south of my parents and he was drunk and he got on the ramp onto the highway the wrong way, had a head-on collision and killed the family. All the examples that I saw were very negative and I never wanted to experiment with any drugs or alcohol.

What about veganism? How did you get introduced to it?

My grandmother was a vegetarian and my aunt, my mom, and my sister...and it just made sense to me...

So, it had nothing to do with hardcore introducing it to you?

Well, hardcore bolstered it. It did. It definitely did. You know..Youth of Today was awesome...and Conflict, and Concrete Sox...those bands definitely nurtured the idea.

Earth Crisis was the first band you were in?

Yeah I started writing those songs in 1988 and we were on stage by 1989 and the band had personnel issues but I finally got to the right configuration of people to have a solid lineup and we recorded the All Out War 7" in '92 and Firestorm in '93

When you went to hardcore shows did you venture out to other cities to see shows or was your first traveling to shows with the band?

No, we would go to shows in Albany and I saw Uniform Choice in Syracuse the weekend I graduated from High School and then we saw a matinee of Token Entry in Albany the day after that. So that was pretty awesome.

Do you think the Syracuse scene has gotten bigger? How does it compare, now to back then?

I mean I think the city of Syracuse itself was going through a pretty severe economic downturn by the end of the 80's and early 90's. Some of the big factories that provided a lot of the jobs and the financial stability had relocated elsewhere. So Syracuse kind of went through a "Detroit-type" phase and so did Rochester and Buffalo. Like a lot of the Great Lake cities were destabilized by that and there was just a lot of abandoned buildings and frustration and crime. Yeah it was rough.

That was then and now it's better, you think?

It's way better now, yeah. I mean there's probably more shootings now but overall I feel like the city was a lot more dangerous no matter where you went back then.

Were there any stable venues for shows?

Yup. We had a great club that's still running called the Lost Horizon. Greg Italiano owned that. He brought in DRI and Suicidal Tendencies. The first real real show I ever saw was GBH and The Accused and The Necros. In that same club I saw Circle Jerks...

So that same club still exists now..

It does. So I saw all the best thrash, punk, and hardcore bands. And there were DIY punk shows too. I saw No Outlet and False Prophets and stuff like that.

Freya started during a period when Earth Crisis broke up. Both bands are hardcore metal bands. Did you have an agenda when you started Freya? What was the goal?

Well when Earth Crisis went on its hiatus, Scott and Dennis started another band called Slave One and I think they were planning to get something going with Daryl from Glassjaw. Everyone was basically like, "Well if Earth Crisis can't be full-time touring, let's reactivate Path of Resistance", which is a project band we had done. It's a lot easier to write those (Path of Resistance) songs. It's more of a straight forward style. So that was the plan. Ok, Earth Crisis can be shelved. You guys can work on Slave One and do whatever else you're going to do. We're gonna start this new band Freya with the bass player Ian and my guitar player Eric and we'll get together when we can and do Path of Resistance. And we took Freya and it was kind of back and forth. Eric wanted melodic songs and Ian wanted aggressive songs, so it went kind of back and forth on the first record but after that I just wanted it to be heavy. I wanted to have a band where we can experiment and add in other styles. Like, not just write songs but maybe try to create soundscapes and have parts where I do like tonal scream singing, like do something different that will keep it fresh for us.

People have described Earth Crisis as a militant straight- edge band, which most would agree is a very serious-sounding title and could be considered very contradictory to what "punk" is when you think about punks who party and are anti-authority. How does that make you feel to be around punks who have these opposing views? Does it make you feel uncomfortable? I assume it doesn't.

It doesn't. I have been in a punk band called Apocalypse Tribe for years. We've got a 7" and a full-length out and we're working on another record. We've got some videos up. Apocalypse Tribe is basically a thrashy punk band. So I've always loved that style of music and I've always been friends with people that are more rooted in punk, just through skateboarding, you know. So I've never had a problem with people drinking or smoking or using drugs even. My only concern is safety issues. I don't want people driving. I don't want people...

Hurting anyone...

Yeah. Yeah, you know what I mean. My sister was like, " Well you guys are watching videos of yourselves jumping down a flight of stairs on skateboards and you guys are falling and laughing. You guys are getting hurt and you thought it was funny. So what's the difference between that and somebody partying" I was like, " that's a good point". And we weren't mocking people who were falling. We were laughing at videos of us falling down the staircase.

So, you are currently on a 10 day tour with Freya. What else is in store for you guys? You said you have a new single that just came out?

Freya has been going for 20 years and when we started to get close to that anniversary, my thought was "let's do something special. Let's return stylistically to the sound that we had during the Hoods/ Freya split era, during the Lift the Curse era." We have the exact same line-up. We know now that we don't have to live in the same city to be in a band together. We can all write and collectivize and email parts back and forth. We can put songs together that way and that's what we did with Fight As One. Like I said earlier in the interview, one of the goals of Freya was to have it kind of open-ended where we can incorporate other styles and other approaches and do something different. I think Earth Crisis just needs to ride in one lane and achieve its mission that way, whereas Freya, it's a laboratory where we can experiment musically, you know. We can write a straightforward song. We can write a soundscape. It's up to us. But when it came time for this 20 year anniversary, I was like, "Let's get other guys that have the same mentality." Like Freddie (Madball) does Hazen Street and Jamie from Hatebreed does Jasta and (Scott) Vogel from Terror does World Be Free. So those are guys that do melodic stuff too. So I was like, let's bring them in as guests. We played with all those bands. We've toured with all those bands. We've been friends with those guys for decades, so we brought in those 3 guys as guests on different songs. So Freddie's on Fight As One. Scott From Terror is on Thousand Yard Stare and Jamie Hatebreed is on Sense of Doom.

So we put that record out. We're working on the next one now. We just dropped the BloodThirst single. So that's kind of a dose of what's next.

Awesome. So what about Earth Crisis?

Earth Crisis put out a new record maybe 2 or 3 years ago. It got waylaid by the pandemic. And so did Freya- finishing the actual album. Earth Crisis put out a record called Vegan for the Animals and we've done a lot. We just went to Europe. We've done a lot of festivals in the states. We did the West Coast and we're gonna be going to Brazil and Chile next year.

What can you say about hardcore in general comparing when you first started and how it is now? Obviously one of the biggest changes is the internet and social media.

I think that there's hardcore kids playing different styles of music and I think that's accepted now. If hardcore kids want to incorporate more metal into something or more punk...

You think that's more accepted now than how it was?

I think it's kind of back to how it was. Because think about it . You'd have a band like Leeway on stage with bands like Cro Mags and Sick of It All. You know what I mean. And I think we're kind of back to that. I think during the 90's things were getting kind of factionalized. Like in the 2000s there may be like 3 separate scenes in 1 city. I think things are moving a little back more towards unity. And it's only there because of effort .

I think the scene has gotten bigger. Would you agree? For Long Island I feel like often there are 2-3 shows going on every weekend night...

Yeah there's more bands, you know..

And you know about the shows more easily because of social media...

Yeah and I think it's easier to book shows. It's easier to record and get your music out there because of the internet. You're not as reliant on labels or touring as that once was.

It's easier to be DIY, more or less...

Yeah I think so.

Any closing remarks?

Freya is out on tour. We've got 10 dates. We're out with a great Straight Edge band from La Crosse, Wisconsin called Rig Time and they're actually playing with us on this tour (their drummer is playing guitar and their guitarist is playing bass for Freya). So, it's been great. We've been very busy since Fight as One came out on Upstate Records right around this time last year. We actually played more shows this year than Earth Crisis did.

**FOR MORE ON FREYA VISIT
UPSTATE RECORDS NY.COM**

A YEAR WORTH THE INK

BY JOHNNY NO-KEYS

This year was a special year for me. A year filled with milestones and firsts and chasing daydreams and forging some new friendships along the way.

It all began sometime in 2023, when I had heard about NOFX touring for the last time. I realized I hadn't seen them since warped tour '97 and decided I had to see them one more time. They had been one of the first few punk bands that grabbed me and influenced my dig into this scene with the desire to dig deeper underground. These thoughts quickly flowed into the fact that a lot of the bands that have influenced my own songwriting and my own music with TROUBLE BOUND are all in fact getting up there in age, paired with learning the shocking news of Mike Ness' tonsil cancer... I didn't want to miss out on seeing any of them and 2024 was going to be the year.

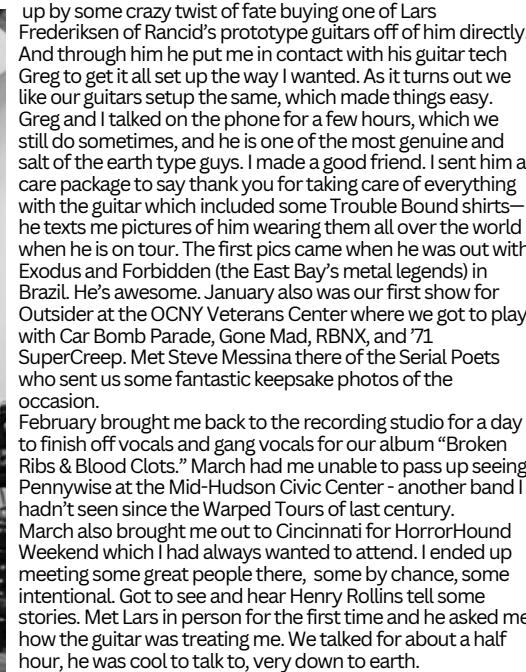
So when it was announced that Green Day and Rancid were going to tour and that they'd be playing at the home of our NY Mets, I knew I had to wrangle some greenbacks and get some tickets (9 months in advance). Merry Christmas 2023. Never got around to ever seeing GREEN DAY, and that was something I wanted to make right.

So with bright eyes and a hope for an exciting new year, thus began 2024. January brought us (Trouble Bound) into the recording studio with what would turn out to be a Full Length record, mostly done, in 3 days. I ended up by some crazy twist of fate buying one of Lars Frederiksen of Rancid's prototype guitars off of him directly.

And through him he put me in contact with his guitar tech Greg to get it all set up the way I wanted. As it turns out we like our guitars setup the same, which made things easy. Greg and I talked on the phone for a few hours, which we still do sometimes, and he is one of the most genuine and salt of the earth type guys. I made a good friend. I sent him a care package to say thank you for taking care of everything with the guitar which included some Trouble Bound shirts—he texts me pictures of him wearing them all over the world when he is on tour. The first pics came when he was out with Exodus and Forbidden (the East Bay's metal legends) in Brazil. He's awesome. January also was our first show for Outsider at the OCNY Veterans Center where we got to play with Car Bomb Parade, Gone Mad, RBNX, and '71 SuperCreep. Met Steve Messina there of the Serial Poets who sent us some fantastic keepsake photos of the occasion.

February brought me back to the recording studio for a day to finish off vocals and gang vocals for our album "Broken Ribs & Blood Clots." March had me unable to pass up seeing Pennywise at the Mid-Hudson Civic Center—another band I hadn't seen since the Warped Tours of last century.

March also brought me out to Cincinnati for HorrorHound Weekend which I had always wanted to attend. I ended up meeting some great people there, some by chance, some intentional. Got to see and hear Henry Rollins tell some stories. Met Lars in person for the first time and he asked me how the guitar was treating me. We talked for about a half hour, he was cool to talk to, very down to earth.



April was a scary month, nearly losing one of my best friends to blood clots in his heart, lungs and leg. Who would've known that while he was recording his vocals for "Nickels And Dimes" and "Someday" that those clots could've let loose and killed him at any moment. It's jarring to think about. It was one of the worst times of my life. Not knowing what was going to happen. Hoping for any ray of light in the darkest storm. I lost one best friend when we were 21, I never wanted to relive that. But we'll leave that darkness there for now. Dan is a fighter, he is tough.

He pulled through this and we ended up with a cool album cover and the title pretty much jumped out at us. May found me at Pier 17 seeing Bad Religion and Social Distortion. Mike Ness back after the cancer! After a canceled show and the news of it that had followed, I will say now that I was shaken a bit by it. But he was brave enough to share the news on social media and I made sure I left my faith in his ability to overcome and win in the comments section. When he performed one of his new songs; "Warn Me"—especially with his son on stage in the NYC skyline all lit up, from the rooftop with all those little lights burning bright... I got a little choked up. It was a powerful moment.

July was Trouble Bound's 25th Anniversary show. I never fathomed that we would hit this milestone, though it was always the dream. I was excited to see so many of our friends come out and support and share in the celebration.

August was a month where I, along with my other pals, was writing the next Trouble Bound album. I pulled a lot of inspiration from seeing a lot of my heroes and favorite players from when I was a wee teenager (that still carry a torch in me to this day) take the stage. Green Day/Rancid at Citi Field. Stray Cats at Pier 17. NOFX, Bouncing Souls, Suicidé Machines, Circle Jerks at Campanelli Stadium in MA. Not only were they great shows but it gave me a strong feeling of something to aspire to. Seeing all these bands still ripping after all these years, gave me a feeling like when Popeye eats his spinach. It's the best way I can describe it at this time. Always gets me fired up to play more.

In October we dropped the album "Broken Ribs & Blood Clots" onto streaming and the CDs, cassettes and vinyl were all at the pressing plant. The Monday after that album dropped, we were back at NADA recording another new album. 11 brand new songs came to be in that week. We even had time to write and record a theme song for the Outsider/In Effect radio show on WXAX called "Bring the Noise."

November had us at one of our old haunts; Snug's in New Paltz, where we recorded live for Scott of DCxPC for his live on vinyl series. If you're counting and you counted 3 albums recorded in 2024, your count is correct. December brought the Outsider holiday party. It marked one-year of shows at the OCNY Veteran's Center. Instead of a show we had everyone who had been a part of the shows or the scene just get together for some fun and games and food and drink and to spread some holiday cheer through camaraderie. It was a nice night. We even had Shane of Abuse Ritual as Santa! Ah, the memories.

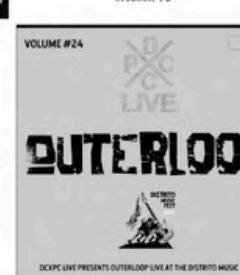
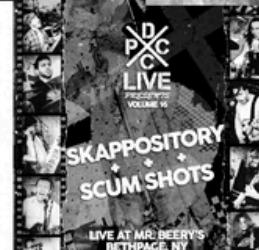
Overall, I would say it was one of the best years I've had in recent memory. Full of music and friends and love and good times. It has left me hopeful and full of anticipation for what 2025 will bring. Let's make this one even more unforgettable people. I think we all deserve it.



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COMING SOON ON VINYL



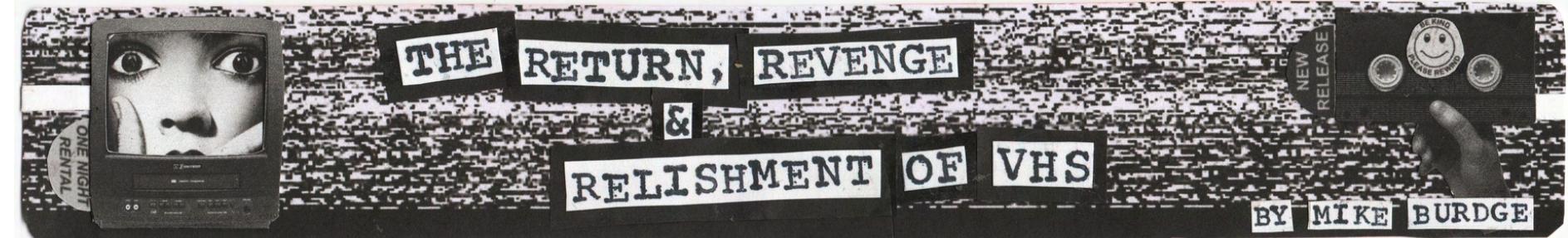


Photo: New Line Cinema

VHS NIGHTMARE: A NIGHTMARE ON ELM STREET

Throughout the 1980s, American Horror Cinema was ruled by the slasher genre, and the Mount Rushmore of this bloody age would include the likes of Michael Myers, Jason Voorhees and Freddy Krueger. The fourth is always up for debate: Chucky, Leatherface, Pinhead, and even later entries such as Ghostface and Candyman are arguable. But it's pretty unanimous, if we're talking about cultural significance, that those big three have their spots. So many sequels, so many kills, so many rules, the legacy of each is just undeniable. Another indisputable fact about these bad boys of Scary Season is that they all came to their glorious rise in households through the miracle of VHS.

For me, as a here-and-there VHS collector, I liken my attraction to the VHS format to an obsession with vinyl collecting. Just as vinyl was discarded as a lesser format and then grew back in popularity, so too has VHS.

There are loads of different types of VHS collectors, so many it's hard to list off examples. For me, I mainly like getting movies I grew up with, movies I genuinely like, and would enjoy watching in this particular format. Where the argument for the resurrection of vinyl can be justly reasoned as it "sounds better," VHS most certainly does not do anything better than DVD, BluRay or streaming. The physical media aspect exists in both, having something you own, that you can touch and display, and inventory and alphabetize or categorize! But it's in the weaknesses of VHS as a medium that gives it the strength I admire so much. It looks cool, it sounds weird, and each reel in those plastic cartridges carries a story that can be read between the lines, much like old 35mm film reels do. You can see when someone had rewound, or paused continuously to get a better look

at that head explosive, or catch that weird goof on set that made it into the frame, or tits. Usually it's when tits show up. Bless the little angels of the past.

Degradation is something that happens to magnetic film over time, but it really depends on how well you take care of it (we're gonna get back to Fred Krueger very soon, I promise). You have to take care of them in ways you don't need to with other physical media. And the sounds! These tapes and machines make some sweet, sweet music before the movie even starts. The beep-boop-beep-beep-beep of a VHS getting ready to roll

some trailers to a movie released in 1983 is just a special three second moment of heaven. I love it unabashedly, and with my recent acquirement of a ridiculously cool Sony SLV-998HF VCR, and an equally mouthwatering Solidex 828 VHS Rewinder, I figured what better way than to break these puppies in than to grab all the Nightmare on Elm Street movies on VHS, (through Freddy vs Jason of course, as practically all VHS stopped being produced in 2005) and give them a spin. Like many horror movie franchises, they're not all great! But boy, none of the Nightmare movies suck. And watching them on the glorious medium in which they were intended really makes you notice the charm these films held over the country for a decade, and then some!

Let's get into it, bitch.

#9: A Nightmare on Elm Street (2010)

A lot of shade is thrown at this movie, and mostly that shade is deserved. I've always been a Platinum Dunes defender - Michael Bay's studio which gave us many classic, horror remakes, including The Amityville Horror, The Texas Chainsaw Massacre, The Hitcher, and Friday the 13th, as well as original stuff like The Purge franchise, Ouija: Origin of Evil, and the A Quiet Place movies. I don't think a lot of these movies are great, but I don't need you to remake A Nightmare on Elm Street. The first one is friggin' great. The rest of 'em are friggin' fun. So sure, gimme something different. Mix it up, get serious, hire some pretty people made up to look tired. I'm into it.



#8: Freddy's Dead: The Final Nightmare (1991)

A lot of folks don't like Nightmare 6, and for that, I applaud them. There's not a whole lot to like about this one. But, boy oh boy, the stuff that's good is REALLY good. While this movie was definitely trying to close out the loop on Freddy, after a fury inducing display of diminishing returns from the subsequent films, in its hedonistic attempt to just throw everything at the wall it succeeds in what its predecessor couldn't: Being ridiculous while also having a story. While Nightmare 5 was so up its ass about being about something that it forgot to actually be about something, Nightmare 6 wears what it's about throughout, even in its name: this is the last Nightmare movie. And even though I knew it wasn't actually going to be, there's a sense in watching it that the folks behind the camera actually thought it would be. And they go for it.



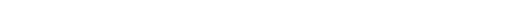
#7: A Nightmare on Elm Street 5: The Dream Child (1989)

Yes, you have Super Freddy, and as we ALL agree, that is a good thing to have in any movie. But the chaotic feeling of Freddy in this one gets a bit out there without ever being pulled back down by over the top kills with crazy effects work to make it all worthwhile. Even worse, the story in this movie sucks. We're all signing up for big kills with 15 minutes or so of story in between, but we get like four kills in this thing and the story in between those is some of the most mind numbing, dumbass crap I've had to sit through and I WATCH NONSENSE!! I watch nonsense all the time. But this nonsense? No.



#6: Freddy vs. Jason (2003)

A stupid movie. But hey, when you're making a 2003 big matchup between these two dudes, I'd honestly be a bit upset if it wasn't stupid. Who wants the sincerity of a deep dive into the workings of getting Elm Street's baddie fighting the Crystal Lake behemoth? The way the writers get these two to coexist in the lame movie is pretty flawless, and the execution, for the most part, works. My only big complaint is that in the effort to bridge these two worlds together, you never get the full effect of either. The Nightmare movies always rely on long leads in dream sequences before the big kill, and likewise, the Friday movies almost always use real life situations to build up to a ridiculous execution. Once the two dudes hit each other, it becomes what we all signed up for and it's a blast. This movie also has one of the craziest moments of racism and homophobia, that feels so out of place from the rest of either series, that it shows just how messed up culture as a whole was in 2003.



#5: Wes Craven's New Nightmare (1994)

Only a couple years before perfecting the meta-horror landscape with Scream, and sixteen years before another studio and team would try to inject darkness and fear back into the Freddy mold, Wes Craven returned to the series to do both. New Nightmare is a personal favorite. It was constantly on TV when I was growing up and had an edge to it that the other films in the franchise, always seemed to be missing. That's not throwing shade of course, none of those movies were particularly interested in having an "edge" to them, and edginess in pop cinema really became marketable in the 90s. Returning to form with a tale of people dying in their sleep and the few people who know the cause not being believed by a single soul, this movie gives us a retcon of sorts in the fact that Freddy Krueger, as we know him in the previous films, isn't actually in this movie because, well, he's not real. The evil entity in this movie that draws its power from the fear we as a collective cinema watching community have given over to the fictional character of Freddy, and so it seems to enjoy masking itself in Krueger's image while haunting those that created the original film, from stars, crew, directors and producers alike. That's a pretty cool idea in a cool idea with other cool ideas, and the most impressive thing is that Craven really pulls it off, seamlessly connecting the rules of the original with the rules of the new horror landscape as a whole, with all the new rules he's injecting into this fresh, original take on a Hollywood horror movie. This one in particular is awesome on VHS because you start getting some straight up early 90s era CGI, which is always a treat to have grained down and pixelated, making it look, however unintentionally, more real and dreamlike.

Continued Next Page

THE NIGHTMARE CONTINUES

#4: A Nightmare on Elm Street 2: Freddy's Revenge (1985)

A lot has been said by this point about Freddy's Revenge as a queer horror film, and that's most definitely baked into the script, directing and performances, regardless of what those involved choose to say and admit. Freddy's Revenge, while not yet cementing Freddy as a wise cracking, pop culture icon of banter and wit, does grow on the darkness of Freddy himself, showing us a little bit more of the Freddy Krueger we got glimpses of in the original. At this point, Freddy was still an evil entity of unknowable power and motive, moving in and out of our main character Jesse's dreams and visions, beckoning some form of alliance to mysterious ends. Those ends, it turns out, is Freddy being able to manifest in the real world through controlling Jesse's body, but I don't think this is ever clearly stated in the film. What I mean is, when we see Freddy in the real world, slashing up a bunch of teens at a pool party and fighting with Jesse's would-be love interest, it could be read that we are seeing Freddy but the rest of the characters are seeing a possessed Jesse. I think it's an interesting angle to take after some of the rules established in the first film were already being bent by that film's final act.

#3: A Nightmare on Elm Street 4: The Dream Master (1988)

On my rewatch, this is the one that really floored me. Once you hit that halfway mark, yeah baby yeah, does this movie ratchet up. It's just everything you want out of the series, neatly packed up in a dumb story with some awesome payoffs. The bug scene is one of the best in the series, and the souls of those teens, dead in the pizza scene is arguably one of the high watermarks of the entire series. While, yes, a lot of this movie doesn't make any sense in context to the previous films, it's in Freddy's character that this movie shines as the tipping point, with just enough gruesome horror mixed with comical fare to make you smile in all the right ways.



#2: A Nightmare on Elm Street 3: Dream Warriors (1987)

Dream Warriors is the ride-or-die Freddy movie. It continues all the rules of the original, and gives us our first full-on glimpse at the personality Robert Englund could bring to Freddy outside the menacing voice and impeccable walk, throwing the audience head first into the deep end of some of the best one-liners and kills in the series overall. Much like the original, Warriors is enjoyed by the introduction to Freddy, even if you're a franchise scholar and already know all this stuff and what he'll evolve into, Dream Warriors, similarly unleashes what Freddy is actually capable of in the entertainment department. It's thrilling to watch, thinking of audiences back in 1987, getting reintroduced to a different speed of this iconic character. The cast is also arguably the best in general, with characters whose troubles and fears manifest into superpowers in the dream world to combat Freddy. These don't always play out to great effect, but it is an awesome spin on how these victims are able to fight back against their tormentor. The return of Nancy and her father, is a welcome one, and the fates of those characters being so intertwined with Freddy coming back, again and again, is played perfectly by both performers. Freddy is a curse on these people, and that is just as chilling and scary as any of the big kills.

#1: A Nightmare on Elm Street (1984)

This had to be #1. While the later films lean in on Freddy as an entertaining and creative murderer, filled to the very brim with shockingly over-the-top dream sequences and kills, the original is much more grounded in its presentation of not only Freddy, but in how it depicts dreams as well. The dreams in the original are unsettling, and shot in ways that you really can't tell you're in a dream sequence, until things start to get a little crazy. That's how dreams work. The film also has the benefit of introducing its main antagonist bit by bit throughout the film's runtime, giving one of the more interesting stories in the franchise, as our hero, Nancy, desperately tries to unravel the mystery of who Fred Krueger is, why he's doing what he's doing, and how she can try to stop such a seemingly indestructible and illusive force of evil. That's good shit, man. Toss all that together with some of the best practical effects ever used in a horror movie EVER and you get yourself a bonafide masterpiece of the genre, not only the franchise.



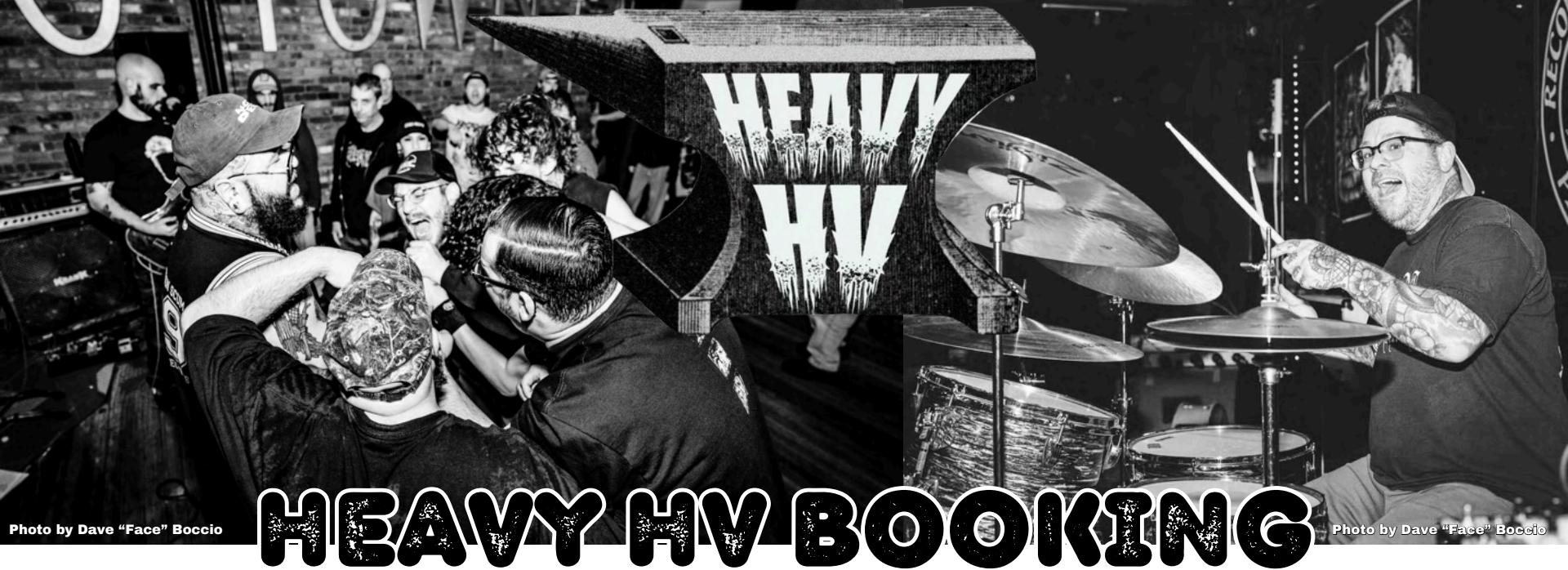


Photo by Dave "Face" Boccio

Photo by Dave "Face" Boccio

HEAVY HV BOOKING

Andrew Gipe Interviewed by Holly Berchielli

What is Heavy HV all about? Tell us about your team, how you got started, who is at the helm and how does everyone else contribute?

Hey Holly! Thanks for this opportunity. HeavyHV started during a pretty pivotal turning point in my life, I had just gotten sober. Truly I was just looking for something to do to fill my time that I loved. The HeavyHV team is myself, Conner Woodring and Andrew Thomas who both play in Servant Of Sorrow with me. When it comes to running operations and booking the shows I work mainly alone, I try my best to keep up with up and coming bands in the Tri-State and offering them a chance to come experience our thriving scene. Conner and Andrew are my day-of show warriors. I couldn't do it without them and a hand full of friends who pitch in when they can.

Why focus on the Hudson Valley? What brought you here and how has our music scene made an impact on you?

The Hudson Valley is my home, and music is how I ended up here. I was working security for awhile and some of my co workers were from the Hudson Valley - Brendan Williams I'm looking at you! And after spending some time up here I decided to make the move from New Jersey.

I moved to the Hudson Valley at a pretty cool time, Dead Channels, Living Lazer, Colony and Recycled Earth were all really active Pub 151, Club Crannel, and My Place Pizza all had some wild shows that you just had to be there to understand. I've lived a lot of places but none of them felt like home until I landed here.

Through our conversations on music, booking and generally doing our thing, I've gotten the impression that Heavy HV and Outsider have very similar viewpoints and missions for what we want to accomplish and the direction we would like to see the HV scene move towards. I feel we both see this as a community and not a competition. What do you see as the major strengths of HVHC and what are you working actively to change?

I completely agree, whether you're a show goer or a band member we are all there for the exact same reason. That feeling you get the second that first note rings out and you can feel the temperature in the room rising with emotion to be apart of a community like that is one of the best things in my life.

Seeing other bands/promoters actively promote/support and show up to shows whether they are on the bill/booked it or not is something I see all the time in the HV and that's a beautiful thing. Keep doing it, and our scene will just continue to grow.

How does being musicians yourselves impact how you go about booking and running your shows?

I look at everything from the perspective of how I'd want things to go if I was showing up to a gig to play. I understand playing a show takes preparation and a lot of work, I don't ask bands to sell tickets and never will and no one plays for free.

What do you feel is Heavy HV's biggest accomplishment so far?

This year I was able to book two separate shows that completely shattered my expectations attendance wise. One of them being a benefit for at risk youth in the Hudson Valley. Because of our scene we raised over \$1000 dollars. I've said it once and I will say it again. Without y'all there would be no HeavyHV.

So thank you for your continued support and grace.

What do you have planned for 2025 and going forward?

I've got a couple out of state bands coming up this year and plan on doing HeavyHV fest again bigger and better. Id love to try and get some bigger headlining acts to come through so we shell see what I'm able to get!

This is my second go at booking shows - as a teenager I ran shows in North New Jersey, thanks dad for signing the rental paperwork for the American legions, you rule. There is a feeling that I only get from booking shows, and I will probably continue doing it for as long as I can.

Big shout out to all the other HV promoters, Brown Table, Outsider Magazine, Streets of Hate, T ORLANDO, Ryan at Top Rank, Down Bad Booking, and of course my homies at Reason and Ruckus in Poughkeepsie. Thank you for giving me a home to run my shows.

**REACH OUT AT
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HARDCORE NEEDS A HOME

by Ethan Portes-Chaikin



Photo by George Forchuk

It seems to be happening in every region - a steady decline in bars and venues that embrace metal and hardcore acts. Some will have you believe that it is the "violent" dancing, but those scene-surfers clearly do not dive below the surface. Hardcore is a living organism. It has its sicknesses, and it has its virtues. Like many other genres of music, hardcore reflects the people who live it - the patrons of our scene. To outsiders we may seem intimidating, but those of us on, below, and beyond the stage have a literal and figurative valley of love to share. Still, there are villages and towns where our brand of self-expression is rejected, and though some may live their entire lives unaware, the exclusion of metal music has been going on for decades. Take the city of Peekskill, NY for example, a city with a lush historical background and plenty of landmarks to prove it. Metal and hardcore, and most sub-genres of that nature are virtually outlawed in a city that boasts musical diversity.

It is a barren wasteland for those who march to the beat of snappy snares and beefy chugs. You could blame it on pre-conceived notions, fear, or the venues and the bars themselves, but the truth is that many factors play a role in the lack of metal and hardcore in Peekskill. During my time promoting shows, I sought to investigate and bring change to this, and I fixated on doing so with the help of 2nd Nature Skatepark, a local establishment that was willing to host our breed of exiled "hooligans." Together, we planned and successfully carried out two shows that were well-attended and jam packed with solid acts. There was dancing, and it was aggressive, but no one left injured, and the building remained as pristine as it was when we first unloaded our gear.

Unfortunately, as is the story with many great businesses in modern times, 2nd Nature is struggling to stay open. The skatepark is obviously not a venue by nature, but the potential is still strong. Places like this - places that harbor our kind - are vital to the livelihood of our scene, and I know it pains us as a community to see them become lost to time or barricaded behind a lack of understanding. I do remember a time when this was not the case. The Peekskill Elks Lodge stands as a forgotten landmark of the cities once thriving metal scene. I saw We Came as Romans play their first New York show at that venue and hung out with them on the front steps! I danced to bands like Oceano, Breathtaker, Daly's Gone Wrong, and Through the Eyes of the Dead on that musty, carpeted floor. I met life-long friends in the foyer while waiting for the next band to start. Sure, occasionally someone fell or caught a minor injury - but it is nothing that does not happen in almost every other live music setting. Getting a little banged up in hardcore comes with the territory - it's no different than falling through the crowd during a stage dive or getting a little dehydrated at a hot EDM concert - and I am willing to bet that our people would pick you up from the floor sooner than almost any other type of show-goer. Despite all of this, venues like the Peekskill Elks Lodge are now few and far between, and with 2nd Nature facing the same fate, it is hard to envision a future for metal music in Peekskill. And it is not just happening here in my area of the valley. Yonkers Brewing Company is a relatively new establishment that recently had a stage built on the premises, but has yet to, and most likely will not book a metal show in the foreseeable future, despite the potential it has to host such an event. It is an all-too-common rejection we face as a scene - and this rejection along with venues shutting down happens almost everywhere you look. We have lost The Chance Complex in Poughkeepsie, a pillar of our scene in the heart of a city that generally welcomes us with open arms. It was a beautiful, somewhat seedy venue that will not soon be forgotten. Oh, and remember My Place Pizza? Gone as well.

Fortunately, there are steps we can take to prove to the remaining establishments that we have something to offer. Talk to your local bars and venues - call their representatives and ask for more metal and hardcore shows. Lodges, Granges, and Vet Centers seem more willing to host us, so be sure to contact these kinds of places, as they are scattered throughout every town and city in the valley. The good news is that there are great people doing their best to keep our scene going, and they are usually out there scouting new venues or planning shows to be hosted by the venues we still have. Quinnz Pinz, Reason & Ruckus, and the OCNY Vet Center are three of the best venues in the area - still, they are of a dying breed that is - once again - ready to be tapped. If you are a part of the scene and you want to do something, then do just that! Do your part in some way - in any way! It only takes a few, and we are a family.



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LONG ISLAND

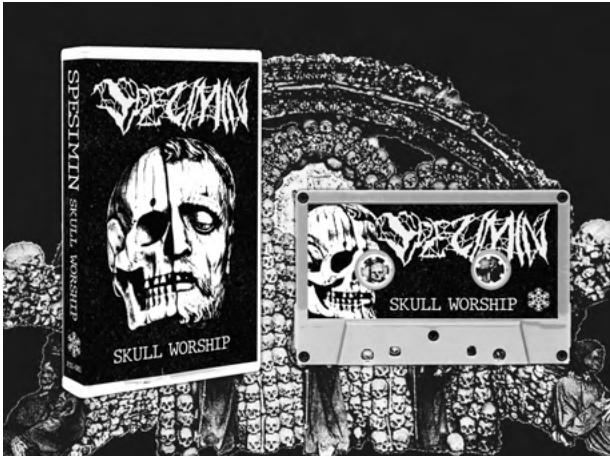


ICEBREAKER records is a new DIY hardcore label formed on Long Island, New York in the Fall of 2024, functioning as a sister label to the FROZEN SCREAMS death metal imprint that launched in October 2020, now with over 80 physical releases in its catalog. Both labels were created by John DeSantis, affectionately nicknamed "Johnny Freeze" by the bands who work with him. Born & raised on Long Island, John handles all label operations, layouts & merch design, and order fulfillment himself from his home studio, "The Freezer," in Oceanside, NY. Prior to starting his labels, John cut his teeth on the LIHC scene in the mid-1990's, attending shows at the now legendary PWAC and various VFW Halls around the island. Occasional trips into the city exposed him to the harsher sounds of NYHC, but John has always felt "most at home" on the LI scene. Although he never played in bands, he has been operating behind the scenes for over 30 years interviewing bands, making fanzines, filming shows, and designing merch. He also spent 15 years DJ'ing and producing electronic music & hip-hop, which eventually took him on the road as the DJ for artists like Cage, Camu Tao (RIP), Yak Ballz, Tame One (RIP), and other Definitive Jux artists from the early 2000's underground hip-hop movement. John's side projects included SPORTS, a DJ / production trio with Daryl Palumbo (glassJaw, Head Automatica) and Nick Hook, which was part of the Cardboard City music & art collective from 2004 to 2010.

In more recent years since starting Frozen Screams, which originally began as a printed fanzine, John has worked with over 50 death metal & grindcore bands from all over the world, with an emphasis on East Coast & tri-state area death metal. Focused solely on physical formats – including cassettes, lathe cut records, flexi discs, VHS, and print fanzines – FSI has developed its own "signature" style of special collector editions & unique packaging. Attention to detail & clean design aesthetic has been the consistent undercurrent throughout every release – and you never know what to expect from this label.



FOUNDER JOHN DESANTIS



Leveraging the solid foundation in place with Frozen Screams, ICEBREAKER's vision is similar but two-fold: Showcase new hardcore releases locally & globally, while once again highlighting East Coast & tri-state area bands AND Reissue classic Long Island hardcore records from the 90's and uncover "lost" gems (demos, EPs, 7") from this era that had limited distribution, recapturing the spirit of John's time growing up in that scene.

The first ICEBREAKER release is Skycamefalling's classic album "10.21," now available for the first time ever on cassette format and designed in partnership with the band as a limited edition release for Furnace Fest 2024. All forthcoming ICEBREAKER releases will be curated, designed, and packaged with the same standard of quality fans of Frozen Screams have come to expect.

Also in partnership with BLOOD DOMAIN records (based out of Kansas City, Missouri), a split 2025 label cassette comp is currently in the works featuring bands from both labels. ICEBREAKER and BLOOD DOMAIN both share the same vision as new indie labels and plan to collaborate on many more projects in the near future.

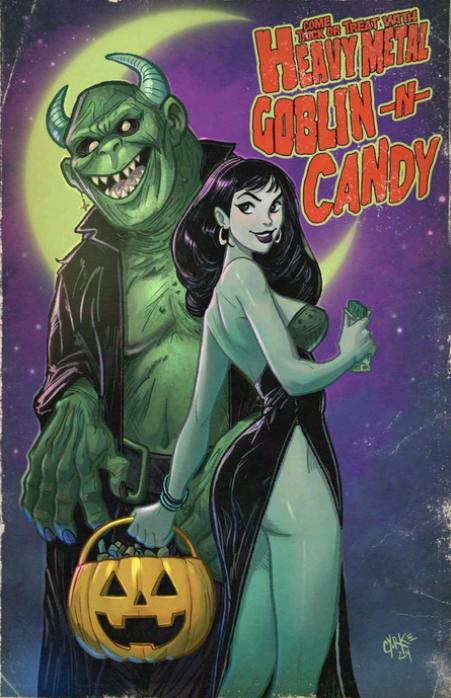
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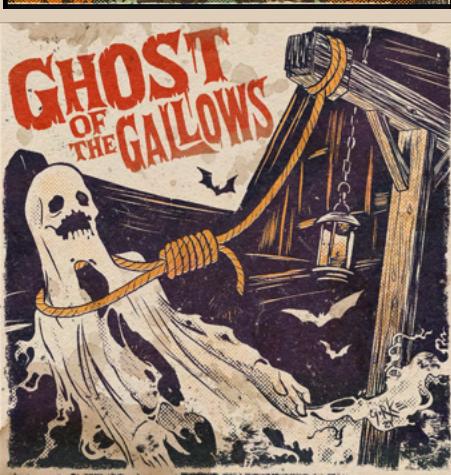
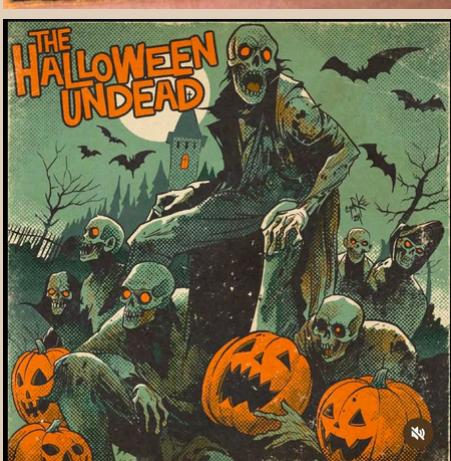
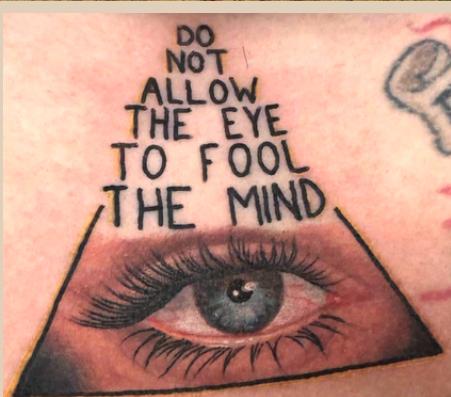
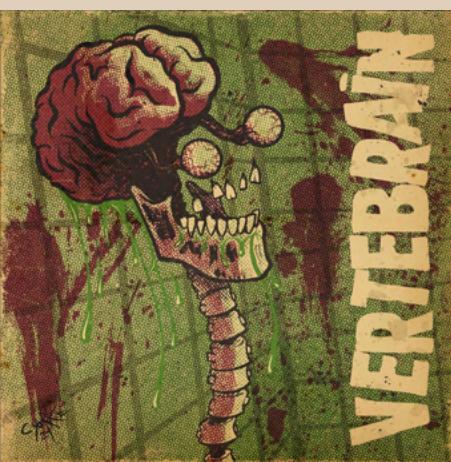


2025
MERCH DROP



SKIN CITY TATTOO'S CHAD

Interviewed by Lindsay Gara



What made you want to become a tattoo artist and who are/were your major influences?

So, I guess I had always wanted to do something with art. I just didn't really know what though. I had always made drawings since I was a little kid, and it was my obsession. Growing up it was just me and my mom, and she had always encouraged and supported me and my artwork. Making pictures always offered me a way to escape whatever was going on around me and I think she understood that. During my twenties I was struggling with figuring out what I wanted to do with my life. I had had started getting a few tattoos, but I didn't know a whole lot about them. I just knew I liked them and wanted more. Tattoos were always this sort of oddity to me which is the thing that that I liked about them, and I've always loved anything obscure, weird, or macabre. Phill Tucker, who is over at Penny Royal now, was learning to tattoo at the time and he had offered to tattoo me for free so he could get some practice. I started hanging around the shop a little and it just felt like a place I just really wanted to be. There were these dudes hanging out listening to my favorite music all day and making cool art. I got the same feeling as when I first started going to shows. So, it kinda clicked in my head, that's what I wanted to do, I wanted to be a part of the tattoo world. Since then, so many people have influenced me in what I do. From the legendary Tony Becker, my mentor and owner of Skin City, Bob Hunt and Jason VanAken, who now have Skin City II up in Kingston, George "Lumpy" Larson who is still slinging ink up into, I think, his sixth decade tattooing, and so many other incredible artists that I've met over the years.

How have you seen the industry change since you started? What are some of the positives and negatives?

Since I started, tattooing has changed quite a bit. The popularity of all the tattoo shows in the 2010s made tattooing pretty mainstream. We saw a huge influx of not only people who wanted to get tattooed but also a huge number of people who wanted to learn how to do it themselves. When I came up the only way to get into the industry was through the old school apprenticeship, which involved a lot of hazing, and work outside of actual tattooing. But in the past decade we've seen things like tattoo schools and online courses appear. And I'm not harping on those things, everyone's journey in this game is different, but I feel like without being brought up with a true mentor it kinda loses some of the magic. And things like rotary machines have always existed within tattooing, but learning how to build and maintain your own equipment used to be essential. They provided some level of gatekeeping into the industry also. Nowadays you can hop on Amazon and pick yourself up a tattoo pen that doesn't take a ton of knowledge just to get the damn thing to work right. And again, I'm not trying to bring anyone down or say how I learned was better in some way. But still, there is something special in the ability to build your skill from scratch. The availability of things like tattoo machines and needles that are just out there for anyone has allowed for a huge influx of people to start tattooing. That's kind of a good thing and a bad thing. There's a ton of up-and-coming artists out there doing amazing stuff right out of the starting gate; stuff that I couldn't do until years in because I was still fumbling trying to get my machine to run how I wanted. The negative is that there are also a bunch of people who think that they are Rembrandt without any idea that some of the stuff they are doing is gonna look like dookie a few years down the road. It's also allowed for the scratcher (people with no formal training) problem to progressively get worse. There are these guys out there maiming people trying to make an easy buck and ruining the industry for all of whom went about learning through the proper channels, however that may be. One thing that most tattooers will tell you, I think, is over the past year or two is that there is only so much pie to go around and the more people at the table the smaller everyone's portion gets. It sucks but it has just become a reality. I've seen a lot of good artists dropping out of the game or getting second jobs just to get by. Things are getting tougher out there and the influx of new tattooers isn't helping, especially the way the economy has gone.

Skin City is one of the longest running tattoo shops in the Hudson Valley. How did you get your start there? What makes the shop so special?

That's a fun story. So, like I said earlier, I had been getting tattooed by Tucker during his apprenticeship and it had been maybe about a year and a half. I had met Tony, the owner of Skin City, a handful of times and mentioned my interest in learning, but people ask about apprenticeships all the time, so I don't think he really knew how serious I was. The whole apprenticeship thing has always reminded me of Fight Club. Whereas when people show up asking about it you tell them how hard the whole thing is going to be, and all the stupid shit we are going to make you do, and basically to get lost. But, if they keep coming back, if they keep asking, if they show how bad they really want it...well then maybe they'll get it. So, anyways, I was hanging out with a good buddy of mine, Dennis (RIP), and we were hanging out one rainy autumn Tuesday, drinking beer and listening to hardcore and he started asking me if I had talked to Tony any more about learning to tattoo. Dennis was (what I thought at the time), an old punk rocker and he knew Tony from way back when they were kids. So, he tells me "Go get all my drawings and stuff, we're going down to the tattoo shop." Well, we go down and I show Tony some of my artwork and I don't know if he liked it or not, but he tells me that Tucker is done with his apprenticeship at the end of the month, and he offers me the job if I think I can handle being his servant for two years. I told him I'd do whatever, so I started my apprenticeship in October and its history from there...I think Tony has always looked at all of us guys that he brought up as kind of his adopted sons. The guy has even ministered a few of our weddings...We also try to maintain the old school way, allowing a lot of freedom in our schedule and letting people live their lives outside of the shop. It feels more like our clubhouse than our workplace sometimes. We always like to joke that the shop is our pirate ship.

I know Skin City often hosts bands at the shop. Do you think it's important for shops to have ties to the music and art scenes within their communities and why?

Absolutely, music has always been a big part of my life, especially punk rock, and like I mentioned earlier, the music was one of the first things that attracted me to Skin City. Most of the guys I know who tattoo also usually are involved with their own art or make music. Actually, Chris Chisholm, whom Tony opened the shop with back in '92, was the guitarist in All Out War back in the day. Our friends over at Honorable Ink do some art shows occasionally, and I think doing stuff like that is amazing also. Having events and shows kinda brings a bunch of different art and music people together. It could make someone who might never walk into a tattoo shop step foot in the door. And drawing all these different communities together can't be anything but positive.



PHOTO BY DAVE "FACE" BOCCIO



YORKE

@scchadgrimm

What are your ties to the Hudson Valley music scene and how has it influenced you as an artist?

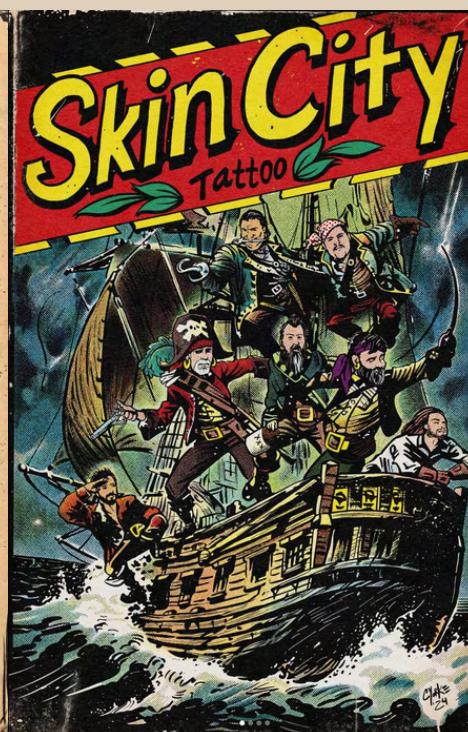
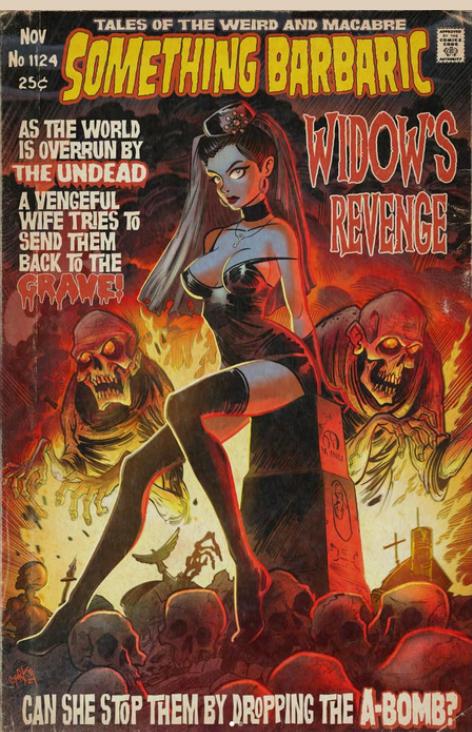
Well, I started going to shows when I was in eighth or ninth grade. Places like the Avalon and the Planetarium in Newburgh and the firehouse shows out in Waywayonda and Chester. Listening to bands like Ninety 9 Cents, Lounge, Sick Rick and the Pukes, Anti-Socials, EBS, and The Sex Machines. Me and my buddies would pile into my 74 Chevy Nova I had and drive all over Orange County every weekend. That went on until after I graduated high school. During the 2000s I was going here and there to see shows. I did some artwork for a few bands like Buddha Heroes, and I was in a very short-lived band, P.T. Barnum Effect, that only played one show. But ya know how those things go; people get busy with life and back then if you missed a few shows and fell out of the loop you didn't know where anyone was playing. And by the end of the 2000s I just wasn't really going to many local shows anymore. Around 2013 we started having bands playing at the shop on occasion and started making some ties with them. That kinda reinvigorated my interest in local music. As a group, the guys from the shop and I would go to a ton of music events also, going on excursions down to the city in Hellbound, our black short bus with bull horns mounted on the front. Everybody would ask us if we were in a band because of that sweet ride. And now with kids and stuff it's hard for me to get away to shows much in my 40s. But when I heard about the shows down in Ducktown that Outsider was doing every month I thought let me go check it out. It's like five minutes from my job and home so why not. It's been great getting back into the scene again and seeing all the new bands and some familiar faces like Trouble Bound. The only thing I have left is to convince my wife to start dropping the kids off at the in-laws and come out to some shows with me so hopefully I can check out some other spots I've been hearing about and share with her the appreciation I have for the music. The music scene here in the Hudson Valley, and to a greater extent the punk rock scene, as a whole, has had a huge influence on not just my art but me as a person. Seeing hundreds of bands over the years get up in front of strangers and play music and seeing people come together to listen, there is something special about that. It's hard for me to put my finger on exactly what that is, all I know is that it's important to me. Its influence has led me down the path to oddness and individuality. I try to do what I feel is right regardless of social norms. I knew I could never live with being a cog in a corporate machine, so with tattooing I found another way to get by. I am unapologetically me, for better or for worse. And that's the way I'll be until I lean over and croak one day.

Besides Tattooing are you involved in any other artistic endeavors?

Yeah, actually, I've been making a ton of horror/scifi/fantasy digital art again like I was in my 20s. Using the Ipad makes it much more accessible to just draw and paint on there in my down time. Back then I did everything in photoshop but now I use procreate. I've also got a graphic novel, Shadow Space, that I've been working on for ages. It's still in the writing and development stages, but I'm much closer to having something to show people right now than I've ever been. The whole thing has been a twenty or so years long affair that started with one of my best friends, Ian. He and I have talked about it for years and I had been slowly compiling notes, sketches and maps. Then about 5 years ago I started to put it all together into a script for the whole thing. Once I'm done with that then I'm going to start storyboarding. It's a ton of work though and between work and family life it's a slow process for me.

I know you offer commissions and have worked with local bands such as Trouble Bound. What are your plans for 2025 and are there any bands/organizations you are looking forward to working with or guest spots at other shops?

2025 is going to be a big year for me, I hope. We are actually in the process right now of moving the shop. The new location is just down the street so we think it will be an easy move. It's looking like we'll be all set there by the end of January. I'm also trying to get some prints together to have my artwork displayed at The Rushing Duck in Chester. That's going to be in September and October. I'm very excited about that. I've only ever had my art displayed outside of the tattoo shop once, I think, and I'm hoping to get some people interested in what I make and maybe, hopefully sell some prints. Aside from that I don't have anything specific lined up. I'm a bit of a homebody and I don't do much traveling. But if anyone offered me a guest spot I would always welcome and appreciate the invitation. I would love to do more work for bands, labels, or anyone, really, not just to get my work out there but to be part of and help support the scene.



HUNTING & GATHERING PHYSICAL MEDIA

BY DAMIAN
MASTERSON



I'm reminded sometimes that in the long ago before times, back before I had any of my kids, back before I was as busy as I am now, that I played in a few bands. I have mountains of proof of this if I ever doubt that it happened. I have many dozens of poorly labeled files on my computer of demos, band practices, and shows. I have old Instagram pictures of show flyers, or of me behind my drum kit. But the real proof is the cassette the last band I was in had made. It's just one 5 song tape; simple hard plastic with a magnetic ribbon inside. But it's amazing how much of a difference it makes to tangibly have a memory like that at your fingertips. It lends an added reality to the story, like a museum artifact.

There's no shortage of arguments for the importance of physical media. There's a dependability to having a thing in your hands that you don't get when that song or movie is just a file in your computer or some streamer's server. It matters that the distributor can't just pull something off of your shelves because they've lost the rights to it, or make unwelcome changes to the file after you've bought it. It's important that there's no risk of something of yours disappearing because the company that distributed it went out of business, or you can no longer access it because of some disruption to your internet. These are all great arguments for physical media, but there's also just something nice about being able to track down a thing you care about and hold it in your hands.

The recent release of The Cure's new album triggered a powerful series of memories for me related to this. I first got into them with their 2000 album, *Bloodflowers*. It came out my freshman year at NYU and for weeks there was a two-story billboard of the album cover over the Tower Records that I had to pass by everyday on the way to campus. Just Robert Smith's giant washed out face staring at me like the eyes in *Gatsby*, until I was finally lured into the store to investigate. I remember finding a listening station and being blown away by the first track. I remember buying the cassette and it taking up an almost permanent home in my Walkman for the next few weeks. By contrast, with their newest album, one day it showed up on Spotify and I listened to it. It was good. I even wrote a short review of it elsewhere in this issue. But it just wasn't the same, and probably never could have been any kind of special experience when it's just one more file streaming on my phone.

That first Cure album was another kind of turning point for me, too. I got deep into the band for a while, quickly exhausting all of their other albums before I heard that Generation Records on Thompson Street had a bunch of Cure bootlegs and imports. That opened up a whole new world for me. That's when I really started hunting. I started picking through the Cure stuff, finding things I didn't know existed, and then started branching out to see what I could find from other bands I liked. Ultimately that turned into just seeing what I could find in general.

That last bit became a big chunk of my life for the next few years. I would bounce between the bootlegs on Thompson Street, the deep cuts and obscurities over at Other Music, and, when I was back home from school, the used section of the Rhino Records that was over by Marist College. I was specifically not looking for anything in particular. I was looking to be surprised. I would start at one end of the store with the A's, thumb my way through everything, listening to the steady click-clack of the cd cases, and bringing whatever looked even remotely interesting to the listening station. I don't know of another feeling in the world like being 30 seconds into an album, one you hadn't even heard of just moments before, and realizing that you've struck life changing gold.

It was mostly music for me, but there were lots of other ways to capture that same feeling. At the height of the video store era, I could lose a whole day wandering from shelf to shelf just trying to take in everything there was to see, or flipping through back issues at a comic shop, or taking in all the possibilities at a used book store like The Bookworm. In each case, something about the search itself was fulfilling whether I bought anything or not. And something about the modern equivalents just don't hit the same way. I can scroll through Spotify, or Netflix, or the Kindle store looking to see what's new, but it's not nearly as satisfying.

This is what I miss most about those before times. Not just that I had more time, but that I had places like these to explore. I miss that embodied experience of being somewhere with a vibe all its own, looking through a collection of things that was carefully curated by actual people, just to see what I might find there. These days I can still get the things, of course. I can preorder somebody's new cassette off their bandcamp page, and that's all well and good, but I think there's just something so important about the thrill of the hunt, to that feeling of discovering something new for yourself instead of having it delivered to you by an algorithm.

Consider the above an ode to all of those brick and mortar hunting grounds still fighting the good fight, to the wonderful people that run them, to the labels and vendors still manufacturing tangible goods, and to all those wonderful folks that frequent these establishments, keeping this vital experience alive. It's needed now more than ever. Long live physical media!

ALL NEW PHOTO BOOK

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WHO SAYS HEADLINERS HAVE ALL THE FUN?

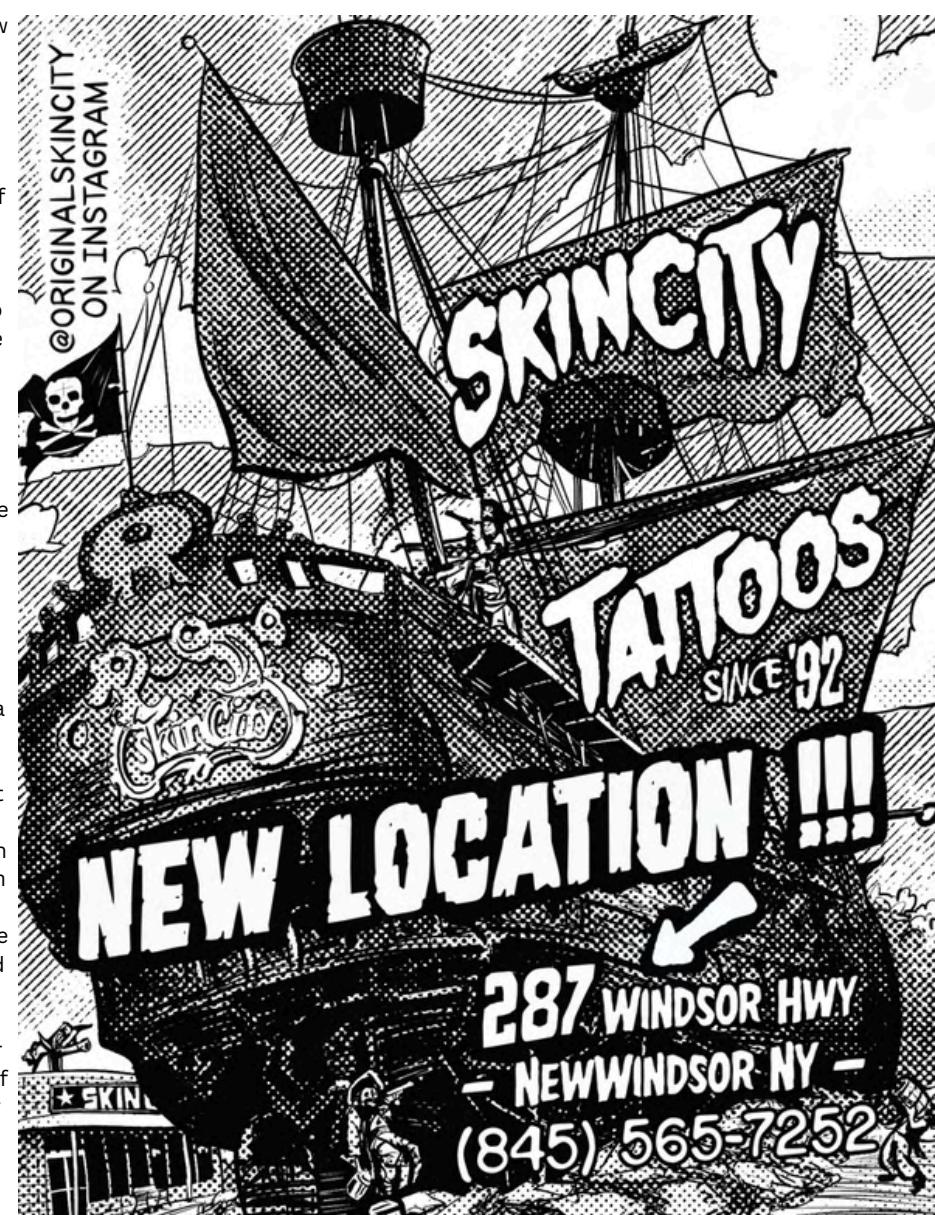
WRITTEN BY MALCOLM TENT

My career as a low budget, DIY rock star has taken me all over the world (as documented in the last issue of Outsider Magazine). It has also put me in close proximity to a number of musicians and artists who I'm a big fan of and who I greatly respect. One such group was Hawkwind. They had a gig at Coney Island High in New York City. My band the Bunnybrains opened. It was a very small venue for Hawkwind to be playing, and it was cool to see them up close and personal. The backstage scene was surreal. Their lead singer, a guy named Ron Tree, was slumped in a folding metal chair for most of the night. He was sick as a dog and painted bright blue from head to toe. You don't normally see blue painted dudes with bad head colds slouching around backstage at a punk rock venue in New York City. Joey Ramone was there. Apparently he was a huge Hawkwind fan. I wasn't prepared for how bizarre that guy looked in person, out of context. When you see him on stage with the Ramones, he looks perfectly normal. In the so-called real world, in plainclothes and mingling with so-called normal people, he really was quite a sight. Extremely tall and bony with very bad posture. Skin as white as a sheet of paper and sporting a rather bushy wig (Marky Ramone says it's extensions, but it looked like a wig to me). I hate to say it, for he is an icon and all that, but he just looked bizarre. But hey... he seemed genuinely happy to be hanging out with Hawkwind. And I got the right to brag about loitering around with a Ramone and a sick Hawkwind.

One final note about this gig: it was rumored beforehand that Lemmy was going to make a special guest appearance with Hawkwind (he played bass with them before starting Motorhead in 1975). He didn't appear, but our friend Seventies Steve played a toy flute during our set. He just happened to look a lot like Lemmy. Afterward, a lot of people wanted to know how we got Lemmy onstage with us. I didn't have the heart to tell anyone it wasn't him, so I just said "no comment". Another Ramone I had a close encounter with was Dee Dee. The Bunnybrains open for him twice. Once at New York University, and once in Danbury at Tuxedo Junction. The show at NYU was pretty festive, even though it was apparent that Dee Dee was not quite in the building. The show in Danbury was mildly depressing. Tuxedo Junction was a venue that held about 500. About 25 people showed up. I think a lot of folks still had bad memories of his attempt at rapping from a few years before (if you don't know what I'm talking about, look up his "Funky Guy" video. I guarantee you won't believe it). No one had to worry, because by the time of his Danbury gig, Dee Dee had gone hair metal. His band, the Chinese Dragons, came off as a bunch of generic rent-a-rocker types, straight off of St. Mark's Place. Even that wouldn't have been so bad, but they were very full of themselves and exhibited some really shitty attitude. They were definitely too big for their tight leather britches. For his part, Dee Dee was very subdued, and possibly heavily medicated. He had a platoon of people surrounding him to make sure he got from one place to another. When he played the set with his precious Chinese Dragons, he stuck to rhythm guitar and the occasional vocal. The hairspray and leather guys did most of the heavy lifting on stage. With plenty of attitude, of course. All 25 people in attendance applauded politely. When I lived on South Beach in the summer of 1985, my roommate was the dude who booked all of the big punk shows in Miami. One day he asked me if my band, Broken Talent, had any racist or sexist lyrics. Of course we did not, and I informed him as such. His next question was would we like to open for the Dead Kennedys? Of course we would, and I informed him as such. This was very exciting! Dead Kennedys were a huge inspiration for me when I was a young punk rocker. Their "In God We Trust Inc." EP was a tremendous eye opener for me and is still one of my favorite records. And opening for them would be a big gig, the biggest we would ever play. So I was stoked. Late one night a few weeks before the gig, the phone rang. It was late, probably around 2:00 in the morning. I was roused from a sound sleep and picked up the phone. At the same moment, my roommate's girlfriend picked up the extension line in their room (remember, this is the pre cell phone days). I heard a voice ask for my roommate. His girlfriend asked who was calling. The caller said he was Klaus Fluoride of the Dead Kennedys. He was calling from somewhere out on the road and I need to speak to the promoter of the Miami show. The promoter's girlfriend informed Mr. Fluoride that he was sound asleep and couldn't be disturbed. Could she take a message? Klaus said he needed the address of the hotel that the Dead Kennedys were staying at on South Beach when they played there. He needed to have a guitar pedal delivered while he was there. She told him that the hotel hadn't been booked yet, but she would get the information to him as soon as she knew. This upset Mr. Fluoride quite a bit. He insisted that he had to have the address of the hotel immediately otherwise the Dead Kennedys would have to cancel the show. The girlfriend politely but firmly reiterated that she didn't have the information but would get it to him as soon as she could. This did not satisfy Mr. Fluoride at all. He handed the phone over to Dead Kennedys drummer DH Peligro. DH was equally as insistent that they get the address for the hotel immediately or the Dead Kennedys would cancel the show. (I don't know what kind of guitar pedal they were expecting, but it must have been a doozy.) The GF continued to politely hold her ground. She simply did not know what the address of the hotel was and they would just have to wait. Sorry. This upset Peligro quite a bit and he hung up the phone. Needless to say, the Dead Kennedys did not cancel. The show went on, we opened for them, and all was well. But it was a little disillusioning to hear two of the Dead Kennedys being prima donnas.



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.



ZINE ZINE ZINE MEET YOUR NEW FAVORITE BAND SCENE SCENE SCENE

DEADSHOT



INTERVIEWED BY IN EFFECT HARDCORE

Deadshot from Long Island, NY have only been around for about a year now but have created a good buzz and now add to that the fact that their debut "Not A Shot" is out on CD via 51st State Records. George and Wes were interviewed in late November 2024.

IE: Who are you and what do you do in the band?

George: What up, I'm George Kenniff, I do vocals for the band and I'm 15 years old.

Wes: What's up I'm Wes Petersen and I play drums and I am 15 years old. Kian Marcus plays guitar and he is 16. Jonah Staab also plays guitar and he is 17. We have a new bassist- Evan Lawston - and he is 16.

IE: When did the band form and start practicing?

George: The band formed about a year ago, September '23 when me and Wes jammed in his basement for the first time, and we have had weekly rehearsals since then

Wes: We started to jam at the start of 9th grade We started in my basement playing Metallica but soon wanted to form a hardcore band. We went through a few lineup changes until we found one that worked.

IE: How did you find out about hardcore/punk music? What were some of the first albums you remember getting? What about first shows you attended in person?

George: I was originally into thrash metal music, like Metallica and any big thrash band around at that point (only the older stuff haha), I first learned of hardcore when Wes asked if I wanted to go see a Sick of it All show in the city, and I said why not. It had Life of Agony, Pain of Truth, Outburst, and Regulate. Until recently, I had no idea how star studded of a lineup that was!

Wes: I always liked older metal like Iron Maiden and Metallica, who I'd seen a couple times, but was also into some hardcore. I saw No Redeeming Social Value on my 11th birthday at Amityville Music Hall, and then two years later, I filled in on drums for No Redeeming at the Meadows in Brooklyn when Glen's wife had a baby, and I was hooked.

IE: Who in the band were the main catalysts for putting Deadshot together and what was the motivation to start a band?

George: It was Wes and I putting it together, I had just picked up guitar and he wanted to start a heavier band than the one he was in. We go to the same school so we met up one day and just talked about making it happen!

Wes: Then George and I started going to hardcore shows together and started to think we could actually do this ourselves. The scene was so much fun... we wanted to become a part of it.

IE: What bands would you say most influenced your sound and style?

George: For sound and style, Pain of Truth definitely comes to mind, definitely like Mike's interactivity with the crowd and things like him swinging the mic like a bat. Same could be the said for Drain, always trying to keep the crowd immersed in the show even if there are barricades up. Definitely Bayway as well, with Jay's rapping style and that kind of groove.

Wes: As far as drumming goes, I would say Nick Barker from Pain of Truth, and Machine Gun Benny from Sunami are who I look up to. I try to do my own thing as well. I love the energy of Everybody Gets Hurt, too. They are as New York as it gets.

IE: You just put out your debut called "Not A Shot". Was this everyone's first trip into the recording studio and what was that experience like for you all?

George: I personally loved it. Doing what I love with my good friends and getting to sit on a nice couch and listen to our music in a studio, the whole thing was a ton of fun for me. It felt a little intimidating before I actually just sat down and started playing/singing (the first time we went to the studio I was playing guitar).

Wes: I have recorded in studios before, but for everyone else, it was their first time. We all loved the experience at Cove City Sound Studios with John Arbuckle and we are happy with the quality of the record.

IE: Your song "Deep Down" has Dean from No Redeeming Social Value doing guest vocals. How did his appearance come about? How was it working with him?

George: Dean has been a supporter since day one, he's Wes and Wes's dad's friend, and we love listening to NRSV, it was one of the first hardcore bands I ever heard and I thought it was hilarious that this guy was singing about beer and chicken but making it sound dope. Working with him was great, he was super nice and kept telling us how great we sounded, talking to us about bands, and basically got his feature on the first try.

Wes: NRSV is one of my favorite hardcore bands of all time. My dad grew up with Dean and Kent so that's how I started listening to them. Once we had all of our members ready to record, I asked Dean to sing a part of the song, which he killed. He nailed his verse on the first take which was insane, and overall it was a great experience with him. Chris from Overthrow also did a feature. I met him through Dean.

IE: I have seen you on bills with Fury of Five, Shelter, had Dean from NRSV do some guest vocals as we mentioned. Have you gotten any good advice from older members of the scene? If so from who and what have they told you?

George: I've gotten some pretty good advice from older members, it all kind of goes back to one thing, which is just loving what you do and to not to count on making it a career. I've been told that when it starts feeling like work, it's not going to work out too well. This comes from basically anyone I've asked.

Wes: All of the older members from bands always tell us to keep writing songs. All any band needs is one good song to be a hit. We are trying to write as many good songs as we can to try to keep going in the scene. Chris from Everybody Gets Hurt told us to stay away from drugs and bad scenes like that.

IE: How many new songs are there outside of the ones on the new EP?

George: We have 2 complete songs outside of the EP... they're called "No Use" and "Content", and a few more in the works at the moment.

Wes: We also have a bunch of parts of songs that we keep working on. Lately, our writing is inspired by Turnstile and a little bit of Gorilla Biscuits.

IE: How many shows have you played so far and which has been the best one?

George: We've played around 10 shows, and my favorite had to have been the time we opened for Shelter at Amityville Music Hall. It was awesome being able to meet and talk with some NYHC legends, and a few of our friends came out and supported (shout out to Stand Still!!!)

Wes: Although it wasn't officially our show, Civ invited us on stage to dance at the Bowery Ballroom in the spring. He asked if we were in a band, we told him we were, and then he had us play a song after CIV's set and before Shelter's. Our bassist Jonah had only joined the band and learned some of our songs that morning! We owe Civ a big one for that. Good guy.

IE: What are your top 5 favorite records/albums or releases all time even if they aren't punk/hardcore/metal?

George: Top 5 (in no particular order) would have to be: Capital "Homefront", Stand Still "Steps Ascending", Koyo "Painting Words Into Lines", Pain Of Truth "Not Through Blood", Turnstile "Step 2 Rhythms".

Wes: That's a tough one. I'd say -NRSV "Wasted For Life", Everybody Gets Hurt "The Dark Seeds Of Man", Overthrow "React", Turnstile "Pressure To Succeed", CIV "Set Your Goals".

IE: Five "bucket list" bands that you would love to play with one day?

George: Bucket list bands would definitely be Turnstile (a 2011 set if possible haha), Koyo, Drain, Angel Du\$t, and of course Pain Of Truth.

Wes: I'll say Everybody Gets Hurt, Gorilla Biscuits, Sunami, Gridiron, and I have to add Pain Of Truth too, because being on a bill with those guys is definitely a goal of ours. We are looking for some shows for the Winter and Spring if anyone wants to hit us up!!



@deadshotlinyhc (IG)
Deadshot (Spotify)



APÉ METRO
INTERVIEWED BY DANA ESPOSITO

Let's start with the band name. Though there does seem to appear to be a type of automatic rickshaw with the same name (different pronunciation though, I'm certain), I'm not seeing a connection. Correct me if I'm wrong.

Luke: The band name actually came from a small inside joke when Pat & I were messing around with demos in early 2020. We had a riff that one of us said sounded like "A bunch of gorillas running on top of a train" so we named one demo "ape metro" and that just ended up staying the name.

How did the band come together? Can you give me a rough timeline of when you first started together until now?

Pat: Luke was the first friend I got to see during covid, we'd just meet up at his or my house and talk about how fucked everything felt at the time, both in our lives and the world. Eventually we brought in our friend Kelly and started writing music together and it was actually her idea to make a project out of it. Before we knew it, it had been 3 years. Then in 2023 we got our first show and added Marty into the band. Since that point, we've sadly parted ways with both Marty and Kelly and added in Steve on drums and Caleb on bass. Steve, Luke, and I have a history together playing in older projects since about 2014/2015, and Caleb is a dear friend I'd met through working and spending time with our friends @ Doors at 7.

What sets Ape Metro apart from other current hardcore bands?

Luke: You know this question is harder to answer than it seems. I'd guess I'd say it's the fact that we all have very different stylistic preferences not only in music but in general and while that may come as a hindrance at times, we more often than not find a way to bring them together to create something unique to who we are as people and as a band.

Though your music has a darkness about it, I'm feeling like you all have a pretty good sense of humor. How do you balance the two?

Steve: I feel like the best part about heavy music is that it serves as the balance. We get to take our aggression out on the music so we don't have to body slam that annoying coworker or boss haha. Plus at the end of the day, it's all about having a good time.

What was the inspiration for the "Blood From a Stone" video?

Pat: The song was inspired by my coworker Juan Diego, who would also use the term when talking about our higher-ups. A couple of us work in warehouses, so the setting seemed perfect for the theme of the song. I really wanted to showcase what it may look like if the occasionally unhinged thoughts of your not-so-average blue-collar worker really unfolded. The whole video is really just a play on the title "Blood From a Stone" depicting both the meaning of the phrase, the song, and the suggestions they give.

What would a dream show look like for you- lineup, crowd, overall feel?

Luke: Dream show would probably have to be Hatebreed, Backtrack, TUI, Incendiary, Merauder and The Smashing Pumpkins.

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JEALOUS MIND

INTERVIEWED BY DANA ESPOSITO



PHOTO BY REESE THOMAS

@jealousmindhc(IG) Jealous Mind (Spotify)

Outsider Magazine spoke with Estelle, Mike and Tom of Connecticut's Jealous Mind in December of 2024 about their influences, how they build their sound and what the band is working on next.

I hear some iconic styles represented in your music. Who are Jealous Mind's greatest influences?

Mike: Outburst, Bad Brains, Crown of Thorns.

Estelle: Early No Doubt (vocal style), Babes in Toyland, Dead Kennedys, Gouge Away, Made out of Babies, Fugazi

There aren't a ton of female hardcore singers. Was having a female lead a conscious choice or was it something that happened organically?

Estelle: Basically since I was a teenager, I was singing in different punk bands. I had strayed away from it for a few years to pursue other genres because I wanted to see what else I was capable of. I always wanted to do vocals in a hardcore band though, and missed having that as an outlet. One day Mike and I had hung out at a diner after a show and we talked about both wanting to start a hardcore band, so we decided to start Jealous Mind together, with Tom joining shortly after.

Mike: Estelle was the perfect fit for the project - it was a no-brainer!

Tom F: Out of all of us Estelle has the best voice so it kinda just worked out like that!

In Jealous Mind there's a mix of singing, talking, and screaming. Talk to me about how you go about deciding how and when to use different vocal styles.

Estelle: Personally I have a very eclectic taste in music and one thing that I enjoy more than anything with any genre is being very dynamic. That is just the cherry on top of a good song if done the right way. I am a very emotional musician, so I think it is important to express that through the dynamic changes in pitch and intensity with vocals. All of these decisions are intentional and are meant to amplify what is being said and the importance of it. Tom is also awesome at adding his backing vocals alongside mine to make them even more intense.

Mike: I vaguely give Estelle some song structures notes like identifying what parts are what: verse, chorus, etc. And then honestly just let her do her thing. We trust her vision lyrically and vocally.

"Jealous Mind" is 47 seconds long and your other songs are generally around a minute and 45 seconds. How are short songs meaningful to you all?

Estelle: I'm probably the last person you should ask about this because I don't always think about how long or short a song is as long as it makes sense for the individual song. For punk or hardcore music, however, there's the notion to get right to the point and have most songs be short, sweet, and fast. There are so many punk songs that are under a minute, hit you in the face with a message, and then are over; leaving you begging for more.

Mike: Personally, I love short hardcore/punk songs. Short, fast, and to the point.

Tom F: I've always written pretty short songs as long as I've been writing anything, so these song lengths feel super comfortable to me. Maybe my

attention span is fried from being a zoomer, but I have the most fun playing in short bursts of energy.

There's this seamless transition between a hard riff and a clapping, addictive beat that comes in at like 1 minute into "Shake" that just kills. Does this shift from sheer power to inevitable head-bopping sort of sum up the vibe you're going for?

Estelle: I know we are all trying to have a good time and want everyone else to join in on the fun! We love the groovy dance parts and the intense mosh parts! You

can never get enough of both (no pun intended).

Mike: Yeah, I think having different vibes and moments in the songs makes everything a bit more interesting and keeps people on their toes.

Tom F: For sure. Mosh parts rock and we love 'em but we like a little boogie too!

I love the emotional and visceral properties of your music. How does this manifest itself in a live show?

Estelle: I really appreciate you saying that! As I said before, I am such an emotional vocalist and have always considered myself more of a performer than strictly being just a musician. I never want a set to be boring and am almost in my own world when I play a show. I get way too into the music sometimes and that just comes out through dancing, yelling, and even throwing myself around on stage. I just want to have fun and be myself at all times. If other people dig that...fuck yeah!

Mike: Estelle pretty much puts her body on the line every show by going crazy, while Tom and I hold it down. We certainly like having fun and moving around on stage.

Tom F: We never play for more than fifteen minutes really so we conserve our energy decently well and try to just go as hard as possible live while still doing the right parts! Lotta dancing, lotta head-banging, lotta fun samples in between songs. It's a good time!

Is there a full length on the horizon?

Estelle: We have definitely spoken about a full length in the future, but we don't have anything set in stone yet. We have some new music coming out pretty soon, so you should definitely keep an eye out for that!

Mike: We will be releasing a new EP in Jan 2025 and I've been slowly working on some new songs over the past few months. I've probably got a solid 3-4 songs practically done with lots of other riffs to start working on. Not sure if an LP is in the works, but we certainly aren't stopping any time soon.

Tom F: Probably not for a while but we are definitely planning on it!

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INTERVIEW BY
BILL WHITE

HELL'S TEETH

PHOTO BY DAVE "FACE" BOCCIO

Hell's Teeth have been stomping through the Hudson Valley like a Kaiju from a nuclear inferno. They are brutal, and I mean BRUTAL. If you haven't had the pleasure, turn up the volume to 11 and prepare yourself. After their recent show at Outsider, we had to get some insight into the creation of this leviathan.

Hell's Teeth is fucking brutal. What were some of your main influences when you started out creating your sound?

Lionel Johnson: Thanks for saying that and that's a great question. Our earliest (and current) influences came more from a combination of unfinished business, current events and chasing a vision of something that calls back to a time when heavy music was actually scary and not just full of social media trends.

That said, we've made it a point to incorporate our musical influences, education and preferences as much as possible with each release. Each of us has fairly eclectic tastes, and depending on where we are mentally and emotionally, they all shine through in their own way at different intervals on each instrument in every song.

Let's go through your current lineup. Is it original? What do the different members bring to the table creatively?

This is actually the fourth iteration of Hell's Teeth, and candidly, what I feel is the most cohesive as a unit. Abe is our third drummer and brings many talents with him, but what I appreciate most about Abe is his collaborative nature and that he challenges me to think about percussion in each song differently. With Abe, I know that I'm not going to get the expected blast beat or double bass part unless it's the only thing that makes sense. He inspires me to explore my early music education (mostly Jazz, Blues and Classical music and techniques) and channel it as a means of establishing our approach to crafting heavy/death/black metal. Devin is a very close friend who we tapped as our second bass player, and aside from being an amazing musician and songwriter on his own, is the exact creative partner I've been looking for to be in the position well before this band was even an idea. Devin understands this inherently and has been the perfect collaborator and contributor from day one. He understands my pursuit of a marriage between aural discomfort and blasphemously heavy rhythm, so I never have to worry about where his head is during the writing or performing process.

Matt has been with me in HT from day zero and is someone whose work I've admired for many years. Matt has many talents, but I think the one that impresses me the most is his ability to hear what we craft and then construct his vocal patterns in a way that those AND lyrics comprise the perfect accompanying instrument. His range is MASSIVE, he understands the importance of allowing the music to breathe and knows exactly when to force the listener to emote.

We've all seen from the 90's until now, the scene for heavy music fading especially on a local level. Have you found it easy to find venues and an audience for your music?

I'm of the opinion that the issue dates back to the point when the term "more bands than fans" became a thing. I love the idea of people expressing themselves through music (obviously), but when everyone is looking to "play" and no one is longing to "listen" we end with smaller crowds, unsupported venues, etc. (exacerbated in small scenes like ours).

That said, the biggest change I've seen finding venues to play is whose ass to kiss. Many of us elder statesmen who haven't gone the route of full-time touring musicians have been able to celebrate our craft through live performance by staying plugged into what the next generation(s) have created. Much of it may seem and feel unfamiliar to old curmudgeons, but if you look deep enough, people involved in underground heavy music still love what they are doing as much as we did/do. Their show of passion is just unfamiliar to us because of vernacular, style, etc.

As for audiences, very little has changed. "They" still want one of two things:

Something honest, refreshing and passionate OR something that sounds like the guys who wrote it had a cousin that was into Hatebreed, Slayer and Cannibal Corpse. We prefer to follow the path of the former while shaking hands and giving hugs to those we meet along the way, friend or foe.

Do you find younger generations at your shows to be receptive?

Mostly, yes. We're still subject to the high school lunch table syndrome, but for the most part, we've experienced a very warm reception. I do believe it's because of the honesty with which we approach crafting our art. We do not write to fit a mold, be it scene, style, or otherwise, and I have to believe that despite our tendency toward a pack mentality, deep down inside, humans do yearn for something that is one part honest and one part unfamiliar.

This is an opportunity to expose younger generations to something they may have never seen nor heard so that they have an opportunity to determine which lunch table(s) they want to frequent, and NOT take up permanent residence for FOMO. This is an opportunity to capitalize on the fact that "The Hudson Valley" now has a reputation (be it good, bad or otherwise) and it doesn't matter if we call it Hudson Valley Hardcore, Hudson Valley Death Metal, or Hudson Valley Polka. We are all One Dead Valley.

In your opinion, where is the best scene right now for heavy music?
Bandcamp...

Give us a rundown of Hell's Teeth plans for the future. Album? Tour?

By the time this comes out, we will be finished or close to finished with recording our next release. I don't want to give away too much, but it will be somewhat of a concept record (no, we are not turning into Pink Floyd or Rush) designed to terrify and traumatise. We're discussing whether we want to follow our typical self-release path or work with someone who is inclined to help us spread our gospel. We all have full-time jobs, most of us have families, and I own a business, so traditional touring is extremely difficult for us. That said, you can certainly expect us to continue terrorizing the northeast along with many parts unknown (to us).



PHOTO BY DAVE "FACE" BOCCIO

@HELLSTEETHNY(IG)

HELL'S TEETH ON SPOTIFY



MERCILESS

Blood Domain Records now proudly represents Hudson Valley's Merciless! The 5 piece Hardcore project features members of Stifled, Final Rite and Sickbay playing a style of Hardcore that blends influences reminiscent of late 90s beatdown, metalcore, and modern NYHC. Debuting at HeavyHV fest in September 2024, Merciless approached the scene with merch ripped from Marlboro designs and playing covers of New York favorites Sub Zero and Sick of it All. Their sophomore release is a 2 track Winter Promo coming just three short months after the release of their Demo, marking two releases inside of a year for Merciless. While gigging alongside acts such as Blackest Dawn, Pitch Black Tomb, Hard Feelings, and Wasted Life; Merciless has been hard at work presenting a set full of two-stepping, dog piles, and hate moshing. Their Winter Promo stands at a mere 4 minute runtime, opening with "Heartache," a fast paced ode to 90s NYHC punctuated with tempo drops and hard hitting breakdowns. Heartache ends with a feature from Conner Woodring, vocalist of Servant of Sorrow. No Salvation, however, draws more from the extreme metal influences we have become acquainted with in modern hardcore, opening with fast paced triplets and panic chords. Both songs written with Hudson Valley Mosh Style close at heart. Heartache and No Salvation are streaming everywhere. You can expect a MC release on Friday, January 31st via Blood Domain Records. The limited run cassette will feature "Heartache", "No Salvation" and the 4 songs from their demo and will be distributed through Blood Domain's parent label Iron Fortress Records.

@MERCILESSHV(IG)
MERCILESS (SPOTIFY)

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MEET YOUR NEW FAVORITE BAND

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GUITARIST JIM SIMON INTERVIEWED BY HOLLY BERICHELLI

After 25 years of being a band, Sickbay is still one of the heaviest the HV has to offer. What drives you to keep the brutality alive?

First off thank you for all you do for the music scene in this area and thank you for your dedication to it with the magazine as well. Outsider is awesome; the lay out, the spotlights, the articles. It's cool front to back. You do a great job and it's sick.

Some people watch birds some people collect stamps some people do drugs. I write riffs and make music with my friends. That's what drives it. Since I was a kid and until they throw my corpse in the oven music is what I do. As a band we strive to be heavier and improve on the last thing we did which really is an endless proposition. Chasing that in itself keeps us going to the next one. There's a passion for just grinding out the anger that brews in us and molding it into music. Nothing better than having a song come together and going yeah that's cool I dig it and I want to break something now.

This September, you released a new album, Permanent Solution. How has the album been received and what's changed for the band since your previous album came out?

We've been humbled by the responses we've gotten for Permanent Solution. We wrote this kinda quickly and felt like we left some stuff on the table. But have received some pretty cool reviews and a write up in Metal Sucks was probably the highlight. Peoples responses at shows has been sick which is another driving force. Nothing better than people throwing fists and knocking each other on the ground. We put out a lot of energy, it's cool to get it back. There was a line up change from our previous release and felt like we wanted new music in the live set as well



Photo by Dave "Face" Boccio

as released material featuring the new members sooner rather than later. But the commitment to being as loud & heavy as we can has been fluid and feels like it stayed on brand with previous material.

Sickbay has a lot of out of state shows booked for the Winter season, which is great. What other plans do you have going forward?

We have a lot of shows in the works. We will be opening for Malignancy in CT January 25th. We have the southern run in February. We are opening for Septic Flesh in Albany March 1st and returning to Poughkeepsie March 15th with a bunch of our friends playing at Reason and Ruckus which we are really stoked for. Started working on this years Back From the Dead Fest 5 which will happen in Brooklyn in September. More shows in the chamber will also be announced soon. We are excited to be currently finishing writing our next album. The songs are coming together cool and we'll be recording the album in the near future. We are very excited about the new shit. We are having a blast and want to thank everyone who supports us in any way it makes everything we do that much better.

[@sickbaymetal\(IG\)](https://sickbaymetal.ig) sickbay1.bandcamp.com



Photo by Dave "Face" Boccio

You seem to be up and running with some great shows in early January! Are you planning to keep up the momentum in 2025?

Mark: Now that the LP is out and we have a lead guitarist, Chris, we plan to play as much as possible outside of the Albany area.

You've put out a solid set of tracks in the last year or so. Talk to me a little about your songwriting process.

Mark: I compose the rough tracks and email them to Dan, Sean, and Chris and then they start thinking about the songs before we get together. Then when we practice everyone works on the final arrangements of each song. Often times we add to the songs or we change the order of the parts around. Our songs always seem to get longer though- they never shorten.

Dan: Even though Mark writes the riffs, the songwriting process is a collective process. All the lyrics are also written collectively by the band. The lyrics represent the band as a group rather than just one person's perspective. The band works the same way.

Are you working on a full length and, if so, when can we expect its release?

Mark: We just released our 12" in October. Currently we are working on recording a split 12" in the next few months with our long-time friends and Dutch legends Seein Red. That should be coming out later this year on Armageddon label.

What is one thing you'd like listeners to know about your music and the overall message "Life Abuse" puts forth?

Mark: We value DIY and independent music and thought. I think it's great that the scene has grown and gotten bigger in many ways but it's still very important to understand that this needs to be maintained as a subculture. Punk and hardcore have always been a safe space for people who are on the fringes of society. Punk is a community and a circle of friendship, not a commodity.

That being said, there are so many fucked up things in the world right now and so many things to be angry about. Punk has always been about fighting against authoritarianism in any form. We play brutal music for brutal times. We try to reflect that with our message. We feel music can bring awareness, unity, and often change.

Dan: Similar to where the band name comes from, I think one of the overall messages of Life Abuse is that life is precious and to try to enjoy it as much as possible. Find the things in life that bring you happiness and fulfillment, and pursue those things.

[@LIFEABUSE\(IG\)](https://LIFEABUSE.IG) LIFEABUSEHC.BANDCAMP.COM

INTERVIEW BY DANA ESPOSITO

LIFE ABUSE

Photo by Dave "Face" Boccio

It's always cool to interview a band from outside the Hudson Valley. Is the hardcore punk scene alive and well in Albany?

The scene in Albany is currently thriving. Over the last 3 to 5 years there has been growth in the number of bands and number of people who are going to shows here. Like with anything, the punk scene has had its highs and lows, but personally I have always thought the scene in Albany was great. It is just currently going through a slightly more popular phase.

How did you all decide on "Life Abuse" for the band's name?

Mark: I was traveling for work during the pandemic and started writing material for a new band that I had conceived during that time period. The name comes from feeling like a cog in a ceaseless machine, spending your days working long hours while the majority of the world is shut down. And sedating yourself with alcohol until the next whistle blows.

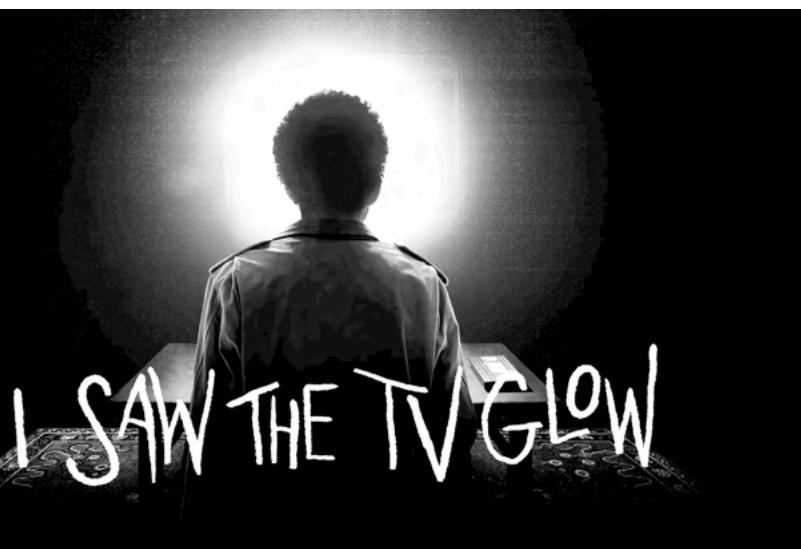
It's a concept that everyone can relate to, wasting your life away working long hours, carrying the water for others and rarely for yourself. It's the concept of being overworked and under appreciated, a concept that most of the world can relate to in modern times.

WANT YOUR BAND FEATURED?

NYOUTSIDERZINE.COM

We're All Going to See the TV Glow

By Damian Masterson



I Saw the TV Glow is one of the more important films released in 2024, thanks to its powerfully evocative approach in trying to depict something visceral and true about the trans experience; that said, sometimes calling a film 'important' can come off as damning it with faint praise, and sometimes saying a film speaks to the experience of marginalized community can lead people to assume the film is only for that community. *I Saw the TV Glow* is more than important, it's the best film I've seen this year; and, though it is a film with a particular aim, the result is a message that should play for anyone.

It is challenging to relate the plot of this film because it's a story that only reveals itself very slowly over the full course of its runtime. Like Lynch's *Lost Highway* or *Inland Empire*, the narrative is built in such a dreamy way that you need to have seen the ending in order to really make sense of the beginning. It does work as an experience as it's moving along, building with each new sequence, but it only fully comes together in its final haunting moments.

The story opens in the 90s with a young, sheepish boy named Owen, who tags along with his mom when she goes to vote at his school. While he's waiting for her to finish, he sees a girl a little older than himself named Maddy. She's sitting by herself, reading the episode guide to a tv show called *The Pink Opaque*. Owen has seen commercials for the show, and been interested in it, but he has never been able to check it out because it comes on after his very strict bedtime.

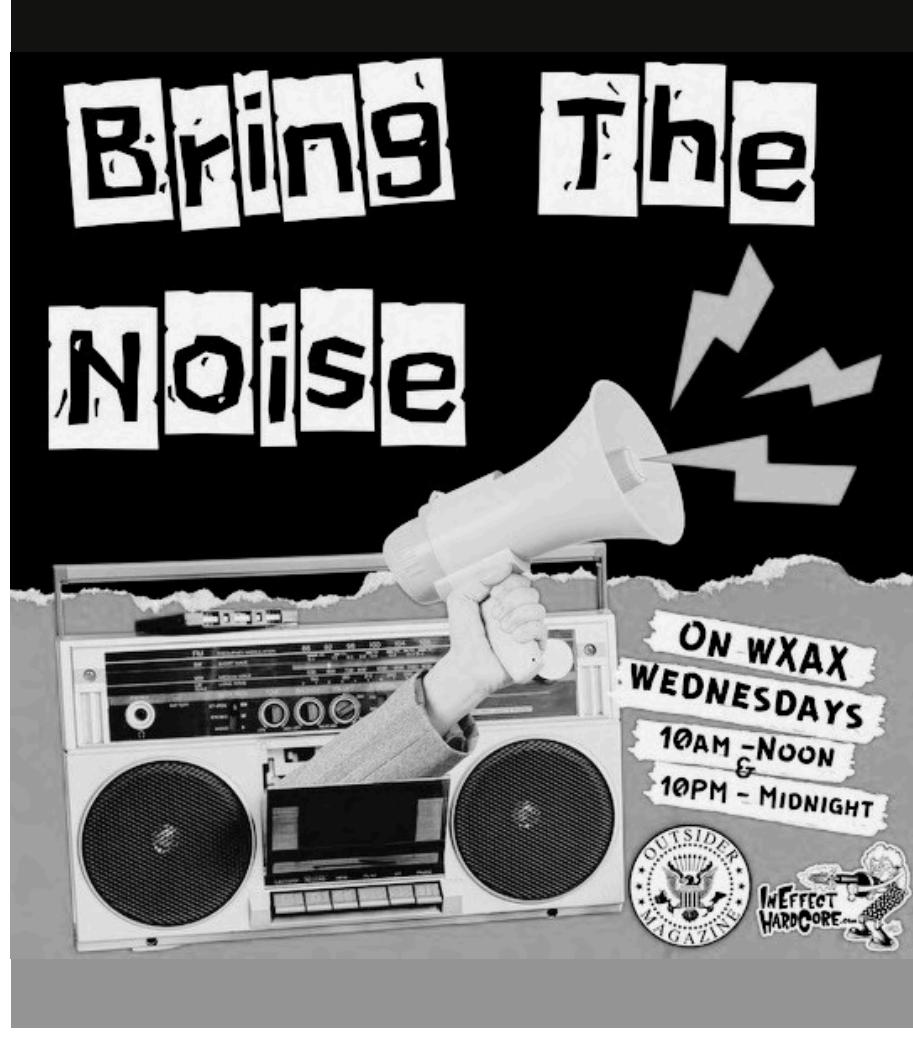
Maddy is about as awkward as Owen is shy, but they are able to sufficiently bond over the show for them to make a plan for Owen to fake a sleepover at a friend's house so he can sneak over to Maddy's house to watch the show the following weekend. That evening winds up being a turning point in his life.

The show is very deliberately meant to evoke comparisons to *Buffy the Vampire Slayer*, even using the same font for their credits. Like *Buffy*, *The Pink Opaque* is structured as a monster of the week show, where the two main characters, Tara and Isabel, have to defeat a different villain each week, but all of the episodes are part of an overarching storyline about a larger fight against the real big bad, Mr. Melancholy. Aside from the pilot episode of the show, when Tara and Isabel meet at summer camp, the two spend the rest of the series apart, but psychically connected to one another as *The Pink Opaque*.

Mirroring the show, thanks to the dysfunction in their respective home situations, Owen and Maddy initially only meet up in person this one time to watch the show together. But, they remain connected, however, as Maddy continues to help Owen keep up with the show by leaving VHS tapes of the episodes for him to pick up in the school's dark room. Such parallels become increasingly important to the story as Maddy eventually comes to believe that she and Owen really are Tara and Isabel, and that they've been imprisoned in their current lives by Mr. Melancholy. Owen is especially troubled by this idea because, besides feeling like a paranoid delusion, it also happens to feed into questions he's not yet ready to start grappling with about his (her?) own identity.

Like with their debut film, *We're All Going to the World's Fair*, writer/director Jane Schoenbrun has a masterful handle on balancing the tone of a story like this where it's unclear if a character is crazy or if the world really is something very different than what they had ever thought before. Schoenbrun also has the most incisive sense about that particular feeling of being lost and isolated when you are still trying to figure out who you are and what your place in the world is. The particular novelty of Schoenbrun's work so far, though, is how they relate those feelings as unapologetic horror stories.

The standard metaphor is the as yet unhatched egg, just waiting to come out of their shell into a brand new life, which can be a fine heartwarming story when it works out. Schoenbrun is more interested in this transformation as a Chapel Perilous, a struggle through a long dark night of the soul where the outcome on the other side is far from certain. Besides making for more interesting stories, such a framing also takes seriously the ways in which becoming who you need to be is fraught with peril. While this message may be most resonant for a particular audience, there is surely something in it for everyone.



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EVERYBODY GETS HURT

OUTSIDER INTERVIEW

INTERVIEW BY CHRIS WYNNE

Rob Cullen (vocals) and Chris Benetos (bass) of Everybody Gets Hurt were interviewed after their show at Shakers Pub in Oakdale NY on November 2nd. "EGH" were the focal point of a late 90's/early 2000's resurgent Queens NY hardcore scene that was primarily based out of the revered Castle Heights club that was located in Jackson Heights. EGH is non-apologetic for the brutal style of hardcore music they play or the brutal pits that ensue during their live sets which have taken them to all corners of the globe in their nearly 30 year history. Frank on guitar and Mario on drums rounds out the current day EGH lineup.

Look for EGH out on the road in 2025 with stops already planned in California, Florida, and Japan with more in the works.



PHOTO BY DANIELLE DOMBROWSKI

IE: What's up guys? The last couple of weeks has seen EGH play a couple of shows in both Europe and now on the East Coast with Philly and Long Island in the books. Earlier this year saw you play FYA in Florida and a Brooklyn show as well. What were some of the factors behind the return of EGH this year?

Rob: We initially figured we would just do a couple of shows and then sort of drop out. We just had this little itch that I needed to scratch and I went to Chris and said I wanted to do the band again and just do a couple of shows so I can scratch my itch. Who knows, maybe we would get lucky and play the Super Bowl.

Chris: My son Aidan found the band in his teenage years and he really wanted to see us play live. That was a big boost for us in getting it back together.

Rob: Also, we ran into Mike Dijan (Crown Of Thornz) and he was telling us that we didn't even know what we have with EGH. So I asked him what do we have? He told us that the current generation of kids into hardcore are really interested in seeing the bands that used to play at Castle Heights in Queens. Just like that Queens hardcore and fighting type of style. He told us if we wanted to go back to playing that there would be opportunities and I was like what do you mean? He told us he could get us started at the FYA Festival in Florida and that he knew the guy Bob and Joe Hardcore and that he would set us up. So we were like ok and it turned out to be really great. They treated us so well.

Chris: They have a really great scene out there, really nice people, a really great vibe.

IE: So that FYA spot led to the two recent European shows?

Rob: The kids who brought us over to Scotland recently had flown in to see us at FYA. They are really cool guys. When we heard they flew in from Scotland to see us in Florida we were like "damn". They came up to us and wanted to take pictures and stupid shit and we were like fuck yeah. They then offered to take us over to Scotland and pay for our expenses. Belgium wanted us to come over as well so we co-opted the trip instead of going at separate times. Like fuck it, we will make it a quick weekend. The Scotland scene is so savage. Those guys are fucking killers out there! There was this band Despize out there, they were unbelievable!

Chris: We got a lot of family, a lot of friends over in Belgium. As for Scotland, that was our first time going over there. It immediately felt like family. The club that we played out there... The Flying Duck... it had its own pulse. It was beating, the club had like its own heartbeat. It was a phenomenal show.

Rob: It was like going to a Scottish dungeon. Kind of like they stuffed all these maniacs into this little room. The security guards were like fuck this, we will be upstairs, do what you gotta do and we were like alright, great. And the Belgium show, like Chris said, it's like family out there. Guys from Germany came in, guys from France came in. Both shows sold out and it was just great.

IE: It's got to bug you guys out that after all these years that you can still play sold out shows in other countries with the promoters paying your way to go over there in the first place.

Chris: It's humbling.

Rob: Without a doubt. We're just scumbags from Queens. The DMS boys had such a big scene in the 90's. Madball, 25 Ta Life, Crown Of Thornz, Bulldoze... those guys were like stars man. We were the guys like fighting in the underground just trying to get booked on shows. Everyone kind of hated us. Our friends caused a lot of trouble. There were a lot of fights, so it was tough. Now it seems like a different world. The younger guys look at us like we're even and it's fantastic.

IE: When you think back to EGH's heyday what are some shows that stick out immediately in your memory for better or worse?

Rob: A while back I wrote this song called "At Sunset In Osaka". We were in Japan and our first show was in Hiroshima and there were like 150 kids there. It was a good show... it was fun but also had a feel of like playing at home. There was nothing too spectacular. The kids there were really cool, they danced and all. The next night we go to this place called Bayside Jenny's. The place held like 3000 people and when we walked through the door we were like "Oh fuck, we're supposed to sell this place out?" You got to be fucking kidding. And we were the headliner. I walk out and just go wondering around Osaka and when I come back the place is just like stuffed with people like hanging off the fucking walls. We proved to ourselves that we could be more than just some shit band from New York. Headlining a sold out show in Osaka to 3000 people was some humbling shit.

Chris: For the last song the stage was just filled with people. They put us up on their shoulders. It was

crazy. A show that sticks out for me was in Washington DC opening up for the Bad Brains at the Super Bowl of Hardcore over there. We weren't even on the bill. We just bum rushed the Super Bowl and asked them if we could play.

Rob: The guy putting on the show said "I invited you guys last year" and we didn't make it. We told him "We're here now". He looked at us and he said "I will give you 20 minutes". Shutdown played on the big stage and we were on the small stage and all of a sudden everyone like mobbed out. All of the low lives came out and started whooping on each other for us.

IE: What is your life like away from music these days?

Rob: Me, I practice King Fu. I go to Shaolin Kung Fu. It is so hard and I suck so bad. I am literally the worst martial artist ever. I am not coordinated. In my school you train like 3 days a week and Saturday is fight day so you get to fight the other people in your class. The guys in my class are all younger and stronger, better trained and they are faster. So what do I got? I got nothing but a fucking big nose and the ability to sit there and take punishment. They beat me up but I stay in there and bang with them. They love it. They love having a punching bag that hits back. It's fantastic. I love doing it but Bruce Lee will never be.

Chris: I have my family and my beautiful wife Radia. I have my two children Aidan and Melia. I have a great family and we do everything together. For me it is important to bring them on vacations and around the world because I never went on vacation with my family because we were poor. We grew up with a lot of love but it was a poor household. I try to do everything for my kids that I never did.

CONTINUED NEXT PAGE



PHOTOS BY JOSI HOFFMAN

OUTSIDER INTERVIEW

EVERYBODY GETS HURT CONTINUED



PHOTO BY DANIELLE DOMBROWSKI

IE: Staying on the topic of kids... what do they know about EGH and what do they think about it?

Rob: We're all married with children. My oldest kid, we used to like throw him around at CBGB's. He knew what was up... he is 28 years old now. But my younger ones... we took a break with the band so bringing them to the FYA Fest earlier this year... that was their first hardcore show. They were looking at me like "Who are you?" (Laughing). They saw their dad coming out of the corner and becoming like a crazed lunatic on stage.

Chris: I tried to give my kids a real childhood. I grew up way too quick. I tried to not show them heavy music when they were younger but when they became teenagers they found it on their own. My son Aidan really got into Everybody Gets Hurt and he would tell me he was the biggest fan. He knew everything, even the lyrics. He was a big part of us getting back. He would say to Rob "Hey Uncle Rob, can we get an EGH reunion so I can see you guys live?" He now comes out to see us play and he gets on stage and sings along. He is incredible and I am so proud of my whole family. I love them.

IE: What are some of the worst hardcore related injuries you have sustained?

Rob: I am 51 years old now. I went to see Phil from Irate play down in Jersey. He was doing a guest spot with Fury Of Five, they are a really good band. I know these guys from when I was coming up and I love them. They come out on stage and these guys are fucking jacked, they are in great shape, the songs sound great, they look the part, and I'm thinking like it's 1997 all over again... I'm getting in there. I got in there and it didn't work out so fucking well. So I'm dancing and I feel dudes kicking my legs, I got bruises up and down my legs. Finally one dude really kicks me hard so I throw a back punch at him and I feel my shoulder just snap cause I am so fucking old. And I am training Kung Fu so I should be stretched and good to go. I hit him in the top of the head and my shoulder just pops and just drops on me. And I feel like I can drop this guy so then I am gonna hit him with a ridge hand. I spin as fast as I can and I misjudged how tall he was and hit him right in the top of his head and broke my thumb. It was a hardcore thing, not a fight, just did what I had to do. So let's recap. I blew out my shoulder and broke my thumb all in one shot. That was my last time dancing. These kids are rough and I am not getting involved anymore.

Chris: They were kicking him in the legs and hip and he had all these big ass black and blues. One time we were playing at Castle Heights and I got wrapped up in the cords during the first song. I fell down and hit the PA at the front of the stage. There was like a click and I snapped my collar bone. I played the whole set with a broken collar bone.

Rob: I will give you one worse with this guy when he was singing for Outburst. He did a backflip into the crowd at Wetlands. When he was upside down he hits the fucking speaker and splits his head open. He looks at me and said "Bro, do you remember the lyrics to the next song?" I told him I didn't know the Outburst lyrics and he went right back up there bleeding and looking like a pro wrestler who got cut with a razor blade.

Chris: One time on tour I broke like three ribs and driving around in the van with the broken ribs just sucked. A couple of weeks ago when we played in Scotland I was cupping my hands to help toss kids into the crowd and I broke both of my thumbs. They are still broken right now.

IE: Do these last couple of weekends with shows in Europe and the East Coast now lead EGH into playing even more shows? Anything on the horizon as we speak?

Chris: We want to give our fans a chance to see us before we end it. We are getting old and were looking to end it somewhere down the road. I know California and Arizona are dying to see us.

Rob: You see, I don't got no fucking fans, nobody gives a shit about my ugly ass. They like the band, they like the vibe we throw up, and quite frankly these kids want to experience what went on at Castle Heights. They want to come in and they want to bang fucking hard. We are the excuse to come in there and act ignorant. Well motherfucker, you guys want to fight and punch the shit out of each other I will give you the music to do it to, no problem. Chris here is so nice, he is so sweet, but I am real bitter and real angry and I know what we are man. We are a fucking human wrecking machine.

Chris: We got some brutal fucking music man.

Rob: We come in and cause trouble and I am happy to do it. That is why all these bands don't like us. We bring our stupid friends with us and we cause trouble and the people that want to see us are not there to suck each others wieners in Macy's window. They want to punch the shit out of somebody so I am sorry I bring out ignorant mother fuckers. Chris sees the good in all things and says we are bringing out nice people and they are having fun and I am like "No, we are bringing out monsters who want to punch the fuck out of each other".

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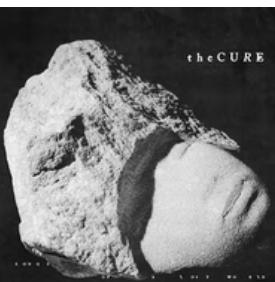
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REVIEWS REVIEWS REVIEWS REVIEWS

THE CURE - SONGS OF A LOST WORLD

Could there be a more timely album title than Songs of a Lost World? Or perhaps could you imagine a title more evergreen? That's something of the magic of The Cure. In the course of their 14 albums, over almost 50 years, they have mainly trafficked in dreamy and evocative songs about timeless ideas, like love and loss, that have always also felt like they spoke directly to whatever I happened to be going through at the time I was listening to them. Their newest album is no



different, consisting of 9 songs that are each a meditation on the idea of things coming to an end. Considering Robert Smith is approaching 70, and has been threatening that each new album might be the band's last for almost my entire lifetime, you would think this is an idea that would be well covered by this point. While that is true, these 9 tracks still manage to feel fresh while also echoing the band's history. The album opener, "Alone", feels like a spacious overture in the spirit of the opening track to Bloodflowers, "Out of this World." "And Nothing is Forever" is a more hopeful take on the idea of appreciating things before they're gone, which has the kind of pretty orchestration that would feel at home on Wish or Disintegration. And "Endsong" may be the most epic final track of any of The Cure's albums, and would be a suitable capstone to their career if this does end up being the last we ever hear of them. So, perhaps we are living through the end times of a lost world, but on the bright side, it's got a killer soundtrack. - Damian Masterson

GRAVE HEIST - "DESPERATE TIMES"



For decades, Hudson Valley Hardcore has produced bands like All Out War and Dissolve that make this genre proud, but aside from Mindforce and Age of Apocalypse, the last decade or so has seen some stagnation. The birth of bands like Graveheist is pulling this fiery genre from its quieter resting place, reigniting a mix of metal, punk, and groove with its multi-generational talent. The decade difference between band members complements the sound, attracting

new and old hardcore music fans. The lyrics are like anthems, especially the hook in "Hard to Breathe," a song with a bite and maybe even a bark. Turning up Graveheist's latest E.P. is like witnessing the album cover come to life. There you are, bloody gloves on, adrenaline racing, crowd jeering in the background. It's the kind of album that sucks you right into a relatable story and catchy beat, one you can play from start to finish and then start all over again. -Lady J

TROUBLE BOUND - "BROKEN RIBS & BLOOD CLOTS"

After years of hiatus Hudson Valley (NY) punks, Trouble Bound, busted back on to the scene giving us a killer album, "Broken Ribs & Blood Clots".

The first track "Nickles & Dimes" kicks off the album by getting right in your face; unleashing raw fury and setting the tone for the whole album. True to their roots "Broken Ribs & Blood Clots" has something for everyone. Giving you some rockabilly with a re-recording of a crowd favorite "Squares Beware", slowing the tempo a bit, but keeping it a dance floor favorite. This is a very fitting album post Covid; nailing how it feels to be expected to go back to a life we all realized in that time wasn't sustainable for personal fulfillment. Dolly Parton may have told us that working 9 to 5 ain't no way to make a living. However, Trouble Bound tells us that they totally fucking get how hard the grind of surviving really is. This album serves to remind us that there is more to life than the daunting dullness of the daily grind and that it "Could Be Worse". No record collection is complete without this new classic. My favorite tracks: "Nickles & Dimes" and "Triple Zero" -Ashley Destruction



THE FREAKS CAME OUT TO WRITE: THE DEFINITIVE HISTORY OF THE VILLAGE VOICE, THE RADICAL PAPER THAT CHANGED AMERICAN CULTURE

Tricia Romano - PublicAffairs

Founded in 1955 by journalist Dan Wolf, psychologist Ed Fancher and novelist Norman Mailer, to offer a forum for independent reporting. The Village Voice had the "philosophy" of hiring someone who is living through the "phenomenon worth covering, not an expert."

As a Canadian, I can say that I always looked forward to getting the new copy of the Voice as soon as I got into town. Not just for the club listings, ok, at first, but also for the great music articles. Then I began reading more of the articles because it seemed like the people who wrote them had a passion about the subject. Much like how punk zines like Maximum R'n'Roll used to have the same general concept, but on a higher skill level.

As someone who was involved in the punk/hardcore Zine movement in the 80's, the Voice spoke to me in that it gave me the need to want to share my thoughts on bands, music releases, gigs and pushed me in the direction of publishing my own magazine years later. The Voice was to writers, publishers and the like as the Ramones were the catalyst for people to start their own bands and write music.

If you are a writer, publisher, editor or just a lover of great, passionate writing, this is the book that will appeal to you. -Rod Orchard

ANCIENT ARTIFAX



(Radio Raheem)

I came across the Ancient Artifax IG account (@ancientartifax) a few years ago just to check out all of the cool, old, rare punk items that would be posted that I could only wish I could afford to buy. Then I saw that a book of the amazing finds would be coming out and I had to see it!

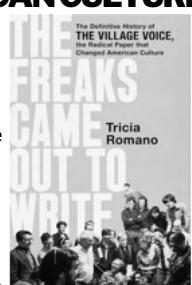
It reminds me a lot of the Skateboarding book I reviewed

in Issue 36 "Skateboarding is Not a Fashion" that acted like a museum in the form of a book. Ancient Artifax does just that as well. It showcases some of punk's rarest, creative and pioneering shirts, flyers, vinyl, zines and more and acts as a visual history of the great artists and musicians. Then there's the personal stories and interviews with an impressive list of hardcore/punks A listers like Brian Baker, Roger Miret, John Brannon and Tesco Vee. This is a book that makes you keep coming back again and again to see and read the history from the people that created it. A must for anyone from the old days of punk to refresh your memory and inspire you all over again, and those who can only wish to have been born sooner. 232 pages of gold. The book has sold out the first two printings of 2500 copies with no plans at this time for a third. So, if you see a copy BUY IT! -Rod Orchard

BAD IDEA - "BREAKOUT" EP

This EP on vinyl was mailed to us, and I appreciate the old school approach. This band is a quartet from Minneapolis, MN and they start things off with a quick and sharp guitar lick like a gunshot and this record is off with a sprint - a fast moving rock n' roll punk song called "Bad Attitude." They remind me of bands like The Saints, The Devil Dogs and the

Ramones. "My Last Nerve" has a very catchy chorus that definitely sticks in your head. "Night Of The Hunter" could be off of an early Misfits album (but it is their own concoction). This is very well done, fast moving punk here. The recording is very good, the songs flow well into one another and the artwork is cool and well put together. The fire-engine red opaque vinyl is also very sleek looking. They have other variations of colored vinyl in limited quantities on their band camp page. If you are fans of The Riverdales, The Adolescents, Black Flag, and Screeching Weasel from the "Boogada" era, then this record is certainly for you. These guys are not beginners, that's easy to pick up from the get-go. If you're into good, solid punk with a fast-moving rock n' roll drive, I highly recommend you pick this up. My favorite track is "Too Good To Die" with the title track "Breakout" as a close second. -Johnny No-Keys



DUST & GROOVES VOLUME 2: FURTHER ADVENTURES IN RECORD COLLECTING

Eilon Paz - dustandgrooves.com

If there was ever a book that captures two of the most important things in my life: photography and vinyl records, it's the two amazing books by creator and photographer Eilon Pez. Following up the first Volume of record collections "Dust & Grooves: Adventures In Record Collecting" I'm reminded of one of my favorite photo books that documented Japanese living titled "Tokyo: A Certain Style" by Kyoichi Tsuzuki from the 90's that was heavy on visuals and enough text to give you the information you needed to know the basics.

Similar to Tsuzuki, Paz based his images on unknown people's collections from around the world and includes interviews and photos of some rather impressive names like Fred Schneider, Questlove and interviews with Kid Koala and Don Letts. The layouts are well thought out and creative, posing the collectors within their collections, usually showcasing their favorite artist/record of their vast collection. I could honestly come back to these books endless times for not only the images, but the records and artists each collector shares in the photos. If the two books of record collections weren't enough for you, there's the other book of portable players simply titled "Portables" which addresses another of my addictions: turntables, boomboxes, from plastic kids players to some serious machinery. As a set, the 3 books compliment each other and connect the reader to those who can't get enough of this analog addiction so many of us have. -Rod Orchard



GEL - "ONLY CONSTANT"

The 2023 debut album from Jersey-based hardcore punk band GEL delivers ten fast paced songs, coming in at about sixteen minutes of music. The energy is consistently driving listeners with heavy chugging guitar tones and pulsating drum beats. On average, songs come in under two minutes. The intro track "Honed Blade" is a solid one minute and forty second build up to the speed and power of the rest of the album.

"Dicey" and "Fortified" are the fast paced, stand out tracks on the album, with the only break being the interlude track "Calling Card." Even when songs slow down, it's only to build back up to another charging peak that inspires a solid two step and stage dives. I know from experience from watching them perform the album at 1:30 in the morning at Fest that they can move a crowd. With the appreciation of female-fronted hardcore gaining popularity, this is an album you don't want to miss. - John McGrath



DEMMERS - "FEARS AND SHADOWS" EP



When I popped this handsome pink cassette into my stereo I was blown away by the sonic blast of what you might think was a post-punk band from the 80s. But it's not The Cure or Depeche Mode, hell they're not even from England. You would never guess this band is from the great state of New Jersey nestled right next door to our own New York. Six extremely well-crafted songs that leave you at a loss to pick a favorite. Their sound is hauntingly reminiscent and familiar but all so fresh and new at the same time. I couldn't believe I was listening to a cassette, the sound is so sonically powerful and crisp and clean and full... I was not surprised to find out it was recorded and mastered at NADA recording studio. Great clean and clangy guitars with just the right distant echo of reverb, thick bass lines that vibrate into your inner core. Great drum sounds along with the haunting specter of synths, all topped off with impressive vocals that we've come to expect from Jarod time and time again in all his musical endeavors. There's not a single skippable track in the bunch. Top marks. Go to their band camp and pick up the cassette or you can stream the EP just about anywhere. -Johnny No-Keys

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HAVE YOU HEARD...

BY JOHNNY NO-KEYS

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

AUS-ROTTEN

An anarcho-hardcore crust punk band from Pittsburgh mostly active in the 90s. They have a heavy sound in the same vein as Discharge, Nausea and The Varukers. They just put their 3 full-length albums on streaming this year. Which I am grateful for because I still haven't figured out a way to get my turntable to work in the car without skipping. Their first album; "The System Works For Them" is their best in my opinion. Certainly their best sounding. The guitars are heavy and the rhythms are infectious and hypnotic. The tones are very bass driven and dark with drums that sound like timed, quick machine gun fire or the rhythmic pounding on the door of injustice. They have a great snare sound that drives this harnessed darkly melodic



chaos. The vocals are raspy and tough and definitely well-suited to the band's sound. The dual yelling vocals compliment each other and have a phenomenal call and response feel. The songs are catchy and political and heavy all in one without sounding preachy or annoying. These songs are very clearly passion driven and sincere and they WILL get stuck in your head. This band was a very big influence on my band's (TROUBLE BOUND) early songs back in the early 2000s and you can hear it in a lot of tracks on our "Red, White, And Green" album. Still love this band to this day. I still see their patches once in a while and every now and again a shirt, but this is a band definitely worth checking out if you like it fast and heavy and want a soundtrack to smash things up to in your living room (or someone else's). The breakdowns and tempo changes that are interwoven just add to the ferociousness of this record. Just start the record off at the beginning and I promise you; by the time you hear the battle cry at the beginning of "When You Support These Fucking Bastards," you'll be nodding your head in agreement that that rascal No-Keys was right again. Don't worry, I'm not the type to say I told you so. (quick note: the intro and epic build up before the epic scream that crashes into the album is not on the streaming. Do yourself a favor and find the vinyl version.)

THREE BLUE TEARDROPS

A badass rockabilly band that call themselves the "rustbelt trio." With band members in three different states (Illinois, Ohio, and Pennsylvania), when this band comes together- it ain't no one dimensional rockabilly band... you'll find elements of punk, garage rock, country and western, and swing in their music. I first heard them on a mix tape from a friend. I was stoked that I got to see them a few times at the Rumbler's Car Club annual car show down at Union Pool in Brooklyn. The song "Switchblade Pompadour" was the song from the tape that

drew me in right away when I first heard it (the version off the album 'One Part Fist'). This song instantly transports you back in time to the halls of a high school in the 1950s with all the attitude of a juvenile delinquent film of the era. The song switches from a slow rumble cruising

along until it revs up the engine and puts the pedal to the floor in a drag race for pink slips. There's some brilliant lines in this song that will cement it in your head forever. "In My Own Time" is no different. "Sinner's Spiritual" and "Cadillac Jack" have that high-speed driving bop and "Wanted Man" has a Tex-Mex, Clint Eastwood spaghetti western feel to it. Listen to the track and you'll know what I mean. 'Rustbelt Trio' is a later album that is also an excellent effort by the trio that shows off the evolution of their sound which includes some slick fingerpicking and great vocal harmonies. Songs like "Shocked!" and "Headin' For Disaster" really grab hold of you and keep your hips shaking while others like "Alone At Last" & "Damage Control" will have your fingers snappin' while you cruise along in your Lincoln '59. "The Dead Know Nothing" is another fiesta of a six-gun shootout with Eastwood just as deadly as it's predecessor. We get to hear their punk embers burn to the surface in songs like "Hard-Boiled" and "American Way." The cool thing about this band is that when you listen to them, especially if you've never heard them and aren't looking at the back of their album, you can't tell if they're actually from the 1950s or if they're punk rockers paying tribute to the decade they'd rather have been born in or if they're just an anomaly of time-travelers from the mid-west... but one thing you will know for certain; is that this trio's brand of ricochet rhythm rockabilly is full of damn fine tunes that'll knock you dead if your ears are ready.



CHARGER

Being a Rancid fan, I've heard of this band years ago but never saw any of their stuff anywhere in record stores. If there's one thing I will give to the world of streaming and the internet (as much as I am a hold-in-your-hands physical media type guy) at least it makes it easy sometimes to find records and info that you may not have found by word of mouth back in the day. Especially if you were in a small punk community. But after seeing Rancid over the summer and following along with Matt Freeman's Bass Bunker YouTube page, I discovered that Charger was doing a series of weekend tours out west. I quickly discovered that a good amount of their catalog is on streaming and dug deeper and found the vinyl and cassette of their most recent effort 'Warhorse' on Pirates Press Records. 'Warhorse' is a devastator of a killer record from start to finish. Great songs right from the get go and it kicks off with the perfect opener;



"Devastator." Right off the bat, you get the heavy Motorhead influence... it starts this record off at a gallop. The fourth track "Summon The Demon" has a very Iron Maiden, Judas Priest type feel to it. Even the guest vocalist on it sounds like Bruce Dickinson. Keyboards make a surprise appearance on "Dig Your Own Grave" which had me turning my head towards the record player in slow motion but in a good way. It reminded me of DIO's "Rainbow In The Dark." Not the same sound but the concept. A little bit of wizardry in the metal is always welcome in my book. You find out later that the last track is called "Sword of DIO," which is a wonderful tribute to the master of the moloika (and one of my personal favorite metal kings of yore). This album flows superbly through the galloping battlefields of the maimed and fallen heathen in a last desperate ride out of the flames of the underworld. The songs all hit heavy like a hammer on the anvil of the immortals. Basically, if you like Motorhead and Metal and Matt Freeman – you'll love this album until the next Ice Age. Go check it out or the Warhorses may be sent for you. Favorite tracks: "Rolling Through The Night," "Summon The Demon," "Dig Your Own Grave" and "Black Motor." This is a no skip record in my opinion. Seek it out or face your fate alone.

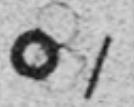
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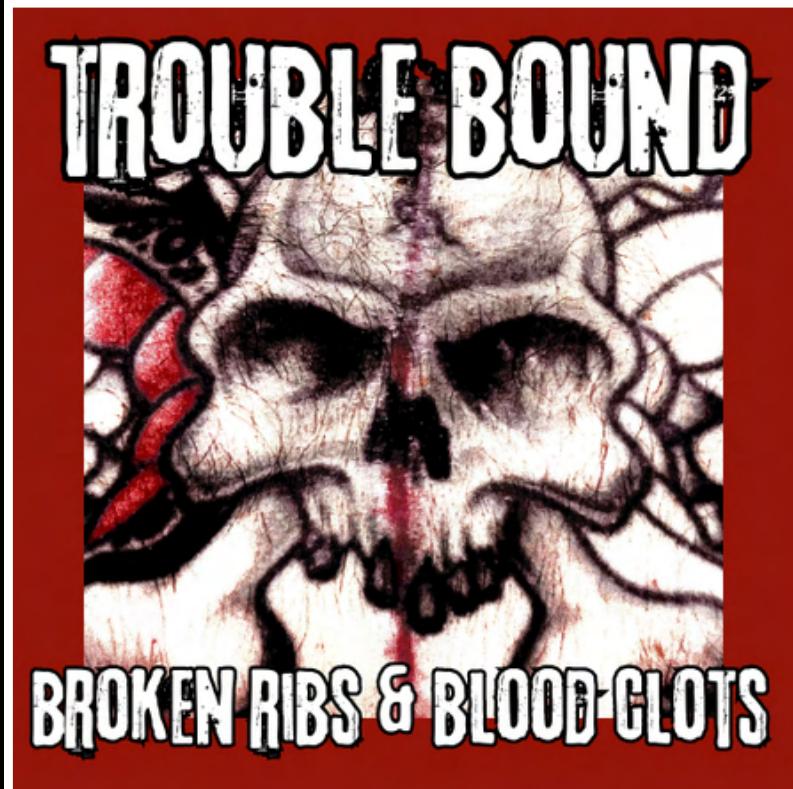
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