

ISSUE #35

WINTER/SPRING

2024

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EXITUM

RBNX

THE ART OF SKATCHFACE

PHOTOGRAPHER ALISON BRUAN

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ON THE COVER



Shear Destruction is a startup collage art company based in Southwest Pennsylvania. And we are here for funsies. To create bad art, to create great art, to just create.

We are thrilled to continue our work with Outsider Magazine. The inspiration for the cover art of Issue 35 is simple...Outsider Magazine makes it so damn fun to look toward the future. New music to discover, new art to obsess over, new hobbies, new perspectives etc, etc. All delivered in an old school, tangible package. The uncertain optimism, confidence and possibilities that coincided with retro futurism was the perfect fit!

If you would like to see more of us or collaborate, follow along on instagram. (We will be announcing our official website launch on instagram!)

Join the shenanigans!
xxShear Destruction

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PHOTO BY GLENN PROBST



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SPECIAL THANKS GOES OUT TO: Mike Dietz, Leetha and Ted Berchielli, Local 21, InEffect Hardcore, Jenn & Tom Small and The ONCY Veteran's Center, Michael O'Neill, Skin City Tattoo, ASHLEY, and Nature's Pantry

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In the six months since Issue 34 came out, I have made a lot of new friends and reconnected with many people I've known through the music scene. I've been to I don't know how many shows and listened to so much new music. The final few shows at the Hudson Valley's mainstay venue, The Chance Theater, were full of emotion, memories and reunions. Even though it's gone (for now?) there's no shortage of shows to attend. I think those of us who grew up going to shows there - and that group spans generations - should take those memories with us to the new venues and make the shows happening now everything they can be. Good things are happening all around us when it comes to music and art and that's more important than ever in the world we live in today. All you gotta do is show up and enjoy the few precious hours that each event lasts. Outsider is booking again! We have a new home at the OCNV Veteran's Center in New Windsor, NY. Old school (VFW Hall type) shows. We are booking every four to six weeks, so keep up with us on social media and look for the paper flyers we hang up anywhere we can. The response to our last issue was incredible



and I can't thank all of you enough for reading and sharing. After being silent for over five years, it was really something special to receive the welcome back that we did. Outsider is here for you. I want to extend a heartfelt thank you to everyone who jumped on board to write, conduct interviews, make artwork and take photographs and distribute. If you want to get involved, reach out!

-Holly



ADVERTISING RATES

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Your Hometown Alternative Grocery Store for Over 30 Years

Interviewed by
Marc Ferris

RBNX



Photo by Dave "Face" Boccio

The name Raddigan Brothers Noise Experience won't fit on a marquee, so the hardcore trio from Poughkeepsie boiled it down to RBNX. Over the years, the near-lifelong pals have experienced tragedy and triumph. Many friends, acquaintances and family members have died, including DIY doyen James "Lunchbox" Giunta, who succumbed to a relapse in 2017. "We were the ones who called 911," said RBNX drummer Phil Bartsch. "After that, we looked in the mirror, realized that we had been through a lot and also had a musical outlet. So we hit reset and came out the other end forged by white hot energy."

The band's reinvigoration is achieving some success. Last August, they played one of the last shows at The Chance in front of at least 400 people and acclaim is building in the Hudson River valley and beyond. Their new single, Jah is Dead, off their ten-song album Nothing Here is Yours (Patient Zero Records), "is based on [German philosopher Friedrich] Nietzsche's phrase 'God is Dead' and we have some reggae influence," said bass player Mike Dietz. "It's told from the perspective of someone going through tough times and being hopeless, but you don't have to reach out to a higher power that's not there, people are here for you."

The video for World to Burn, also from the new disc and produced by Steve Miele, showcases the bandmates' personalities and features costumes, cross-dressing, recurring vignettes, a bouncing mustache and numerous props (including Outsider magazine cameos).

The Raddigan Brothers are a figment and an inside joke, yet the name stuck. Close enough to be kin, their alchemy enlivened a four-band DIY show at the Green Growler in Croton-on-Hudson, NY, last November.

Known for going shirtless when the music starts, Dietz abandoned the routine because he forgot his shorts and contended that shedding the shirt while wearing long pants looks wrong.

Yet he still embodied wiry, sinewy intensity while tackling lead singing duties, even when the mic stand collapsed. As he watched his fingers move along the fretboard, his instrument also got a workout as he rested it on his knee, balanced it on his hip and hoisted it by the neck like a trophy.

Six-string slinger Kyle Behnken earned a degree in classical music performance from Hartt School of Music in Connecticut. Delivering furious riffs and solos, some of which echoed prog rock but fit the punk package, he got lost in the maelstrom and whipped his upper body like a swimmer doing the butterfly stroke.

Bartsch played precise, timed drum fills that fueled the energy and made the cymbals dance. Pitching in on background vocals, his hands flitted hummingbird-quick as his upper body barely moved.

Channeling punk's rebellious spirit, Dietz is the "heart and soul" of the band, said Bartsch. "He draws the picture and Kyle and I color it in." The band's intricate stew mashes together punk tropes, including breakdowns, false endings, ska-flavored seasoning, unorthodox chord



Photo by Marc Ferris

patterns and tempo changes that shift from pummeling ferocity to quasi-melodic interludes.

Behind the enthusiasm and inventiveness lies a tinge of pain and struggle balanced with optimism. "All three of us come from dysfunctional families and the music is our outlet," said Dietz. "But I am adamant about this: even if you're messed up right now, you're not dead yet and you can always change and fix things. Even if it seems like there's no one in your corner, avoid that isolation spiral. Put yourself out there and don't be afraid to reach out to people." To heal some wounds, RBNX has hosted the annual BoxFest blowout as a memorial to Lunchbox, their fallen friend, since 2018. Held last September at Avalon Lounge in Catskill, more than a dozen bands blasted tunes and raised awareness for Narcan and mental health issues. Because they love to play and enjoy the camaraderie with other musicians, they show up at DIY gigs in the valley whenever possible and embark on mini tours. Last Summer, the group piled into an SUV with honorary fourth member, ace photographer Dave "Face" Boccio, for a five-day jaunt stringing together one-night-stands in Queens, Baltimore, Richmond (Virginia), Philadelphia and Sylvan Lake, near home. And at the end of the year, they took a Western swing that culminated with a New Year's Eve show in Las Vegas at The Dive Bar, which bills itself as a "down-and-dirty mainstay" for "edgy bands in an easygoing, no-frills setting." Just right for the Rad Bros NX from PKNY.

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PUSH 80s Skateboarding Photography

J.Grant Brittan
Gingko Press

In the preface Brittan claims that he was lucky to have been given a skateboard from his parents, moved to California, started surfing and bought a camera, starting his career as a photographer. While luck is a great thing to have in life, what you do with it is up to you. Brittan dove head first into shooting the guys he was hanging with as a way to document the fun they were having. Next thing you know, it's his calling and he's being published. Hard work, learning the craft of photography and doing what skaters do best: push the boundaries. Obviously there are a ton of simply amazing photos in this book as you'd expect. But the way the photographs become more composed and you see his progression as an artist is just as amazing. The images stand on their own because of the fearlessness in how Brittan shoots his subjects but the book is an amazing blueprint of how to become an amazing photographer. As a photographer who grew up in the analog era of photography, I can relate with the processes involved in getting such an amazing body of work. How many rolls of various film types



he shot, the various trial and error, broken gear.... This is simply a book that anyone who shoots or plans on shooting should get and study. For those who simply love great photography, this is a must have.
<https://gingkopress.com/shop/push/> -ROD ORCHARD

SHOT IN THE DARK IN THE PIT VOL2 METAL AND THRASH IN THE 80'S AND 90'S PHOTOGRAPHY BY ALISON BRAUN



Nothing makes me happier than a well executed photo book. Even better when it's jammed full of band shots from the 80's and 90's when there was a glut of amazing bands playing various sized venues. Vol 2 of Alison Braun's vast collection of photos has some of the biggest bands in metal back when they were still on the rise and playing the club circuit. Metallica, Testament, Megadeth, Alice In Chains....Mentors...?? Wha? Mentors? Yup, right alongside your metal heroes. You have some underground legends like The Mentors, Excel, Dr.Know, The Accused and more. The majority are in black and white and live shots but there are also a handful of nicely shot band portraits and color shots to jump out at you. Her Ronnie James Dio portrait is one that really jumped out at me as it looked so casual and Dio

looked really happy and willing to have his portrait done, which is no small feat for a photographer to achieve. Photos include dates, venue and sometimes the flyer for the gig, which is a nice bonus. The book gives you a nice variety of bands and shot up close and personal (the way it should be) and makes you wanting to see more of your metal heroes like Alice In Chains, but also great bands like Dr. Know and bands like Excel and the Mentors, who you just don't see a lot of well shot photos of very often. Overall this book is an excellent collection of photographs that will bring back memories for us geezers and amaze the younger generation who never got to see these bands in their heyday. alisonbraun.com/buy-the-book -ROD ORCHARD

SKATEBOARDING IS NOT A FASHION: THE ILLUSTRATED HISTORY OF SKATE FASHION 1950S TO 1984

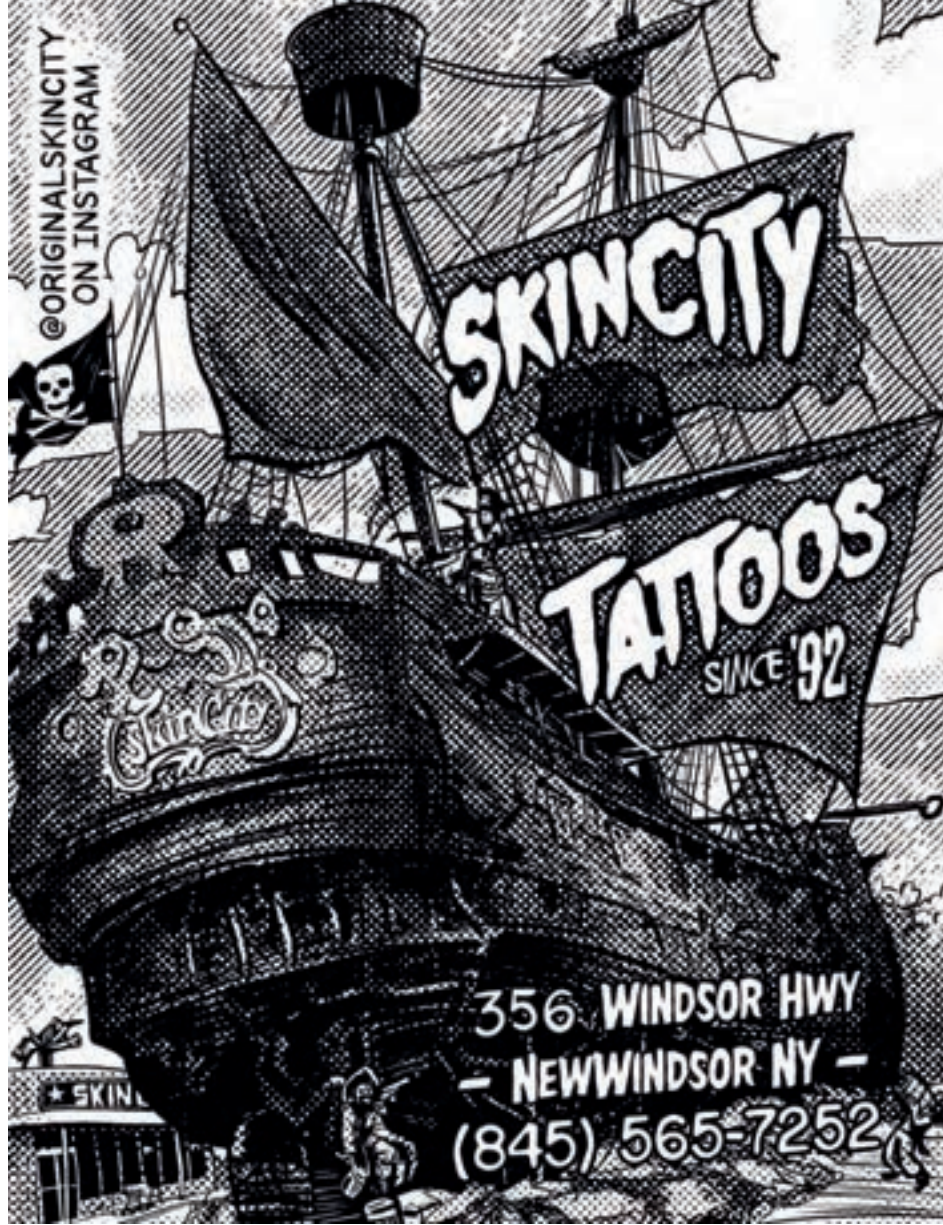


Gingko Press/SkateBoard Museum
While not a skater myself (one hill, speed wobbles, wipe out), I have become rather fascinated with the sport over the last ten years. Like lots of people, I watched the X Games and even saw some Rodney Mullen videos back in the day but I have never bothered to find out about the history of sk8. Until this book dropped. The history of most things is kinda boring at the best of times, in a book, even more so. This book has been put together to really grab the reader's attention and is very successful in getting you to keep moving forward. The old ads for gear, the fashion and how it changed over the decades but still stayed true to the sport is really amazing! Every aspect of skate is covered in here and it honestly made me appreciate the sport more and got me checking out cool old vids and gear online.
gingkopress.com/shop/skateboarding-not-fashion - ROD ORCHARD

MY PUNK ROCK LIFE

Marla Watson
Earth Island

Being a photographer myself, I love getting new photo books to review because like how a band creates a record, a photographer creates a book. The design, layout and photo sequencing all have a huge impact on the final product. Some photo books are just that, the photos, while others will add the stories behind the photos or a story that ties in with the time, place etc that the photo was taken. Marla Watson's collection of photographs spans the "golden age" of punk in the 1980s featuring the heavy hitters like Dead Kennedys, Suicidal Tendencies, Descendents and some of the lesser known bands like The Lewd and Toy Dolls all within a 254 page book featuring over 300 photos. What I like about My Punk Rock Life is that it documents all aspects of the punk scene back then. You have the pit, the legends of the scene, the great bands of course, the crowds and everyone's favorite, the police, along with some nice stories from those who were there. This book is a great photographic time capsule of the 80's California punk scene and some of the greatest bands of the era. A must have! - ROD ORCHARD



HANK & THE SKINNY 3



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RESTRAINING ORDER

Restraining Order (with members from CT and Western Mass) are one of the hardest working hardcore bands out there right now. "Locked In Time" is their latest release which came out this past July on Triple B Records. In Effect interviewed Restraining Order bassist Keith Freeman while they were out on the road this past October.



PHOTO BY DANIELLE DOMBROWSKI

IE: Over the past couple of years I can't think of many hardcore bands who have done the DIY tour blueprint better than Restraining Order. Can you even take a guess as to how many shows the band has played in total? Do you or does anyone in the band keep some kind of record or journal of any kind?

Keith: We actually have a website www.restrainingorder.me and yeah we have a list of every single show we've played since starting as a band! Since I've been on tour I haven't updated it in a few weeks so I'll have to count but if I had to guess I'd say a few hundred at this point.

IE: Can you take us through the early stages of Restraining Order tours till now? Did you have like a mentor type of band or particular person that gave advice on the do's and dont's of life on the road?

Keith: Definitely a learn from mistakes experience. I know post pandemic our friend Lumpy filled in on guitar for a few tours and that dudes an experienced tour guy so if anyone then definitely him.

IE: In general have you seen bigger turnouts to cities that you have returned to?

Keith: For sure. Just played Chicago for the second time in a month and it was incredible! For the record, we typically don't play the same city that soon but this was necessary.

IE: In 2023 how many weeks would you say Restraining Order has been out on the road and when the band is at home what kind of jobs does everyone in the band have to make ends meet?

Keith: We were mostly weekend warriors until about June or so and then we were just gone most of the summer. Did a week with Drain, then Europe for two and a half weeks, then did The Rumble, then Sound & Fury, then record release weekend shows, then a weekend with Mindforce, and now this tour. It's been pretty insane to think about. When I'm home I work a retail job that somehow lets me get away with this shit. We all have jobs that let us leave to tour like this so we are very fortunate.

IE: Some of the things you really miss from home when out for any extended period of time?

Keith: Sleeping in my own bed and watching TV. That's about it. When I'm home though after a few days I wanna tour again... Haha.

IE: Most bands I have interviewed have said the driver or the person in the shotgun seat gets to be the DJ while driving. Does this hold true for Restraining Order and can you give us an idea on to what kinds of non-hardcore music is being played when that time arises? Who would you say has the best and worst taste in music within the band?

Keith: We all have the best taste ever. Will usually drives and the driver always DJ's. We're a very eclectic band so we play everything from Nirvana to MF Doom to Napalm Death.

IE: Can you offer up any touring advice for younger bands who may not have gone out yet but are thinking about it?

Keith: I'd say bring minimal stuff aside from underwear and socks unless you plan on doing laundry or buying underwear. Be prepared to eat like shit unless you're very very disciplined. Remember you're just out with the homies having fun. Don't make it weird for everyone if you're in a bad mood or something.

IE: What are some of your favorite towns or cities that you have played that are favorites not because the shows have been good but because you really like the area or things to do there.

Keith: Denver is one of my favorites. Top favorite city for me. Love the naturey environment. Chicago is a big one too. Just a cool ass city minus the traffic. Montreal because that city rocks too. Seattle is a spot everyone in the band loves too because we love the Pacific Northwest so much.

IE: Does the recurring cycle of touring and coming home, then going back out a short time later still bring about the same feelings as it did when you first started doing it maybe 5 years ago? Is this something you discuss amongst yourselves?

Keith: It's been cool in the sense that every tour we've done has involved people we're friends with in one way or another. That or we end up easily being friends with whatever bands. With that said for me it doesn't get old. Can't really speak for everyone else. It's not something we really talk about. But we've been fortunate enough to do some really cool shit and it's seemingly been nonstop especially the past few years, but for me it doesn't get old. I could do this over and over as long as I get to be home for a short amount of time in between.

IE: Can you talk a little about your new album which came out in July? To me it still undoubtedly has that Restraining Order feel to it but there are some added layers this time around. I think the bio that came with my presser said it "dabbles with garage, psychedelia and other classic rock influences". The closer "Painted World" immediately comes to mind right now.



PHOTO BY SHAWN ROBBINS

Keith: It's been fun playing and recording these songs and I feel like we're still us, it's just we've added more of a kick to the new record. I think we balance the fast and mid-tempo songs and it's just the mid-tempo ones push the boundaries a little bit more but in a way that still feels natural if that makes sense.

IE: Does the music you are listening to leading up to writing/recording have a big impact on what ultimately gets put out by the band? If so, what has your ears right now?

Continued on Page 8

RESTRAINING ORDER



PHOTO BY JEFF LAISCH

Keith: I'd say so. I think that's probably true to any band who writes songs for the most part. I didn't have much to do with the writing process on this record but I do add in some cool bass parts I think. Will, Kyle, and Pat get the props for this one. Been really into bands like Wipers and also bands like Red Alert and Camera Silens so those bands have probably influenced my bass on the record for sure.

IE: Your drummer Will produced the new album and also has a growing resume of bands he has worked with recently. How big of a commodity is it to have someone like that within your band who is truly going all out to make your record sound the best it can?

Keith: Will has done all of our recordings and it's been fortunate because he has a great ear for music in general. He knows what we wanna go for sound/production wise and we can take our time with it without "bothering" anyone since we're the ones doing it ourselves. If we forget a part or think a certain guitar lead will sound cool somewhere, he goes and puts it in. Helps that he can play every instrument. What I'm saying is Will is the man.

IE: You made a music video for "Another Better Day" off the new record. Can you tell us when/where it was shot and how that day went? Do you plan on making videos for any of the other songs from the new album?

Keith: We did one for "Misled" too. Both of them were filmed by our friend Ben and we did it in our area of Western Mass. Holyoke and West Springfield. We did both in a day and it was very fun to do. Can't see us doing another anytime soon but who knows!

IE: Back in our 2018 interview you and your singer Patrick told me that the goal of the band was to basically play anywhere. A few years and many tours later where have you not played yet that you would realistically love to get to soon?

Keith: Japan, Southeast Asia, Australia. Those are places we'd definitely like to hit soon. I'd like to hit like Norway and Denmark and stuff next time we go to Europe. And I wanna go to Wales next time we're in England because I need to see Stone Henge.

There's more! Read the full interview at www.ineffecthardcore.com



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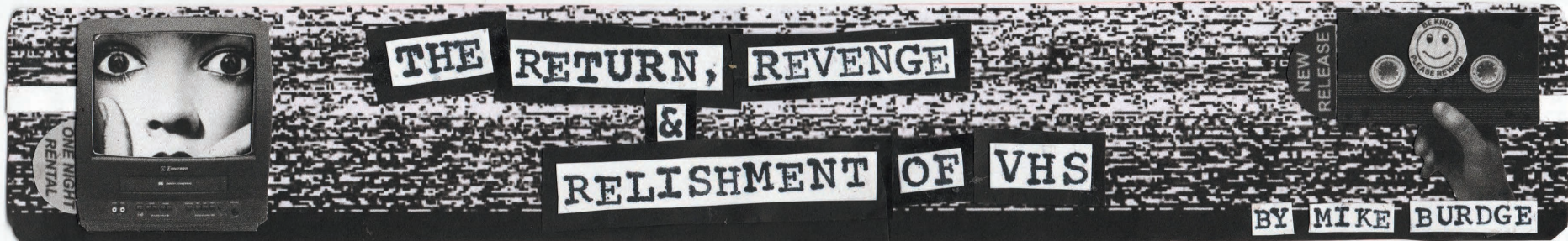
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...if it's not live, then punk is dead. I bet you're thinking, "Oh, but that can't be right, I've heard great music on the internet?" Buddy, you could not be more wrong. You're living in the matrix. You're talking over-sat-sat-sat-sat, man. Can you remember the last time you were covered in the sweat of like fifty other people? You can hear that sweat on a live record. These bad boys will be glistening by the time you're done listening. An artificial intelligence is going to track you into setting for less than the real thing. You want live music, the real deal, and you won't settle for less. You want a listening experience with memes and warts. Antifone? We won't promise these bands are even in-time. Bandido! These bands have probably camped in your living room. You're listening to living history here, pal. In your face, unmovable, like a bass amp bigger than the stairway door of a basement you left you blew out your ear drums in



WAYNE'S WORLD: IS IT STILL PARTY TIME?



There's nothing like revisiting an old favorite movie that you grew up with, especially when you're now older than the characters in the movie. As an avid VHS collector, I'm also always excited to rewatch a flick from my childhood on the very same medium I grew up with: those glorious little black, plastic boxes. So when trying to decide what movie to cover for this piece, my eyes immediately went to a tape that I used to watch pretty much every week from 1994 to 1997: Wayne's World.

Before I break into revisiting this masterpiece as a full-grown "adult," let's talk about the tape itself. This is a fairly brand new copy, which I bought from a thrift shop that had acquired it at a yard sale (yes, I ask these questions). The condition of the tape was shockingly very good, with zero color degradation, and almost no scratches or sound drops, except for the closing credits, which is practically always a given unless it's brand new or has only been watched a few times. The opening preview selection is small but absolutely wild. It kicks off with a minimalist teaser for Ridley Scott's 1492: Conquest of Paradise, a movie that ten people in the world actually like. This literally crashes into a special message from Paramount for Time Out: The Truth about HIV, AIDS, and You, which is presented by Aresino Hall and Magic Johnson. Anyone who grew up in the late 80s/early 90s should remember this promo, and overall project, very well.

So, what can be said about a cult-comedy classic that took the world by storm over 30 years ago? A lot of time has passed and it can be easy to forget just how big of an impact Wayne's World had on our culture, not just here in America, but just about everywhere. Catchphrases became a part of the normal dialogue, jokes were repeated dead-horse style, and even this past Halloween, we all saw a Garth or two partying on. Mike Myers and Dana Carvey were catapulted to stardom pretty much overnight, spreading their characters across the covers of magazines, commercials, and billboards and arriving in England by plane to a crowd of over 5,000 screaming fans, Beatles-style. Cut-off jeans were back. But does this movie really still hold up after all these years?

Back before the first rough cuts were shown to test audiences, many people behind the scenes of Wayne's World thought they had somehow pulled off a dud. After all the hard work, it seemed the sketch from Saturday Night Live just didn't have enough breath to last a full-length feature film. And Mike Myers agreed. He was known to be inconsolable about the state of the film before its release. He and Carvey had transferred from their regular edgy NYC setting at 11:30 PM on Saturdays, to a quiet, well-lit studio with marks on the ground to film take after take after take. They had the precision of Penelope Spheeris, who was riding high after the release of her documentary sequel: The Decline of Western Civilization II: The Metal Years, which was still making huge waves even during Wayne's World's filming. People already knew the SNL characters, their setups, and their one-liners; they got the shtick. What could go wrong?

Myers believed almost none of the film's jokes landed, and that the story, at best, worked only in three-minute intervals, which seemed like cheating when converting a 3-6 minute skit into an hour and 35-minute film. He even thought some of the jokes were so bad that he didn't want to shoot them in the first place, but through Spheeris, Carvey, and producer, Lorne Michaels, many of the scenes Myers found devastatingly bad were shot, cut, and made it into the movie you've watched on late-night TV time and time again.

But we all know where it goes from here, right? Wayne's World was a hit! Initial test screenings were such a mess because people were laughing so long after the jokes finished that viewers were missing follow-up dialogue and build-up to the next jokes. Rob Lowe remembers the "Cream of Sum Yung Gai" joke being weird to film on set; half the crew thought it wasn't funny at all. Lowe persuaded Myers to keep the joke and when the movie first screened, the crowd's laughter was so insane that the rest of the scene was practically wasted on the audience. Lowe and Myers looked at each other and shrugged. The next time you're watching that scene, notice the long pause that was added between Myers' delivery of the joke and the next line of dialogue. (If you're into that sort of thing).

Looking beyond the jokes landing, does Wayne's World still hold the same energy everyone fell in love with back in 1992? Ed O'Neill is still straight up on fire in every one of his scenes as Glen, the overly dark and depressed manager of the donut diner. I still laugh my ass off at his delivery of, "Well, the world's a twisted place..." Dana Carvey is predictably brilliant as Garth. The movie has a super silly Terminator 2 reference that I think still works extremely well even today. Penelope Spheeris does a phenomenal job mixing the sketch comedy strokes implanted by SNL with her music video background. The film's ending featuring Cassandra's band playing in Wayne's basement feels just like an introduction to a live performer on the Saturday night sketch show. Oh yeah, let's talk about Cassandra.

Cassandra may be a side character and Wayne's love interest/girlfriend, but your Bechdel test can take a lap on this one. Cassandra's story - from playing shows in clubs where fights break out on the regular, to scoring a six-album deal with one of the hottest producers in the music industry - is just as upfront as Wayne and Garth's journey from their basement to commercial television. She doesn't take shit from Wayne when he's being a child, she doesn't let the idea of fame and money distract her from her growing distrust of a slimy producer, and she rocks the fuck out. Wayne even gives up the dream of his show reaching the big time to get the word out about Cassandra's band. It's her project and her dreams that are fully realized by the end of the movie. And while many other women in the film are objectified as "dream girls" or "super crazy exes," there's something to be said for a musical-comedy from 1992 written by Mike Myers where the female lead is an Asian punk-rocker who wins the day.

So does Wayne's World still hold up? On this viewing, watching on my small tube TV in my living room while eating some homemade pepperoni pizza, I gotta tell ya: the movie is just as funny as ever, if not more so. The laughs land just as well as they did the first 100 times I saw the movie. That's just zang.



LAST DANCE AT THE CHANCE

A LIFETIME OF LOVING AND PLAYING MUSIC AT THE CHANCE THEATER



PHOTOS CLOCKWISE FROM TOP

Sickbay with the crowd at the final chance show

Author Chris Puletz behind his drum set

Chris and his Father, Stephen

Chris with Karen, owner of Locks That Rock

Chris with Nikki Johannessen, longtime Employee of the Chance Theater

Chris with his childhood best friend, Steve, Matt Byrne (Hatebreed) and Chuck Hicks (Legendary Chance personality and great guy)

PHOTOS BY DAVE "FACE" BOCCIO AND CHRIS PULETZ



On October 29, 2023, I was one of the musicians that got to play The Chance Theater's last official show. My band, Sickbay, opened for Hatebreed. A perfect setting, a throwback of sorts, to the often talked about matinee. A Sunday matinee, where as far as anyone in the crowd was concerned, this was how it was done. Metal, hardcore, punk, thrash, etc. bands have been playing the matinee show because it allows all-ages, and often the older heads to come out with no consequence for work or school on Monday.

I spent a lot of my early to mid-teens in this building because it was a definitive stop for every band to play. First time I ever got to see a show there, I was given a backstage pass for Ace Frehley's new official band since leaving KISS, Frehley's Comet. The bass player was John Regan, fellow Wappingers, NY resident and a good friend of my dad, mom and family. I went to school with his son and daughter and as a small community; people, neighbors became friends and hung out. I was sitting in the middle of the balcony with my mom and Kathy and Jeness Regan and got to see the curtain come up for the first time as we watched Mr Regan back Space Ace. Some people have religious moments in church or with family, near death experiences. I saw my first childhood hero come out blazing with Mr. Regan on bass. The small theater, the blasting power system, the people cheering, it was a lightning-bolt-through-the-head moment and I imagined myself on that stage. I was 11 years old and I headbanged for so long I couldn't move my head the next day at school. From that first show, until that final show, I saw bands from every walk of life and for a very long time, I stayed in the local metal/hardcore/punk, DIY scene...all in.



My favorite metal show to date was Slayer at The Chance. We had all heard that a new Slayer album was on its way. They announced a small run of club dates called "Tour In The Abyss", because the new album to be released was "Seasons In The Abyss". My friends and I were all huge Slayer fans, listened to everything by them ad nauseam. But, I was told by my parents I couldn't go on a school night without an adult. I was in ninth grade and was starting to go see local metal and hardcore bands wherever, whenever I could. So, I had a good friend who was going to pose as my guardian at the show. I snuck out, met said friend and a few others down the street and we took their VW Bus and drove up there. Slayer fans will talk with reverence about a first Slayer show. This was mine at The Chance. As we were trying to get into the show, my "guardian" ruse was failing. As fate would have it, I saw the head of security, Brian Terralavaro who was also a good friend of my father, and whom everyone affectionately called "Brian T". Anyone who played there in the late '80's into the 2000's, knew Brian T. I got into the show. Waiting for Slayer to hit the stage, all 6 ft, 140lbs of me decided I am absolutely going to be on the floor for Slayer. The pit...The Chance Theater Pit. If you know the building, you know the floor. One step down, surrounded by banister railings and stuffed with every Heshner from a 100 mile radius. A lot of them older, crazier, drunker than my green ass. Lights drop, soundtrack starts and I am crushed on the floor, but loving it. Yelling "SLAYER!!!" at the top of my lungs. I remember the curtain coming up. I kind of remember Tom Araya hitting the mic and then being a human hockey puck in the mosh pit. Culminating with a bunch of long mullet hair in my mouth and the greatest hit I've ever taken to my eye. Everything went white, producing an eye closing black/purple eye that took over a month to go away. I had to hide from my parents until after school the next day and came up with an excuse of falling off my skateboard. The show was beyond amazing. Put even more gas in my tank to keep doing this, keep coming here. I was enjoying the mosh pit to the fullest. I was hooked even further when Danzig came with the the original band from the first album. I can't name all the shows I saw there over the 90's, but it was like once a week an amazing lineup was there. It was where I would hang out with some friends, that I'm still friends with today. Being from the Hudson Valley, my favorite local band to see was Dissolve. The more I saw them, the more I became friendly with them. I saw Jamie Jasta's band Jasta 14, which was the precursor to Hatebreed. One of the Top 5 shows I saw there was (coupled with being on acid) Quicksand, Helmet and Orange 9mm (which was the new band that Chaka from Burn was fronting).

I saw Faith No More play/film a Headbanger's Ball episode there. Then, I got to see Living Colour play a sold out show there right before they went out on tour opening for The Rolling Stones. I went to that show with Karen (the owner of the salon Locks That Rock, in Wappingers Falls, NY). Even though we had no tickets, she said "I have an in". That "in" was of course, Brian T at the side door. He kissed her cheek and high-fived me. Living Colour opened with a fireball version of "Sail On" by Bad Brains, which I had been digging, while getting heavily into hardcore. I also, as a musician, love all kinds of music - as long as it's good. I also saw bands like Les Claypool's Bucket Of Bernie Brains, Funkadelic, The Mighty Mighty Bostones, NY royalty the Ramones and the greatest band to ever hit that stage, in my opinion, Fugazi. I've seen comedian's there, and of course, The Chance staple "Dr. Dirty" John Valby. I met Kate Hudson there when her then-husbands band (The Black Crowe's) played under the moniker "Mr. Crow's Garden" while my sister, Kimberly, was running The Chance for Frank Pallet.

Through all the past 30 years of seeing shows there, I was also playing in bands. I'd play there as often as I could, as the band allowed. I've opened for Candiria's first appearance there and then, played with a jam band: opening for New Orleans royalty "The Radiators" to maybe 20 people, because of a snow storm. I watched them play like they were in Madison Square Garden, showed how real professionalism looks. And, I also was so drunk watching The Band, that Rick Danko (!?!?!?) actually asked if I was okay. Do you have any idea how drunk you have to be to have Rick Danko of The Band ask if you're okay? I guess that was my Keith Richards moment. There is a magic in that building and on that stage, in the rafters. You can speak to almost any popular band and bring up "The Chance" and almost always, get a tremendous story. You will see the love on their face.

With Frank's passing, then his sister, it seemed like the future of The Chance was not looking good. Nikki Johannessen, had been the glue keeping The Chance together since the Pallets passed and had more than enough on her plate. She tried to keep the place alive and well, but we now know that the doors closed on July 29th, 2023. The new developer is promising not only fixing it up, but making it an amazing, newer music venue. I hope to see it rise from the ashes because there are generations of young up-and-coming musicians; that being in the Hudson Valley, it should be their rite of passage, playing the world famous, Poughkeepsie, NY's own, The Chance Theater. - **Christopher S. Puletz.**



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on Cassette,
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platforms

Out Of Chaos
LP Available
on Vinyl, CD,
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THE PIST HAVE RETURNED... AND THEY'RE STILL PISSED!
Photo by Holly Berchielli Written by Johnny No-Keys

I received an email one day back in September from the Sherman Theater in Stroudsburg, PA. I must've been added to a mailing list after I had got my tickets to see SOCIAL DISTORTION (which was later cancelled, due to Mike Ness' bout with tonsil cancer. Which thankfully he beat and the show was rescheduled for later this year). Upon scrolling this email for upcoming shows, I spied a familiar name that made me question what my eyes were telling me. It said THE PIST October 15th 2023 at The Sherman Theater Showcase. It was a Sunday matinee. I said to myself out loud; "It can't be the same PIST..." Sure enough, when I clicked on the detail for the show it said THE PIST from Connecticut. **THE PIST!** I knew the other boys of Trouble Bound would want to go so I didn't wait, I ordered me up 4 tickets right away.

We arrived in Stroudsburg on said date and driving down Main Street it seemed like a cool little town. We got a parking spot right across the street and crossed over to get to the venue. Upon walking up I was struck with the realization that I hadn't seen punks outside a club just hanging out, waiting for the show to start in years. Not that I haven't been to shows over the last few years, but I know COVID killed a lot of venues and scene haunts, it appears to me, in the last few years and I never realized that fact until that moment. It was a welcomed sight to see.

It was a cool vibe at the place. It was nice to see punks of all different ages there. I watched all the opening bands which were all pretty solid, then it was time. THE PIST came on and were GREAT! 22 years had passed since the last time I had seen them at the Tune Inn in New Haven, CT and you would have never known it. Al's voice was strong and bold as it ever was and sounded exactly the same. The band was tight as tight can be. It was glorious. You know that feeling that comes over you when you're watching one of your favorite bands and they sound great and almost everything in the room disappears and you're just in that moment, that feeling that everything is right with the world because you're hearing your favorite songs and watching them happen? I was fired up... I wanted to grab my guitar and howl out some songs. That's how I know a band is truly great. When they touch that deep part of your core, your soul. You feel united, like this I where I belong and this is where I want to be and we're all together in this. I'm trying hard to explain the feeling and not completely succeeding here but if you've seen a band play live and felt this, then you know. When you get the goosebumps, it's that something special.

After the show, Al Pist was just hanging out and actually we made eye contact and he smiled at me so I walked up to him and told him what an awesome set it was and thanked him for playing again. He seemed very down to Earth, he smiled and said thank you it was a great time- something to that extent. I was still kinda caught in the moment, so my memory is failing me here on the exact words he uttered. But it was very friendly and humble. He definitely is very approachable (even though his singing style and lyrics are very tough and... well, pissed). When one of your punk rock heroes/bands is cool and down to Earth like this it makes you like them even more. It was rad as fuck. Might even be rad as shit, I don't know.

Another thing that was really cool to see, was this young teenaged punk with a giant PIST back patch sewn onto his flannel shirt. He was singing along to every song and knew every word! It was great. In between bands I was going around giving out Trouble Bound stickers and when I gave one to this kid he was very appreciative and was telling me about the bands his dad had seen and that his dad was a big PIST fan. When the PIST came on I figured out who his dad was because they were both together singing along with every word. I think Al Pist was even impressed, because at one point in between songs he pointed to this kid and said "we're going to have to bring this kid out on tour with us whenever I run out of breath or forget the lyrics." It was hilarious. Heck, I was impressed.

They played a number of brand new songs and announced that they had recorded a new record and that it would be out probably early 2024. It's out on streaming right now and I'm glad they finally put their album "Ideas Are Bulletproof" on streaming. I'm a physical media man but sometimes I get to use my portable speaker at work and I need my PIST fix when the "customer is always right." I'm waiting for the record to come out so I can snatch that up. I believe it's being put out and distributed by Havoc Records, Dismantled Records, Profane Existence, and Ryyvolte Records. It's out on Vinyl January 18th 2024 on these labels. Go grab it. 19 NEW songs. First new album in 28 years. This record is fantastic! If you're not familiar with this band, here's what to expect. Expect great lyrics with razor sharp wit sung in a way that is both bold and gruff in the best way possible, with a touch of sarcasm and a lot of common sense. Great, hard hitting, well crafted songs that will leave you wanting to flip the record over and over. If you couldn't tell by now, I'm glad they're back. My favorite songs off the new record so far are: "Let It All Go," "No Fuckin' Way," "The Ladder," "Cognitive Dissonance" and "P.I.S.T." I'm serious... go get it... NOW!




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A QUICK HISTORY OF ROLLER DERBY AND MODERN ROLLER DERBY IN THE HV

BY KERRY HEGARTY (KRAFTY SMACK N. CHEEZE #90)



I skate with the Hudson Valley Horrors, which got their start all the way back in 2006! The Hudson Valley Horrors were started in 2006 by Rxy Ramalotte and have become a staple of the Hudson Valley Roller derby scene. They are the world's first non-urban, flat-track women's roller derby league and are part of the grass-roots derby revival. Being a part of this amazing group of skaters has given me a family I never knew I needed.

There are several different rule sets to roller derby (WFTDA, USARS etc.) but all have the same basic set of rules. There are two teams with up to 15 players on each. There are 2; 30-minute halves with each individual jam being up to 2 minutes. There are 5 players from each team on the track at once: 4 blockers and a jammer. The goal is for the jammer to get past the blockers to score points. (No there isn't a ball)

When starting your roller derby career, you are known as "Fresh Meat". You then progress to "Tender" and eventually "vet". Once you pass your skills test you get to pick your derby name! Arguably this is one of the most fun parts of your new derby persona. Many are pun laden, some strike fear, and some are just wacky. Some of my personal favorites are Pushy Galore (#007 of course), Bruisin' B. Anthony, and Cookie N Milf.

I always get a few different responses when I tell people about roller derby, but the most common by far is "I could never do that". This is my favorite response because then I get to explain all the reasons why they can. I've seen kids as young as 9 and adults over 70 skate their hearts out and have a great time doing it. There is no right or wrong body type for derby. There has been every shape and size on the track. It is such an empowering community to be a part of and there is space in this crazy sport for everyone.

As I walked into the pizzeria, I looked over and saw a flyer for a "Roller Derby Bootcamp." At this point the only thing I knew about roller derby was that it was a badass sport that I was too much of a wuss to play. For some reason I decided to give it a go and it was the best thing I've ever done. Roller derby has had many forms since its creation in the mid-1930s with highs and lows of popularity. Beginning as a race in 1938, The Transcontinental Derby was made up of two-person teams, each consisting of a man and a woman, skating 57,000 laps around a flat track. In 1945 roller derby became a national sensation with games that more closely resemble what we know today.

Unfortunately, the interest in the sport waned by the mid-1950s. Though it came back with a vengeance in the 1970s with more than 20,000 fans going to Shea Stadium for the 1973 championship. Through the 80s and a small part of the 90s roller derby slowly fizzled out with violently scripted television broadcasts, not unlike the wrestling we see on tv today. What we have come to know as contemporary roller derby began in the early 2000s. This revival started in Austin, Texas and since then has grown into an amazing community with hundreds of leagues worldwide. However, you don't need to travel too far. Did you know there is a growing roller derby community in your back yard? There are several amazing roller derby leagues in the Hudson Valley. The Hudson Valley Horrors (Hyde Park), Firestorm (Orange County), and The Misfits (Accord). Many teams also have junior teams, because what kid doesn't want to kick some butt on skates?

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LABEL ME

by Holly Berchielli

This is where we get to know independent labels and distros who are doing something truly unique. I discovered both of these labels recently and have been able to sample some of their releases. I've found them to have a truly interesting approach to promoting and making available the music they believe in.

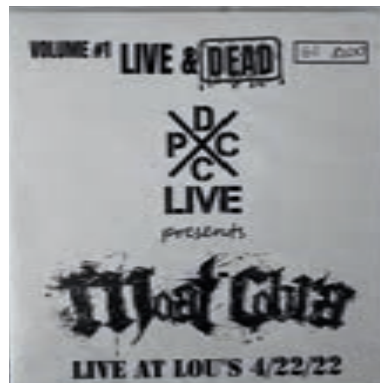


A Live Album Vinyl Record Label for Punk, Hardcore, Ska, and Metal Bands

"We have one goal. Release music by bands we love. In the way we love it - Live. Powered by faith in the punk rock community we love."

DCxPC is so named because it was created by founders from D.C. and Port Charlotte, FL. They got their start playing in bands, booking and promoting shows. During the pandemic, they began doing live music streams. Inspired by the VMLive series of 7" releases from the 90's, the pair transitioned from livestreams to live albums on vinyl. So far, the label has released 19 live albums, some from single artists and others are splits. A fun concept on these albums is that many have a "Dead" side (studio) and "Live" side, which makes for an interesting comparison between how different or similar one band can sound on stage versus in the studio. Over thirty more releases are scheduled for 2024, so keep an eye on their website and socials for what's coming up next. The DCxPC website is also a well put together trove of reviews, photos and information about the bands/releases that they have to offer, which is something I wish more labels would do.

dcxpclive.com



A record label thinking "outside the tape rack" since 2020 / handmade media for collectors [tapes, VHS, lathes, zines] / Long Island, NY



Frozen Screams Imprint is a DIY death metal / hardcore label + fanzine based out of Long Island, NY. In only three years they have put out around 70 releases - all physical: cassettes, flexis, lathes, and VHS (no digital!). Their focus is releasing demos + EP's from East Coast / Tri-State Area bands, but have done quite a few releases w/ international bands as well as full-length albums. Frozen Screams is also a very cool Death Metal half-size fanzine featuring top quality artwork and interviews, as well as reviews and is just stone cold brutal looking. Their presentation is so well thought out. Each order is packaged as though you are receiving actual frozen goods, with appropriate labeling. Their logo, a snowflake with a pentagram inside, is stamped on all boxes and envelopes, adding even more to the experience of unboxing each item. Everything about this label speaks to my tastes and sensibilities.

frozenscreams.bandcamp.com





SKATCH

First and foremost, are you a Skate Rat or Graffiti Artist?

First and foremost, I'm a rad dad, lol but yeah I'm definitely both, but I usually just say I'm an artist because I don't like to be limited to any one thing. I'm really a graphic designer by trade but I also do murals, illustration, fine art, sculpture, photography, animation and video editing

How long have you been skating and how'd you start? Who were your heroes growing up?

Started skating in the early 90's. I looked up to my older brothers and their friends. My heroes were skateboarders, artist and musicians. People who seemed to have a unique perspective on the world like Natas, Mark Gonzales, Jason Lee, Andy Howell and the graphics he did for New Deal, Jim and Jimbo Phillips and their graphics for Santa Cruz, Ian MacKaye, I remember my brothers friend made me a dub cassette of Fugazi Repeater and I was hyped on that.

Skateboarding and graffiti art go hand in hand, which one grabbed you first and did you become involved in one because of the other or is it a case of two parts of your life just complimenting each other?

Skateboarding came first I guess, but I was always interested in art and design. My parents were pretty "hands off" so I had a lot of freedom as a kid and was always drawn to acts of rebellion, be it vandalism, trespassing, fucking w/ authority figures. I think people that found skateboarding when I did were similar to those drawn to graffiti. The parallels between the two are endless, they're both performance based but with a focus on style, respect is earned by putting your time in, the level of creativity you bring while interacting with the urban landscape is celebrated, neither can be fully mastered there's always more you can learn and always someone out there pushing the boundaries of what's possible. I could go on, and on.

Faces and everything to do with them: teeth, tongues, eyeballs, are all major themes in your artwork. Even in your name! Was this a conscious decision to generally use this type of imagery or did it just come about organically?

I've always been interested in detailed grotesque line work, especially in caricatures of faces. I've spent a lot of time in my practice learning different techniques and disciplines and thinking about how I want to present myself to the world. At one point I was really stressed worrying about how my art would be perceived. I made a conscious decision to create exactly the art that I wanted to. I realized that I could drive myself crazy thinking about what people want to see me create, and trying to please this imaginary audience or I could do what I want. There's no guarantee for success either way, so at least I can say I did it my way.

What are your favorite pieces or collaborations you've done over the years?

My most recent work. The site specific graffiti character pieces, like the Burnside Goblin, the Dinosaur and The Uncle Sam are my favorites. I get hyped when I have an idea like that and I cannot stop thinking about it until I go out and paint it. As for collaborations, the deck I did w/ Nimbus for Jeremy Jordan was a fun one, the Steezy filmz logo I designed, I always like to see what Shane does w/ it. The wheel I designed for my buddy TJ Schick for Savage Urethane, always cool to see stuff like that come about. I designed a tattoo that my friend got, it's like a gnarly piranha plant from Super Mario. I'm sure there's more collabs I can't think of. I work for Ron English, so we kinda collab on stuff all the time and that's like a dream come true.

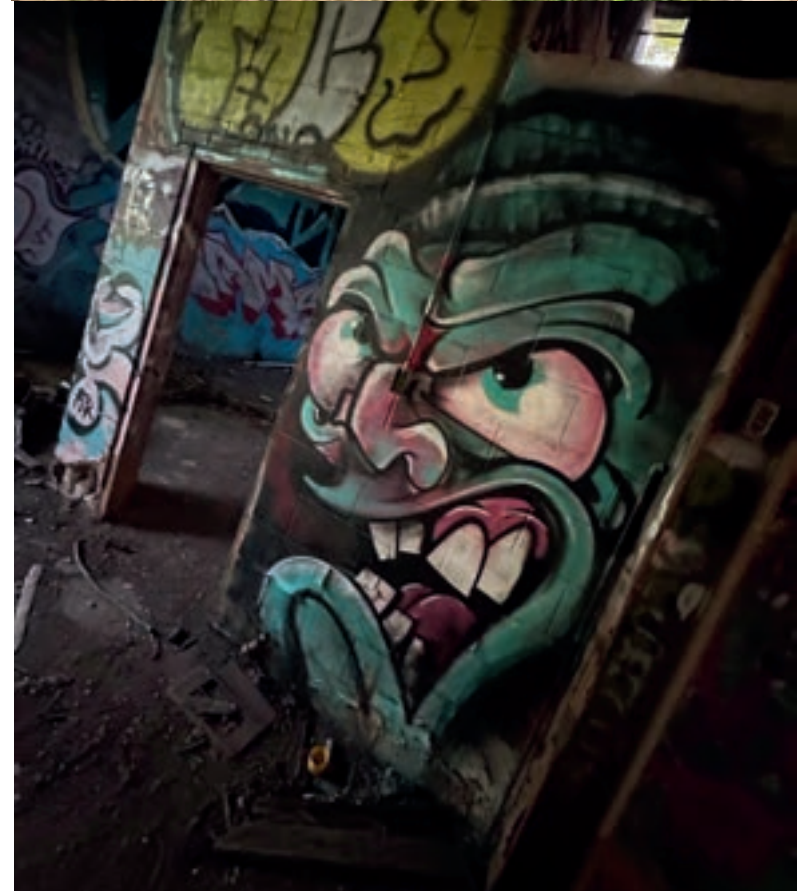




PHOTO BY NICHOLAS BACH

FACE

Interviewed by Holly Berchielli

You also make installation art pieces, which can be large-scale art to skate ramps. How do these pieces come about and do they generally remain in place or do you have to find homes for them/sell them?

I like making installations and skateable art kinda combines the two passions. The ramp I built and painted in Beacon will most likely have to come down. I'm thinking of taking the painted / skated panels off and hanging in a gallery show. I think it's cool that they're kinda all smeared and distressed from skating. It's a big theme in my work, the idea of objects and structures having multiple "lives".

Do you prefer working in large scale or small? A mural on a wall or a piece that can be framed?

I love being outside painting big, but it's also nice to balance the two, sketching on paper or on my ipad at my home studio can be really fun and relaxing too.

How involved are you with the music scene in the HV?

I used to go to a lotta hardcore shows at The Chance when I was in high school. I loved Dissolve, All Out War, and Candiria. Bummer that place is closing down. I try to get out as much as possible now and stay tapped in w/ what's going on, I'm probably a little outta the loop though. I took my son to see Soulblind w/ Helmet, that was a great show.

Are your kids interested in what you do? Do they have a creative outlet they enjoy?

Yeah they definitely do. I've always left skateboards around and they skate a bit, but I never wanted to push them too hard and be like a skate coach dad, they learned how to drop in and cruise around a bit. They have a really great eclectic taste in music. We listen to mobb deep, Danzig and Johnny Cash, they love it. My older son is getting really into playing guitar, he has a natural talent for sure. Little guy loves to cook and draw with me. Of course they're both still working on their can control and handstyles.

What keeps you busy outside of skating and art making?

Kids, life, family, household shit, I like going out to see music and art shows, mixing it up w/ other creative people. I am a working artist but, I feel like I never get enough time to work on my personal fine art.

@skatchface (IG & TikTok)

ALL UNCREDITED PHOTOS BY MIKE LONG/SKATCHFACE





A SOUR 16

This year will mark 16 years of NYC's biggest DIY punk fest, an ever changing, and and steadfast annual festival. There's always a healthy mix of Punk, hardcore, Ska, metal, and punk adjacent acts. There's always a ton of diversity and inclusion every year.

Through the years many big names and globally known bands have played the free, all day, all ages festival. This year is no different, The past couple of years have been smaller events, this year the collective is back full swing with a plethora of stages representing the DIY scene. There's always a bunch of "New Blood" bands which are normally unknown, and relatively new bands.

There's been a zine fest added to the fest which also incorporates a bunch of workshops too.



Kartel performing at Punk Island 2023 photo by Kate Hoos

Punk Island is always looking for Bands, Zines, Vendors, and Volunteers. If you're interested in participating, please submit at:

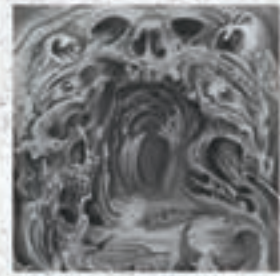
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EAST COAST DEATH METAL + HARDCORE LABEL + ZINE



DOOMCREEPER
"CRYPTIC DEATH"
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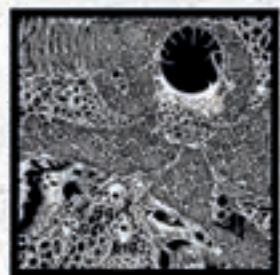
PRIMAL HORDE / SCORCHING TOMB
"PRIMAL TOMB"
[12" VINYL / SPLIT EP]



BESTIAL TONGUES
"HORRIED ANIMAL KING"
[CASS / EP]



SAWED OFF
"FORCED BLUNT TRAUMA"
[CASS / EP]



BLOODROT
"DEATH GASMS"
[CASS / EP]



GOAT PISS
"SUBSONIC OBLITERATION"
[CASS / EP]



SPLATTERHOUSE
"THE DISEASED & THE DERANGED"
[LATHE / CASS / DISCOG LP]



CONCRETE CAVEMAN
"FERAL"
[CASS / LP]



LEFT TO ROT
"BREATH OF THE TOMB"
[CASS / EP]



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DISCHARGE DEBACLE

WRITTEN BY MALCOLM TENT

It wasn't as bad as the other shows on tour. Nobody dumped garbage on the stage. No chairs were thrown. There were only a couple of hecklers. But still, the end was abrupt and undignified.

The year was 1986, when a lot of the classic punk/ hardcore bands went hard rock/ heavy metal. Some made the transition successfully; others did not. This is the story of my encounter with one who did not.

I was introduced to Discharge earlier that year. I heard a mix cassette that had their monumental album "See Nothing Hear Nothing Say Nothing". It was ferocious. The band really did sound like a discharge. Like a bomb going off. Lead singer Cal's voice was a shredded bark, shouting out the minimal lyrics like he was enraged and in a total panic. The music was super simple, driven by a relentless galloping drumbeat. The guitar sounded like a flamethrower.

They captured the spirit of the age perfectly. Nuclear holocaust, outrage at the government, and a constant feeling of anger and despair were the order of the day. Discharge had all that in their words and music, times ten.

Their album covers were as intense as the music. Stark black and white imagery that seared your eyeballs. The lyrics, always included, were stripped right down to the very core. There was not a single excess syllable. They hit like a punch in the gut. The band members had spiky hair, spiky vests, and spiky attitudes. This was powerful stuff.

Their records were hard to find in the US, especially in my home of South Florida. But all the punks knew Discharge. They were monumental, legendary. So, it seemed like big news when it was announced that they were playing Fort Lauderdale in the summer of 1986.

South Florida was a cultural wasteland. Some cool bands did play there, but a far greater number did not. Atlanta was as far south as most tours went. The fact that Discharge was breaking the Atlanta barrier and heading our way was exciting indeed! Especially since they rarely toured the US and word had it that they were a ferocious live band.

They had a new album out, their first in four years. I had seen one copy at Underground Records of Fort Lauderdale, who were a dedicated punk rock shop. But that was it. Neither I, nor anyone I knew, had heard it. They had no US record label. There were no articles about the upcoming tour. No reviews of the new album. No photos of the band. No interviews. No radio play. And it should go without saying that there was no internet. Discharge were touring their new release in a vacuum of information about it. Nobody knew what to expect, but they were certainly thinking they would hear some classic D- beat from the band who invented it.

Maybe the cover to the album, called "Grave New World", could have offered some clues. Instead of eye gouging black and white photos of war and devastation, this new album's main image was a faint, indistinct pencil portrait in grey of... a pirate? Somebody's grandfather? A 1900's circus strong man? It was hard to tell. And certainly not hard hitting.

Regardless, when the big day rolled around, Kathy (my soon to be partner in Trash, and the one who made the Discharge mix tape), her sister, and I made the trek to Fort Lauderdale. The show was a Sunday matinee. Tickets were \$8 each. That was kind of steep for a punk rock show at a small club, but we all happily paid. Because this was a rare US appearance by the mighty Discharge, in South Florida of all places!

The venue was the Button South, a strip bar that sometimes hosted live music but really wasn't a proper club. Surprisingly few people were there for what I thought for sure was going to be a big event. In fact, none of the usual South Florida punk stalwarts were in attendance. There might have been 15 or 20 people at the show, tops. That included our party of 3 and a few drinkers at the bar. It was pretty quiet in there. Definitely no buzz in the room at all.

The opening act was The Drills, one of Broward County's top metalcore bands. They were tight, loud, and fast. Great as usual. The small crowd was appreciative.

Then came the big moment. Discharge was in the house! Or were they? The 4 dudes who walked on the small stage of the strip club didn't look at all like the gritty English punks on those classic album covers. Three of them had regulation rock and roll hairdos, long and coiffed. The bassist had an absurd frizzy mop of dyed black fibers spraying out from his scalp in every direction. I guess it was supposed to be hair. This was years before Kiss made it respectable to wear obviously bad wigs so it looked pretty weird. He also sported a "sleazy" tee shirt with strategically placed rips and tears, straight off the rack. The guitarist's 6-stringer was pink and I'd swear it was made of plastic. Their look was decidedly underwhelming. They began playing. The music was mid tempo hard rock. Lots and lots of dive bomb lead guitar and heavy leaning on the whammy bar. It was radically different what I'd heard on that cassette a few months prior. Still, it wasn't terrible. Its worst crime was being inoffensive.



DISCHARGE

The first 30 seconds of the show were decent enough. Then the singer opened his mouth and started to.... squeal. And I mean that. He squealed. Or maybe he mewled like a giant kitten. Or perhaps he was whining and crying. It's hard to describe. Whatever he was doing, it sounded bizarre. And very, very bad. He was able to force his voice all the way up to this one ridiculous high note. And he made sure to hit it every time. The same painfully high note, over and over again. It grated hard and it was impossible to make out what, if anything, he was saying. His intense posing, pouting, and strutting didn't help, either. He looked like he was in love with himself and completely oblivious to the audience.

If there had been more of a crowd it might have ended badly, like it did their opening night in New York. (That show was stopped when HR, of the Bad Brains, emptied a big garbage can on stage. He got the biggest applause of the night.) Plenty of abuse came from the back of the room, courtesy of Kathy and her sister who yelled insults at the band all night. But that was it. The bar patrons (who it seemed to me did not pay to get in) ignored Discharge. The few concertgoers applauded politely, and a couple of headbangers banged away at the front (I was one of them. Why not? I paid the money to get in; might as well have a good time).

The highlight of the whole show came when the singer got tangled up in the mic cable and couldn't free himself. He kept flexing and pouting and meowing while trying to extricate his undulating body from its trap. The band's roadie just sat there offstage, watching with mild interest. It took a while, but he did get free. It was pretty funny.

I could not believe that this was the same band who had blown my mind such a short time ago. I figured it had to be four punks for hire, assembled by some sleazy promoter and just using the name "Discharge". But then I spotted a Discharge tattoo on the drummer's arm. Then it seemed like it had to be one of those common occurrences in the rock and roll business, where one original (or semi original) member of a band goes on tour with a bunch of new guys using the old name. In that context, the whole fiasco kind of made sense.

It wasn't until much later when I learned that the dude whooping and sniveling into the mic was indeed the once mighty Cal, singer on all those immortal Discharge records. The same guy. And the drummer was Garry, who played on quite a few of them. I was dumbfounded.

I've been told that Discharge in 1982 was the most intense live band ever seen. But not Discharge in 1986. These dudes looked uncommitted at best; bored at worst. Maybe by then they had given up trying. After the receptions they'd gotten so far, I don't think I could blame them if they had. Cal kept rocking on, though, preening and writhing, lost in his own world, whining his one high note over and over again.

The show limped along for about 30 minutes. Then it was announced that the band had to stop. Why? Not because the crowd bottled them off the stage like they did in San Francisco. Nor because they had furniture hurled at them like on tour back in England. Neither had Cal herniated himself while shrieking. No, it was so the Button South could resume their regular program of nude dancers. Apparently nobody was spending any money at the bar, so the band had to go.

And that was that. The gig ended with a literal whimper as Cal bleated out a few closing vocal sounds (I won't say "words" because it was impossible to tell if he actually sang any), Kathy yelled out a couple of final insults (with far more gusto than the band could muster), and the attendees applauded (politely). Normally I would have been upset at spending \$8 (that's 1986 dollars, mind you) for a 30 minute show. But it was so lousy I was glad I went. I knew I had witnessed something special. Any aficionado of bad music will know what I mean.

Check out "Grave New World" by Discharge for a truly unique listening experience. I've never made it through the whole thing once. Not even one side of it, for that matter. But whether you end up enjoying it or not, I can guarantee you will never again hear anything like it. No, no. Never again.

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

MEET YOUR NEW FAVORITE BAND

'71 SUPER CREEP

INTERVIEWED BY DANA ESPOSITO

'71 Super Creep is an instrumental trio from OCNY. Performing throughout the Hudson Valley for the past decade, their use of costumes, stage props, and vintage TV imagery have propelled their original take on the 60's sound-of-surf with a punk rock aesthetic. Influences rooted deep in classic Sci-fi and horror are front and center for their live shows. '71 Super Creep is a continuation of a subgenre of punk that started with bands like Misfits and the Cramps. A 60's surf sound melded with the raw edge of punk. A companion to anyone who grew up as an 80's horror kid. Well received by the rising tide of new surf bands, but also gritty enough to share the bill with local heavy metal acts." -'71 Supercreep



This is some really fun, nostalgic stuff you guys are doing. What is it about this very stylized type of music that drew you to it?

We all come from a punk background and I think there has always been a link to surf style instrumentals and that horror type feel. Recognizable compositions like The Munsters, Twilight Zone, those 50's sci-fi scores, even spaghetti westerns all played a part in culminating into what became defining artists like the Misfits and Cramps. This sub genre became the soundtrack for what was known as the "80's horror kids." Obviously we are huge horror, sci-fi fans.

How did you all find one another? Was it hard finding like-minded musicians who were into playing surf/punk/horror?

Kurt and I (drums, bass) played in Ninety 9 Cents together and Darrin (guitar) played in Flipside, so we all came up in the Orange County punk/hardcore scene.

After those two bands ended, Darrin and I played in a pop punk outfit called the VuDrags. During that time we always talked about doing 50's style rockabilly. Eventually I picked up a standup bass and we formed the Whiskey Sinners. Although we love the Sinners, Darrin and I have a background in writing our own original material, so '71 Super Creep started really as a creative side project. Once we had some ideas, it was really a no brainer to ask Kurt to come and play drums. He has a perfect style for what we wanted to do, and is one of the easiest going guys I know. We all just have a love for playing music.

The decision to not have a vocalist is a bold move but one that compliments this music so well. Can you talk a little about your decision to be fully instrumental?

I think the idea to keep Creep as an instrumental band really came from the love of the style. We loved all the great players of that era, Link Wray, Dick Dale, the Ghastly Ones and even some more current artists that incorporated that style into their music like Reverend Horton Heat and Southern Culture On the Skids. The three piece also seemed to keep things simple as it was supposed to be a side project that literally morphed into a monster!

What is the reasoning behind wearing masks when you play?

The mask idea definitely came from Darrin. We are all collectors of horror memorabilia; movie posters, toys, masks. Darrin has a huge mask collection so he wanted to wear some of his custom masks live. At the first couple shows, we only had a few songs and Darrin was the only one wearing a mask. As the band began to evolve, we decided we had to go in full tilt, or not at all. We all believe that you have to fully commit to what you're doing on stage. There's a level of honesty there, and if you're not committed, the audience can feel it, and I think that's particularly true for bands with a unique style.

How do you think the overall reaction to your live shows has been? Do you think it can hold its own with the younger generation?

To be completely honest, we never thought we would get the response we have. Basically we thought, well, no one is going to want to hear this shit! We just thought it would be too weird for most people going out to a local club or bar. But it has been quite the opposite. I think the younger generation, even though they might not be completely familiar with the style, appreciates the energy we bring. And the older Gen Xers that grew up with a wide variety of musical genres can dig the originality of it. We fit in with punk really well, but we've gotten a ton of love from the Metal community as well. We have a harder edge to our music especially with the horror themes. There has also been a resurgence of surf music with labels like Hi-Tide out of Jersey so that has helped too. We have a surf influence, but we would never refer to ourselves as a "surf" band. When we're on a bill with a bunch of traditional surf bands playing clean, twangy guitar riffs, by the time we get on we sound like fucking Motörhead!

Why do you think your music is so versatile and can fit the bill for so many different genres?

The versatility comes from our love of so many styles of music. We try to write traditional surf and it just doesn't happen. Our punk background and our love for heavier music always comes through. We do our own versions of some traditional stuff like Rumble by Link Wray or some Dick Dale, but we also throw in instrumental versions of Electric Funeral, Iron Fist, and London Dungeon. We even have an original called "Sword of Conan" that is pretty much a straight Metal song. We just can't help it.

If you had to choose one of your songs that really exemplifies who you are as a group, which would it be and why?

The one song that I think we really would probably put in front of everything is "Drac's Hot Rod". It's the song we close with and it has kind of become an anthem for us. It's the first track on the new EP we recorded at Nada Studios. We worked with John Naclario, who is also an old friend from those days, and we couldn't be happier with the results. It's easily the most satisfied we've been with a recording in all our time as musicians. It has the driving feel of a rockabilly rhythm that is in your face from the start. It also really highlights the use of the theremin that has become a staple of our sound. If you're not familiar, it kind of works on the principle of a shortwave radio, so as you move around the antenna, it makes all those great, spooky sounds that can be heard in 50's sci-fi movies. It's one of our favorite songs to play and really encompasses what we are trying to do with our sound.

Is there a message that you guys want to send through your music?

As cheesy as it might sound, I think we just want people to have fun. We love to entertain. We're not the type of band that is going to blow you away with incredible technical riffs. To us that's not what this is about. Punk rock has always been accessible to anyone regardless of their lot in life. It's about the honesty

and energy you bring to the stage. Our favorite thing in the world is to have an audience just having a great time. We don't take ourselves very seriously. No big egos in '71 Super Creep. We do this because we love it, and when people come up afterwards and tell us how much they enjoyed it, that is truly the best moment for us. A huge thank you to all the fans that have been supporting us over the years, coming to shows, spending their hard earned money on merch, it really makes it worthwhile. Stay Creepy!

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GRAVE HEIST

INTERVIEWED BY DANA ESPOSITO



PHOTO BY GEORGE FORCHUK

Grave Heist is a crossover hardcore band from Hudson Valley, NY. Our sound is hardcore, with a good dose of thrash mixed in! We've got Zach Kenny on lead guitar, Ethan Portes-Chaikin on vocals, Dan Shaw on drums, Steve Gunther on Bass and Josh Objijski on rhythm guitar. We've all been writing and playing for years and look forward to tearing it up in your town!

I'm interested in how you got together as a group. How did Grave Heist come to be?

Well, Zach, Kenny, and I (Ethan Portes-Chaikin) have been making music together for over a decade. We've worked on various metal projects together - few garnered any success. Finally, towards the end of the pandemic, we decided to start a hardcore band. We didn't think it was going to end up as crossover - I originally wrote an entire EP under the name "High Stick" before we decided to use some of Kenny's songs and find members. From there, we decided to recruit Steve Gunther for bass, and rebrand ourselves under the name "Grave Heist." We originally had Marc Cuomo of Internal Warfare on drums, but he had to meet other obligations. Finally, we decided to search for a drummer on Craigslist and found Dan Shaw. He was an amazing fit, and he brought us Josh Objijski, our second guitarist - also an amazing fit. We've been like glue ever since.

You all do a phenomenal job of getting that perfect mix of thrash metal and hardcore punk. What is it about crossover thrash that speaks to you as musicians and, more importantly, as people?

We all grew up listening to Metallica and Leeway, among other bands, and we all listen to and grew up with hardcore. Our drummer Dan and our guitarist Josh have roots in hardcore and grew up with members of bands like Subzero and Hatebreed. I think hardcore speaks to us like it speaks to anyone listening to this type of music - it's a way to express ourselves that's unique to us. We have a lot to say here in the thrash/hardcore community, and finally there are bands getting out there and saying what needs to be said.

Tell me a little bit about the two EPs you've recently put out.

We have "Future World Order" our debut EP, which talks a lot about social issues. "Territory" is about the pitfalls of gentrification, and "Rise Of Injustice" is a fuck you to bootlickers. A lot of the music influence on that EP is taken from Backtrack, Bitter End, Power Trip, Dead Heat, and Shattered Realm. The EP is basically a commentary on the issues we face today in our society. Our part of the split EP with Jawdust from NJ deals both with racial injustice and person turmoil. Never Enough is about my tumultuous relationship with my mom, so there's a lot of anguish to unpack in that track.

You guys have a great live energy. What has the overall reaction to your shows been like?

We've gotten a great reaction so far! We're hoping to bring even more people out as time goes on. I see a lot of young heads out there and that really makes me feel like we're doing something. I love seeing the youngins out there because that's what keeps the hardcore scene alive. And they go fucking hard, so that's always a plus. Steve and I and our friend Miguel Medina run a booking company - Brown Table Productions - and we try and grab all the Hudson Valley bands and beyond to have on our shows. We have a few shows coming up that will probably happen before this comes out! People have been going nuts for the bands we book.

Congratulations on the recent sign to Patient Zero Records! What can we expect from Grave Heist in 2024?

Well, we are going to have a single out probably before this interview is released. It's called Time 2 Die and it drops December 1st, 2023. We went hard on this track - our bassist Steve did some of the riffage on it - and we hope everyone digs it as much as we enjoyed writing it. Other than that, you can expect another release from us under Patient Zero by the end of 2024. We'll be going on a weekend run with Sickbay to NJ, PA, VA and MD in late February. We have big plans for the future, and we don't expect to stop giving you guys new music to bump!

@graveheistny(IG) Grave Heist (Spotify)

ZINE ZINE ZINE ZINE ZINE

MEET YOUR NEW FAVORITE BAND

SCENE SCENE SCENE

TROUBLE BOUND

INTERVIEWED BY HOLLY BERCHIELLI

You formed in 1999, that's 25 years this year! What's coming up for Trouble Bound in 2024? Any special 25th anniversary shows in the works?

Well, that's a hell of an idea! Maybe we'll set up a show at the end of July to commemorate the exact anniversary of our first ever show. We'll ask Outsider if they'll throw us a show at the Veteran's Center in New Windsor. The first show there in December was fantastic and a great place to be. Good turnout, good people. Everyone watched all the bands and it was a ton of fun. Drinks are cheap too and the food is great. The Vets are great guys and treat us well and they make a hell of a burger.

You guys played a number of shows after the big comeback show in July 2023 at The Chance Theater. Any plans for a tour this year? Are you planning on playing out more often? We want more.

Haha. I would say yes to both. We're thinking of playing some scattered shows in between working on new songs. And we're looking into a few festivals. Maybe some long weekends here and there in different states. Get out see some other states and possible over seas would be nice.

You guys have a number of albums in your catalog, an EP and just released a Live single. Any new music coming down the pike?

We're actually going into the recording studio this week to record 6 songs for an EP. Possibly 7 or 8 if it all goes well. Hopefully, we'll have that out early Spring. Then later this year, we're hoping to record a new full-length record. Some people have asked about putting the HERE TO THE END album out on vinyl. We might do a limited run maybe 100 or 200 units. We'll see how much money we get saved up and what it costs or if any offers pop up. Dan has said he is cooking up some new merch designs as well. Maybe an acoustic record, who knows, anything can happen. 2024 is going to be a great year, we feel it. Good things are coming.

@troublebound(IG) Trouble Bound on Spotify
troublebound99.bandcamp.com

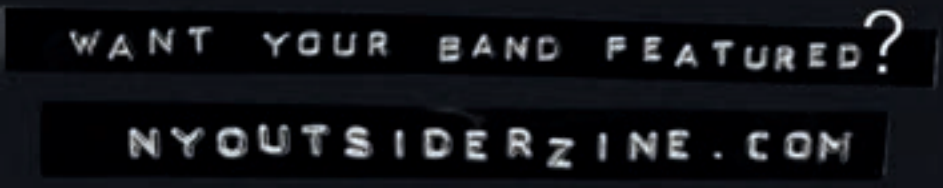


BOBCAT

Bobcat is a one-man band from Long Island NY playing a blend of power pop, garage rock and rockabilly. He was a founding member of psychobilly legends The Arkhams and now performs live as a one man band with drums at foot, percussion at heel, baritone guitar in hands, and a voice you'll remember. Bobcat is a seasoned veteran of the rockabilly, psychobilly and punk rock scenes in NYC for over 2 decades. He played in many bands and toured relentlessly for most of that time. After a brief hiatus to start a business, Bobcat is back in action and ready to stand tall and deliver! Always a fan of melodic yet driving music from years gone by, there is a certain sense of nostalgia in the music he creates. With a clear nod to the likes of Elvis Costello, The Beatles, Big Star, Buddy Holly and early Motown and Stax records, Bobcat creates something fresh with this blend of music unlike anything else going on today. 2024 will be the biggest year yet for Bobcat. A nationwide tour will kick off in Washington State and continue across the country until he makes his way back to the East Coast. His goal is to perform in every town across the lower 48 many times over, so it's likely you can catch a show wherever you are.



@bobcatonemanband(IG) Bobcat on Spotify
bobcat522.bandcamp.com



EL FRONT

INTERVIEWED BY BILL WHITE



Kingston punks, El Front are back with new tracks and a new line up. The addition of organs lends to the 60's garage rock they embrace, while still keeping with the classic punk that drives El Front. Less of a departure, and more of a fine tuning, fans will easily recognize the hard driving rhythms that have always been their foundation. Outsider caught up with front man Matty Dread to discuss their latest incantation, political motivations, and what the future holds for the band.

The new album has a revised lineup and sound. What is the current lineup and what brought about the change?

El Front's current lineup is Chris Bradley on drums, Sarah Perrotta on the Ace Tone combo organ and theremin, Brian Tamm on bass, and me, Matty Dread, on guitar and lead vocal. All the others provide backing vocals as well. Chris and Brian formed the new rhythm section of the band, and then we were fortunate enough to get Sarah, a talented songwriter and keyboardist with her own solo career, to join us on the combo organ.

The new material is well within El Front's punk aesthetic, the biggest change musically seems to be the addition of keyboards. Was it a conscious decision, or did it develop organically?

It was most definitely a conscious decision. We fell in love with the sound of the overdriven combo organ and realized that it could put a unique and interesting spin on the old school punk sound that is the band's core.

Not all punks are politically motivated. What pushes El Front in that direction?

My politics have been way to the left since I was old enough to become conscious of the world beyond our national borders. Travel in the global south is a real eye-opener to anyone with a scrap of conscience and empathy, and I soon became aware of the inequity that is inherent in the global capitalist systems.

Anybody who grew up on classic punk can easily fall into your sound. Do you feel you get a positive response from younger audiences who may be new to your sound?

We are continually pleasantly surprised that when we play to all ages crowds at festivals and other outdoor events, people of all ages are inspired and engaged by our performance and our music. Small children get up and dance in front of the band, and we get all sorts of comments and positive feedback afterwards from people that are both younger and older than we are. We try in our music to achieve that broader reach. It's a deliberate strategy to maintain a punk edge, attitude, and energy, but also not be "all in your face" all the time with relentlessly loud, repetitive and aggressive musical forms.

Where did you record the new album?

The upcoming album was entirely recorded, produced, mixed and mastered by the band in our studio, The Bunker in Kingston, NY.

You seem to be a band that thrives in front of a live audience. Do you guys enjoy working in the studio?

We love working in the studio. Studio work for us is an art form unto itself. During the recording process, we are constantly tweaking the arrangements and parts, and tracking extra percussion and instrumentation to make every song the best it can be.

In an area that once had a thriving DIY punk scene, do you find it difficult to find places to play punk shows today?

This is definitely the case. Venues are getting scarce and the live music scene, especially for punk, seems a shadow of its former self. The pandemic dealt a severe blow to an already dwindling scene. Regardless, we will continue to do what we do as a band for the sheer love of the music and for the ability it gives us to express ourselves politically and musically as artists. We remain optimistic that there will be a revival of the scene and a hunger for the energy of live punk music down the road.

When does the new album release and what's in store for El Front in 2024?

The release of the new album is still pending for 2024. We are currently trying to get support from a label for promotion and distribution of it. We are also recording a follow-up album of new songs, so 2024 should see multiple releases from the band in the form of full albums and singles or EPs. In addition to that, we hope to find new venues to perform in that support a local scene, and to do some touring in support of the new album(s).

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LIONEL JOHNSON

EXITUM/Black Lincoln/Hell's Teeth

Interview By Lou Smith

This conversation between Lionel Johnson (EXITUM/Black Lincoln/Hell's Teeth) and Outsider Magazine took place during the late morning of November 26, 2023 before NFL kickoff. Please note that the interview has been nervously edited for brevity.

OUTSIDER MAGAZINE: "EXITUM's debut album *The Gospel*, released in October 2021, kicks off with the first track 'THOUGHT MACHINE' containing an audio clip from the beloved 1976 movie *Network*. Do you believe the warning that Howard Beale was giving his fictitious audience has relevance in the modern world, and why do you think people are so impressionable when it comes to mass media, programming, etc.?"

LIONEL JOHNSON: "That's a great question. First off is our vocalist Mike, I left him in charge of choosing [audio clips]...He did a fantastic job candidly capturing the vibe of what we are and the things we believe in and how we carry ourselves...That said, back to your original question yes, [I] 100% believe in that warning. One, because candidly it's been true with humanity from day one. If you look at even pre-printing press, pre-Industrial Revolution, if you look at the way people have behaved based on what their leaders, what their information centers, what their tribes have told them regardless whether they have facts or truth behind it, people will believe what the popular majority, even if it's not their popular majority, are telling them."

OM: "Network was released in 1976 when there was far less variety in who was making the noise and how accessible it was to the masses. In your opinion, were people more easily swayed through the media then when the movie was released, or now when there are so many more distractions. What are your thoughts?"

LJ: "I don't think people are more easily swayed now, I just think there's more reinforcement...Early in my adulthood which I am unfortunately still in, jokingly, my main source of income was working within media...And my peers, for whatever reason, were like usually a generation older than me...They used to joke that back in the day you had a couple options if you wanted to get your message out in front of people, right? You could pick newspaper, you could pick television, you could pick radio. And the beautiful part about all that was all three of those media [sources], you know the people making money within those companies could just stand at the loading dock and watch the cash get dropped of on a regular basis...I would say maybe ten years ago, I had this weird moment where I realized in my career...I didn't feel good about what I was doing on a day-to-day basis, and it wasn't the pressure of the job. It was the fact that I was feeding this machine that is designed to put what people want to see in front of them at such a volume, and such a velocity that it becomes very difficult to hear a counter-argument."

OM: "If one of the major threads we as humans all share is that we are born and we die, do you believe it is important to embrace person-to-person interactions, enjoyment of literature, and valuing life experiences; why or why not?"

LJ: "I struggle with that one. Most of my life I have been classified or qualified as an introvert, so I tend to find a lot of comfort in my solitude. But at the same time, there are so many people in my life that I have just such a deep, deep love for...It's difficult because that same love that I have for people also, it almost makes me in a weird 'I'm-not-qualified-to-say-this' way, like disgusted with what we've turned into as a society...We're just not, we're not the best species on this planet by any means and I'm putting that mildly...My idea is that if I want my twelve year old to have a better life than I had, then I can't allow my introverted nature to be the lens that I look through."



Photo by Holly Berchielli

OM: "I want you to tell me about the formation of EXITUM, and why this project is special to you."

LJ: "Gosh, it was the summer of 2020 and I was on the first camping trip of my life, my wife grew up an avid camper with her family. I believe that running water and electricity exist, so I'm going to take advantage of it, though camping is not my thing. But I acquiesced, so we took our daughter to Saratoga, NY for a camping trip and candidly it couldn't have gone worse. It was just a comedy of errors...But day two of the trip I remember sitting on a log with my phone in my hand thinking to myself, this is trash, I need to go. And just like listening to Rotten Sound and a bunch of just my favorite old-school grindcore stuff, and thinking to myself, 'I have a buttload of songs that I had been kind of working on that didn't fit any of my other projects.'...Came home, wrote like five songs in an afternoon...Presented them to the guys, and we were just off to the races."

OM: "Were there any specific bands, artists, or albums that really pushed you over the edge to be more than just a consumer of music and actually learn how to play and compose music?"

LJ: "I come from a fairly big family, my mother is one of eight, my father is one of 12, so I have a lot of cousins. I had two cousins that were super, super, super close to me like more brothers than anything else...I made a comment about like guitar and rock'n'roll or something stupid of that nature [to my cousin]. And he was like, 'You should check this out.' It was U2, and I thought, 'Wow, this is hot dog shit, not really into this.' But shortly after the video for 'One' from Metallica came out, I presented that as my new idea to my cousin. I was like, 'This is the new thing that I'm into now,' and he was like, 'Oh then you need to check out Peace Sells...but Who's Buying' and that was it from there."



OM: "It sounds like when you were younger you were exposed to just 'music'. Are you still a 'music' person, or do you find yourself siloed into specific genres?"

LJ: "Yes, I am still a music person. No, I am not siloed."

OM: "I've noticed in certain scenes, a lot of times in metal and punk music in particular, folks tend to be siloed. Why are people scared to admit that they're just into 'music'?"

LJ: "It's the same reason we started this whole conversation. Since you used the term 'siloed', the human silos they exist in, the societal silos...if you look at the world, for the most part, we're just one giant high school cafeteria, right. You've got very specific tables and very specific people that sit together on a regular basis. They tell each other what to do, what to listen to, what to think, how to act, how to dress, what to believe in. And anything that is the antithesis of that, outside of that, or even adjacent to it is typically frowned upon...So, for me when I look at a scene and see people who are, I guess gatekeeping is the best way to put it, I see people that are maintaining their high school cafeteria mentality. It's no different then the shit you're going to see anywhere in the world."



Photo by M Mannhaupt

OM: "For those that have never played in a band, and just consumed music, I've voiced that I believe that it's very easy to be in a band, but it's very difficult to make a band work. How does EXITUM deal with the inevitable conflict that often comes with being in a band?"

LJ: "I don't know that I'd ever say we had conflict. There's definitely been some differing of opinions. I think the first thing that we have on our side, and this is going to sound shitty but it's true: age. Age helps a lot. In my 20s I was not very tolerant. In my 30s I was slightly more tolerant, but still a bit of a hothead. Now in my mid-40s I recognize that everyone's opinion in the band is justified...we're doing this because we enjoy making music together, and we enjoy the end product...As long as we keep it at that level, conflict is very easy to get past."

OM: "It's worth mentioning that EXITUM has a track called 'VIDEODROME', and it reminded me that I watched the Cronenberg movie of the same title at far too young of an age at a sleepover in the mid-90s. However I knew after the movie ended, even though I felt grimy, I loved both Deborah Harry and horror movies. Do you have any movies that you watched well before you should have, might have made you feel weird, but still stick with you?"

LJ: "I have a handful. My wife and I joke about the fact that I was basically desensitized as a child. My dad was a Marine, and there was no such thing as a filter or rating on a movie. If he was interested in it, he was watching it. And that's how he and I spent time together, we watched movies. So, I can remember being young and watching movies like C.H.U.D...You mentioned Videodrome, I don't know how old I was when I saw them, but I know that I should not have seen them by any means, not at that age. But on the flip-side of that, growing up and watching movies like that and *The Gate* and *Critters*, just the plethora of B-rated, B-level horror movies that came out, they did something to my brain man, I don't know how to explain it. I think about media in a very, very different way. *The Stuff*, that definitely stuck in my head... It actually stopped me at a very young age eating mayonnaise and yogurt. To this day I won't eat mayonnaise."

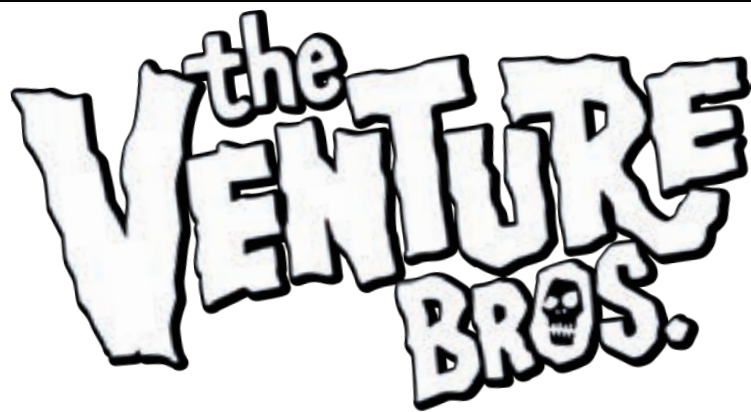
OM: "I got this really crazy visual of Hellmann's HQ, they have this giant pit that they've dug in the earth and they're just harvesting mayonnaise for consumption from said-pit. That's all I could think about when you mentioned *The Stuff* being the reason you refuse to eat mayo to this day. I want to give you the opportunity to plug any EXITUM-related news for 2024?"

LJ: "I mean there's some specifics that I can't really share too much. I can tell you that there will be new material. We are doing something very special this year that we're really, really excited about. The good majority of the new music that we're going to release in 2024 has been written...going to be leaning into the darker parts of our personalities."

OM: "What sage advice would you offer newly formed bands or people considering starting a band for the first time that are almost intimidated by the relentless onslaught of music releases, accessible through the click of a button?"

LJ: "From a practical perspective, activity is king...And by activity, don't feel a necessity to put out a full-length, don't feel the necessity to put out an EP. People consume music in such short snippets now because our attention span is trash because of social media, that putting out a single, putting out two, three songs every couple of months, that qualifies as activity and keeps you in the limelight if that's your goal...On the flip-side of that, and these words were never truer, stay true to the reason you started the band. If you started a band because you wanted to have fun with friends and create, just do that."

EXITUM's music can be streamed via Spotify, AppleMusic, etc. with merchandise available on their BandCamp page. All news relating to the band, including upcoming shows and releases, can be found on their Instagram page (@grind.exitum.grind).



Radiant is the Blood of the Baboon Heart : A Eulogy

By: Bernadette Gorman-White



IMAGE: WARNER BROS. DISCOVERY

So now, I call you to action[man]. If you're already a fan of The Venture Bros., carry on, but if not, give The Venture Bros. a chance. Streaming on Max, its seven-seasons-and-a-movie will scratch your pop culture itch and redefine your understanding of animated programming. If you've been a fan of such work like Bojack Horseman, Harley Quinn, Invincible, or even The Boys, you owe it to yourself to explore a series that so heavily inspired them all. And once you're all caught up and you see me around, go ahead and throw up that Venture "V," 'cause I'll be right there with you to "Go Team Venture!"

"Love never blows up and gets killed."

Belonging to the Venture fandom is akin to believing in the Force; there's a devoted and encyclopedic weight to it. It's been over 20 years since The Venture Bros. pilot aired in 2003, and throughout these two decades the show has amassed a dedicated fanbase: no matter the years-long droughts between seasons. The payoff was greatest when a season was airing, but fans have consistently communed online around their favorite storylines, characters, and references. So when it was announced in September of 2020 that The Venture Bros. was not getting their promised eighth and final season, the fandom came to arms.

After months of letter writing, emailing, and social media campaigns, it was announced that a Venture Bros. direct-to-video film had been greenlit in May of 2021. We weren't getting that eighth season, but the film felt like a victory. Three years after the cancellation, The Venture Bros.: Radiant is the Blood of the Baboon Heart debuted on July 21, 2023. The fandom relished in the renewed sense of community and welcomed new fans into the fold. So, the question is: can a Venture Bros. fan objectively review this film? Or, more specifically, can this *particular* Venture Bros. fan judge if the film objectively works? I think so...and yes. But why?

I, admittedly, didn't "discover" The Venture Bros. until the end of season 3 in August of 2008. I was 19 and home for the summer and watched the two-part finale ("The Family That Slays Together, Stays Together" - Parts 1 & 2) with my younger brother. I was blown away by the distinct characters and was impressed that a cartoon was implementing long-lasting plot development. I had heard of the show over the years but had mistakenly underestimated its integrity. Defeat and repercussions meant something; death meant something. I was hooked. So after a quick binge of the series, I joined all the online Venture communities I could find and waited for season 4.

Fast-forward to the beginning of 2016 when my now-husband and I lived in Nebraska. We had been living in Lincoln for a year, after meeting in my home state of Indiana, when he won a band audition at West Point. He was attending basic training in January...right when my favorite television family was also moving to New York for their sixth season. Up until this point, the Ventures had lived in Colorado, and I still cannot get over the coincidence of both NY relocations happening nearly simultaneously. By the time basic was complete and we had moved to the Hudson Valley, we were able to catch season 6's last episode together in New York. I had never felt closer to the Ventures. It made sense that Jackson Publick and Doc Hammer (co-creators of The Venture Bros.) would move the Ventures to NYC, since both lived there for the majority of the series' run, but it's wild that my path led me here too. (Shout out to Pollepel Island and Bannerman's Castle being heavily featured in season 7, episode 9, "The Forecast Manufacturer"!)

With my personal love for the series, I knew they could stick the landing on the film's format: as they had previously released two thematically similar specials ("Operation: P.R.O.M." at the end of season 4 and "All This and Gargantua-2," which bridges seasons 5 and 6). So, the question of quality never crossed my mind. But these specials had been released BVC (Before Venture Cancellation), so they didn't carry the weight and scrutiny of what RitBotBH held on its shoulders.

In order for The Venture Bros. series to conclude with satisfaction, the film must ultimately answer three questions: where do Hank and Dean stand, how do Rusty and The Monarch reconcile their relationship, and what is the future of this costumed world? It's no small feat to accomplish, but the film sticks all three landings. I won't elaborate further on just how these questions are answered (spoilers!), but these three core questions do see thematic justice.

This is not to say all of your questions are answered, but I consider this to be a gift. If they somehow managed to close everything before saying goodbye, the finale would feel almost too final. These lingering questions are both important and not; important to the viewers in that they can keep The Venture Bros. alive in their minds forever, and not important in that to answer them would only add bloat to the film. The same could be said of seeing your favorite characters. Do I wish we could have seen Warriana one last time? You bet your Henrietta Pussycat I do. But can I make peace in knowing that seeing her again was just not in the cards for this finale? Absolutely.

Prior to September of 2020, I had imagined growing old with The Venture Bros., living with the constant, distant promise of a new season. But on July 21st, I held a moment of silence to honor the last new piece of Venture media. While watching, I also personally realized that The Venture Bros.: Radiant is the Blood of the Baboon Heart unexpectedly concluded a chapter of the Covid pandemic. So much of the lock-down for me was associated with the Venture revival campaign that watching the finale felt like an existential finale too: thoroughly healing.

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PHOTOGRAPHER ALISON BRAUN

INTERVIEWED BY ROD ORCHARD

Imagine being a 14 year old teenage girl in the late 70's/ early '80's photographing some of music's most legendary bands at some of the most infamous clubs. While girls at gigs back then were seen by some as human coat racks for their boyfriends, Alison "Mouse" Braun was busy parlaying her prints for a spot on the guest list to document some amazing music history. Alice In Chains, Soundgarden, Fear, Black Flag, Dead Kennedys, The Circle Jerks..... a who's who of punk, metal and rock bands. There are very few female photographers who documented the early, dangerous days PERIOD. Never mind any that have such a solid body of music photography. It's always great to catch up with photographers from those days and get their own story as much as it is hearing gig stories, and Alison Braun has some doozies!

I know that you started off using a K1000 like so many people before you, but what gear (including film) did you switch over to and what is your go-to body(s) and lenses now?

I liked the Pentax K1000 because it was an essentially bombproof camera. Being totally manual, there was nothing that could go wrong with that camera. It was the first 35mm I owned. My father bought it for me at a camera show. I used Kodak Plus-X film or Ilford FP4. The grain was fine, and it was easy to process.

After shooting with the K1000, I switched to a Pentax MX, because the body was a bit smaller and easier to handle. It didn't last, though, it got wet and sandy on a vacation and that was the end of that.

During this time, I was working at a retail camera store in Studio City. The Nikon representative talked me into getting a Nikon FM2. Because I got the fancy pro-deal, the camera was very affordable. I also purchased a Nikon FE as a back-up.

The lenses I preferred were a 28mm wide angle and a 35-105 Zoom. I also had a motor drive and a Sunpak flash pack I wore over my shoulder. I almost always used a flash!

Today, I have a Nikon D700 - It's big, clunky, and confusing. I shot FEAR a while back with My Nikon and My iPhone 8+ for comparison, and the photos were mostly comparable.

Color or B&W?

Black and white, was my preference. It was cheap. I had a home dark room and processed my own film. Also, I liked the look better. There is a timeless quality to it. Looking at some of my images from 37 years ago, they look like they could have been taken last year.

I shot color for a limited time because magazines seemed to prefer it. When I look at these images today, I find them mostly boring, so I scanned them to black and white.

Were there any photographers who were an influence on your approach to shooting bands early on, and who's photography do you like these days?

I liked the stark journalistic work of Robert Frank and Lee Friedlander. Henry Diltz was one of my customers at the camera store. He would get his film processed there. I loved looking at his slides. He has such an easy way of approaching people that was non-confrontational and effective.

When I started shooting bands, I met Ed Colver. He was the top punk band shooter in LA at the time. I watched how he photographed bands from the stage. I liked that approach. It was also less dangerous than standing on the floor.

These days, I follow a photographer from LA - Deb Frazin. She does this incredible concert and street photography. She's on Instagram.

I love the stories of underaged kids managing to get into gigs and take photos etc. How were you able to do this and what were the early bands you photographed? (See the 2 short stories at the end of the interview questions.)

In Los Angeles there were no age restrictions to gain access to a club. You had to show ID however, if you wanted to drink.

The earliest bands I shot were the Circle Jerks and Wasted Youth. I was friends with Lucky Lehrer, Circle Jerks drummer. He put me on the guest list for some shows at the Whisky. I would show up early and wander backstage where I would just hang out until the show started. A 15-year-old girl was not a threat to anyone, so I was able to move around freely.

Since I was too young to drive, my Father routinely dropped me off in front of the venue. One night I wanted to go to a show in what my mother considered a less than desirable neighborhood. She said I could only go if my father went with me. He did - and unwittingly wrote himself into Hollywood's Punk history. I also had a lot of chutzpah. I would just walk in the back doors of clubs, sneak in during sound check, find the promoter and ask for a photo pass (thank you Gary Tovar for being a sport). Eventually I had magazine affiliations with Maximum Rock and Roll and Flipside magazines which gave me the credibility to move freely just about everywhere.

Have you managed to still have a working relationship with any of these bands so many years later?

With the advent of social media, I have managed to stay in touch with some of my old friends. There are several bands that are in the process of reissuing their work and have asked me to provide photos for the projects. This time however I'm getting paid.

I have shown up to shoot Channel 3, FEAR, DFL, and Junkyard. I'm sort of retired from concert shooting but will pull myself out when a friend tours through Seattle.

I have talked with many photographers and the general consensus is that it's becoming more difficult to get access to bands. This seems to be mostly due to the "handlers" of the bands. Do you find that bands are more difficult to set up & shoot nowadays compared to the old days?

I would go through the band directly, or the show promoter. But I have not been an active concert shooter since 1994. I stopped shooting shows because it was getting overly corporate and people did not show the appropriate amount of respect to the photographers. Who by the way carry a band's fucking image legacy! So, washed up former guitar god, don't complain if there are no good photos when you were young and still had hair, because you were an asshole.

Have you ever felt either unsafe or treated poorly by bands, people due to the fact you are female? I know the hardcore and punk scene back in the 80's etc. tended to think of females as the guardians of the leather jackets and such. Any examples of overcoming such treatment?

I was never treated poorly because I was a female, the only time I was ever threatened was by one of Black Flag's bouncers who was just a straight up asshole regardless of who you were. That's why I shot Black Flag exactly twice. I was raised to stand up for myself, so I could give as good as I received. I think douche bags could sense that and didn't bother me. It also afforded me respect among the scene. I was documenting history, not looking to hook up.

What magazines/zines were paying their contributors back then and who are the outlets/people who have used your work the most over the years?

I was rarely paid for my pictures until I had a spread of the Jim Rose Circus sideshow in Hustler magazine. My Mother didn't speak to me for a month. She bought a copy of the magazine and was aghast. I told her their check didn't bounce.

Some of the people/labels I worked for over the years:

- Mystic Records gave me my start in album photography
- Metal Blade records are mostly responsible for my presence at heavy metal shows.
- Flipside magazine was the first to publish my work
- Maximum Rock and Roll was just awesome and would let me do what I wanted "if the band had something to say"

I am currently represented by Getty Images and my work has been in newspapers and magazines all over the world. My work is also part of the permanent collection of the Seattle Museum of pop culture (MoPop). And before the pandemic I had another museum exhibition in Louisville at the Carnegie Center for Art and History.



Cal. Discharge Florentine. Gardens Oct 2 1982.



Wattie. Exploited March 1983.



Chris Cornell. Country Club January 1990

CONTINUED NEXT PAGE

OUTSIDER ARTIST

PHOTOGRAPHER ALISON BRAUN



Slayer, Tom Araya. 1991. Seattle wa.



Battalion of Saints. Chris Smith.

Describe the Seattle scene (ie: clubs) when you got there and who were the early bands you were shooting? People obviously were all over Alice In Chains, Soundgarden etc, but what were other great bands at the time that didn't get the limelight?

I moved to Seattle in 1990. Compared to L.A, the scene was tiny but extremely interconnected. There were several bars like the Central Tavern, Moe's, the Comet and the Offramp that were quite popular.

In the early 1990s a childhood friend of mine from L.A was living in Seattle and opened a Club called Rck Cndy. For the entire life of that club, I was there shooting bands.

Besides photographing Alice in Chains and Soundgarden; there was Mookie Blaylock (Pearl Jam), My Sister's Machine, The Presidents of the United States of America, The Accused and Mudhoney. Plus, a bunch of bands no one remembers. Seattle also had a thriving metal scene I photographed featuring Sanctuary, Panic, Forced Entry and Bitter End and Gruntruck.

I also continued to shoot national acts as they toured through town.

What was it like moving from shooting bands to weddings? How did you approach wedding shoots compared to musicians?

Weddings were the hardest things I ever shot. I visibly aged after every job. You could take excellent photos but if the bride had a bad experience it was over. But if you think about it, weddings are very much like band group shots. You have a bunch of fidgety people forced to stand together and look nice for the camera. The rest of the wedding was like a gig. Everyone gets drunk and sloppy.

How did you get stock representation with Corbis and Getty?! That's a pretty incredible accomplishment.

In 1998 was working as a digital archivist at the Experience Music Project, a museum originally dedicated to Jimi Hendrix (this later became the Museum of Pop Culture, MoPop). Michael Ochs from the Stock house – "Michael Ochs Archives" was in my workroom one day going through the museum's Bob Dylan collection that I was in the process of photographing. We talked about Dylan for a while and then I told him about my now historic punk archive. His eyes lit up. He put me in touch with an editor almost immediately. They represented me for years until they were acquired by Corbis and then Getty.

How long was the process of getting the book off the ground until it was in your hands?

My first volume "IN THE PIT" on punk rock almost created itself. I had so much material. The challenge is that I wanted to make a portfolio book and not a fanzine-like book. The editing took months before I was satisfied. All told it took about 3 months to get into my hands

The Metal book, "Shot in the Dark" took a little less time because I already had the concept and it was going to be the second volume, so the style would match "IN THE PIT". It took a while to layout because I was very specific to the color matches of my original transparencies.

What vision did you have for the book and did the final result satisfy you?

I wanted a portfolio volume of my favorite images that would highlight the individuality of each subject. I have always considered myself a portrait photographer, and this was another way of expressing that artistic style.

Who is putting the book out? How did you get the book deal?

No Plan Records and their subsidiary Mixtape have published both of my books. They came to me several years ago. I needed better representation in Europe, and they are based in Berlin. It makes shipping my books worldwide much easier.

Any plans for more books?

I had an idea about a memoir, but it seems many of my friends beat me to it. My current plan is to support the books I have out there right now.

Here is a short story I wrote about a famous show in LA that ended in a historical police riot. The Bards Apollo story.

As soon as my parents saw the flyer, there was a problem. The geographic area of the club was generally understood to be what my racist parents deemed as a "bad neighborhood." My mother said there was no way I was going unless my dad went with me. The tactic of parental involvement in teenage misadventures was usually frowned upon; and it was expected I would reject this idea and it would all end there. "Get in the car" was my response. My dad muttered some Yiddish expletives, and we suited up. Me with my camera bag and Stan with his 38 holstered nicely on his belt. I grew up with that gun. When I was very young it was locked in a drawer of his highboy. As I got older, it was stored in a holster behind the headboard of his bed. There were also two 9mms, a shotgun and a tech 22 with a huge clip. Off we went to the ass-end of Los Angeles.

At the venue a small queue of people was lining up at the front to get searched upon entry. When it was my dad's turn the guy, who patted him down felt the gun and the color drained from his face. My dad produced his permit and in he went. Few words were exchanged. I installed him at the bar where I thought he could do the least amount of reputational damage. I left him to look for some friends and when I returned, he had attracted a small crowd around him while he told WWII stories using his depression era slang. He greeted Drew Bernstein with a hearty "Hey big dad." I withered next to a chair in embarrassment. This was worse than I could ever imagine. Stan was holding court at a punk show, telling actual war stories to a group of dudes while nursing a glass of club soda. (He hadn't had a real drink in years.) I'm not sure how the police violence started. There were a lot of rumors; oversold shows, lack of permits, cops are just assholes, whatever. We needed to leave now, but the cops with batons drawn were in the front. My dad and I, along with a small cadre of friends headed directly into the front where the cops were. Stan made eye contact. I'm not sure if it was a secret handshake or some weird mind control trick, or a flash of an open coat exposing a gun, but the sea of cops parted, and we walked out the front door. Under pressure from the violence he never once panicked and drew his weapon. He understood that when you draw a gun, the intent is to use it, not wave it around like in the movies. As a war veteran, he clearly understood mob mentality. Outside, there was mayhem. Cops were beating kids with batons and people were running. He opened the car door and filled it with anyone who needed to get out of the melee. When the car was full, he asked me "Now what?" "We go to Oki Dogs" was my response.

Stan and a Mercedes full of kids drove to Hollywood and reconvened at our preferred hang out. Stan ordered an Oki Dog and sat on a picnic table pondering what just happened. The crowd grew at the eatery until a good portion of the people were patrons of the riot. For the first time in his life it was clear to him that the police were not always right, that they instigated a riot, and that young kids were hurt. It was all preventable and he understood that. After finishing the gut bomb that was an Oki Dog, we spent the rest of the night driving lengths of the valley dropping off tired people who needed a ride home.

Stan's reputation was cemented into the lore of the local L.A. scene. In subsequent years he would be seen at the Cathay De Grande having a beer with El Duce and dropping me off at the Whisky on a school night. It was because of Stan's support that I would go on to photograph over 200 bands and create the extensive archive I have today.

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REVIEWS REVIEWS REVIEWS REVIEWS REVIEWS REVIEWS REVIEWS



GONE MAD - "THE INSANITY DEFENSE"

This ain't your run of the mill Hardcore band. That is apparent from the get-go here. Bobby Edge is so versatile and so talented of a guitar player in really shines through here on every track. Mr. Edge's (not to be confused with that U2 guy) guitar leads are melodic and ear-catching as his rhythms are heavy and hard-hitting. Vin Manco's



RABID ASSAULT - "WE ARE PARTY"

While I know hardcore kids think they are the most dangerous and insane people to ever walk the earth, skaters are a completely different breed. Skaters party harder, live harder and yes, can rock harder! Rabid Assault do just that with this amazing slab of vinyl that reps skate, horror and partying. Zach Stavers's guitar crunch leads the way as

CANCER CHRIST "GOD IS VIOLENCE" (SEEING RED RECORDS)



I was seeing lots of photos and videos of this band on the social medias out there and they definitely piqued my curiosity enough to want to hear what they were doing. Cancer Christ's live show is already notorious for their baptisms in blood and flame throwers, but was this band all show at the cost of the music? The answer is NO! Right away I'm reminded of that great band of the 90's that terrorized venues and local police with their insane shows. That band was Bad Luck 13 Riot Extravaganza. Like Bad Luck, Cancer Christ's music is organized chaos. Samples, metal riffage, noise and some speed. With 20 songs in 26 minutes, these guys are going for the throat and leaving it all out there. Unlike Bad Luck, Cancer Christ has focused their energy on "finding lost souls to take up arms in this new and uncertain heavenly body. We accept all: black, white, gay, straight, trans and all others that wish to fight evil wherever it spews its putrid and vile wickedness." The end result is nothing short of amazing! Their music is a perfect soundtrack to the live insanity that will make them the most powerful church in America! The release features insane art by Andrei Bouzikov and has a cool cd booklet that unfolds into a cross. The amount of thought and energy that this band has put into their show and music is welcomed in a time where live shows have become somewhat stagnant. Hail Christ!
cancerchrist.bandcamp.com/album/god-is-violence -ROD ORCHARD

this foursome rips through 13 epic songs that range from old school punk speed to slower hardcore breakdowns that will open up the dancefloor. Skate bands in the 80's had that great guitar groove mixed with the speed and the 90's brought more of the metal crunch (See Kids Like Us), Rabid Assault mix the two to make an amazing, energetic record. No need for two guitarists when one sounds this good! Nice gritty production and amazing cover art by Bobby Draws Skulls, with the only negative being the type on the lyric sheet needs a microscope to read for us geezers! Amazing! www.notlikeyourecords.com -ROD ORCHARD

RINGWORM

SEEING THROUGH FIRE (NUCLEAR BLAST)



Just when I thought the Furnace and the 'Worm couldn't take this band into heavier territory they released this absolute rager! I was talking with a friend after I heard this new record, and we both agreed, Ringworm have NEVER released a weak record. Period. Furnace has one, if not, THEE most intense and powerful and recognizable voices in hardcore/metal. I was a fan way back in their more hardcore days

with their insane release "The Promise" when they brought the metal side of hardcore into the scene along with fellow Clevo legends Integrity. Decades later and the band, despite numerous lineup changes, still sound like Ringworm and still bring it every song. The biggest and noticeable improvement on the record is the production. Not over produced, not "too metal" but the whole band can be heard and feels more balanced than previous releases which gives it more intensity and one rager flows into the other. Crazy breakdowns and equally killer soloing that will make the metal/ guitar nerds pretty damn happy too. It's really just Ringworm produced to sound their very best, which should get these guys the attention they damn well deserve after decades of just continuously putting out amazing metal/hardcore. 'Death Hoax' is my go to right now to get me moving in the morning and through the day. Absolute fucking killer! - Rod Orchard

bass playing has a solid, fat sound that is both beefy and threatening as it is badass. Angelo's vocals are tough and hard while still maintaining a touch of the melodic-gruff built-in and changes gears what seems like effortlessly. You combine this tri-force with some top-notch, wrench-tight drumming and you have a new level of rock the fuck out. This record sounds great. The songs are excellent, the only problem is there's not enough of them. It's a welcomed blend of hardcore and punk rock with a some metal flavor mixed in with a hint of that 90s heavy rock-the good stuff, you know what I'm talking about. You'll recognize it when you hear it. Like an old friend in his battle vest walking up to you, leaning on your speakers and tossing you a beer. I hear some AFI, I hear Megadeth in there, call me crazy but some Alice in Chains and Black Flag. Definitely some American Nightmare. It's mixed and mastered perfectly. You can hear every instrument individually and they all blend well with the vocals. The levels are just right. My favorite song so far: "Big Shot."

LISTEN ON SPOTIFY, APPLE MUSIC, YOUTUBE @GONE MAD
-VALERIE PALAMINO



THE DWARVES CONCEPT ALBUM (GREEDY)

Tesco Vee and the Meatmen might just be right when they said that the Dwarves are the second greatest band in the world (after the Meatmen). Much like Vee's band, Blag and crew have built a reputation as a legendary live band, especially back in the day when they were more in the vein of GG Allin and getting into fights on stage and putting on 15 minute sets. They've long since moved on from that live, but they continue to assault people lyrically, a skill that is definitely under-appreciated amongst their critics, again, like the Meatmen. The Dwarves ability to switch from pop punk, to garage, to hardcore and over to metal while adding bits of surf rock, hip-hop, and rock 'n' roll is both seamless and impressive. Concept Album is 20 songs of the Dwarves doing what they do best to the point where they just might be surpassing the Meatmen as the greatest band in the world. - ROD ORCHARD

FUMING MOUTH - LAST DAY OF SUN (NUCLEAR ASSAULT)



If you are a fan of the new All Out War and Ringworm records, the new Fuming Mouth record will fit nicely into this trifecta of amazing crossover metal. Notice I don't say crossover hardcore because this record is more metal than ma's kettle. What with Behemoth meets 80's Entombed meets what both AOW and Ringworm were doing in the early days. The six minute metal assault that is Out Of Time makes this a rager right out of the gate. While they are described as a death metal band, these guys pull a lot of hardcore (metalcore)riffs and breakdowns into their songs and don't subscribe to the standard cookie monster vocals. Mark Whelan's vocals range from guttural, to scream to your standard hardcore style. They are also smart enough to break things up with the trippy "Leaving Euphoria" and the somewhat surprising "The Silence Beyond Life" which features the dreaded two words that strike fear in most metalheads these days. Clean Vocals. I can appreciate the use of them here as they are limited and set things up for "The Sign of Pain" which follows which is a rager. The fact that Whalen recovered from Acute Myeloid Leukemia (AML) and put together such a strong performance on this record bodes well for the band and hopefully means he has a clean bill of health moving forward. This record is easily in my top 5 releases of 2023. - Rod Orchard

RANCID - TOMORROW NEVER COMES (HELLCAT; EPITAPH)



In June of 2023, punk rock veterans RANCID released their 10th studio album "Tomorrow Never Comes." The album kicks off with the title track which is old school Rancid through and through. It's what I sometimes call one-and-a-half-speed punk. The same fast mid-tempo punk that they made their signature on the first two albums. A banger of a track, as they say nowadays. But then again, Rancid always knows how to open an album. They have a history of great opening songs... case in point- "Adina," "Nihilism," "Maxwell Murder," "Bloodclot." Shall I go on? Anyways, this is a solid effort from the band around every turn. It's a great, straight-up punk rock album. Pulls no punches, good lyrics, good music that keeps you nodding your head the entire 28 minutes and 53 seconds. It hits hard, and it hits fast like an audio sniper. For a 16 track album, it travels fast like a Hellbound Train. They left the ska at home on this one, but as a songwriter myself, I know, that the truest songwriters don't write songs to fill a certain style or slot on the album. You write the song as it tells you it is and style is not even a second thought. All the songs on this record fit well together and there's never any point where you'd want to skip a track. It is consistently good and definitely worthy of adding to your collection. My favorite songs so far are "New American," "Prisoners Song," "It's A Road to Righteousness," "Drop Dead Inn," & "Tomorrow Never Comes." If I'm only allowed to pick 5. "New American" is a song that grabs you by the ears right from the get-go. Awesome hook-lead riff to kick it off. Just a catchy song with great gang vocals on the chorus. "Prisoner's Song" - there's a great bouncing Matt Freeman bass line on this one. Great guitar leads and harmonies on the backing vocals. Good lyrics and Tim, Lars and Matt all take turns singing a verse. I love when they do that, then all collectively sings the chorus. Nothing better than that. "It's A Road To Righteousness"... more patented, awesome Rancid guitar leads here and spot on gang vocals and a welcomed lesson in the "Gentlemen's Code." "Drop Dead Inn." - This is a band you can tell are a group of close friends - chosen family. They leave you a trail of evidence and context clues with songs like this. You can tell it's sincere and it warms the heart to hear and be reminded that this hasn't changed in the 32 years they've been together now. You can tell these guys love what they do and have a strong bond together. And you don't need a magnifying glass or a hearing aid to tell. "Tomorrow Never Comes." - When you put the needle to the record, this song kicks your front door off the hinges and stomps around your living room and tells you what time it is... it's time to smash things up and throw your body around. So you might want to hide the good china before you put this album on. Just saying. The strange thing I noticed about this release, "Tomorrow Never Comes" is the first song on the CD and on streaming but for some reason they start the LP off with "The Bloody & Violent History." Not sure of the reason why this is. Tim? Lars? Matt? Branden? Anyone? Help me out with this one. I'm curious and I got to know. If I'm allowed one complaint, it would be that there's no lyric sheet included in the physical copies of the record. I'm a sucker for that. I like reading along with the lyrics when I first get an album. Other than that, it's an excellent album. Another thing I liked about this record is that they sent me a postcard letting me know that the record was coming out. It was a nice touch. I liked it. I miss the days of mailing lists for the fan club. I think bands should bring that back... So if you don't own this record or have been on the fence at all about it, I'm telling you, go get it. You're going to want "Tomorrow Never Comes" stomping through your front door. It's awesome. Just remember... hide the china first. - JOHNNY NO-KEYS

SKATE RATZ VOL 1 VARIOUS ARTISTS (NOT LIKE YOU RECORDS)



Ok, I'll say it now. I've never been a fan of comps, of any genre. EVER! Is it old age? Shorter attention span? Or perhaps I need a comp record that has a great mix of quality bands and songs: Bands like Too Many Voices, Fastplants, Since We Were Kids, Good Touch, The Hacks, Slashers, Rabid Assault, Disco Assault, and Bing Crosby come from all over but come together seamlessly to make an amazing comp that doesn't lose momentum at any point. This comp also doesn't suffer from the age-old problem of songs recorded at varying volumes that ruin any real flow and also makes some bands sound better just for the fact they had the cash to make a better recording. Various styles, sounds make this record a pleasure to listen to, yes, I even loved hearing a drum machine On top of all of the great bands/ songs, the artwork by Bobbydrawsskullz and 12 page booklet make this an excellent comp to pick up. -ROD ORCHARD

EMPATHY AND THE KILLER DAVID FINCHER/NETFLIX



Roger Ebert often described films as empathy machines. The idea being that, when a film is made well, it allows us to experience the lives of others for a time. In David Fincher's newest film, The Killer, his unnamed protagonist explicitly tells us, "Forbid empathy. Empathy is weakness. Weakness is vulnerability." There is something fascinating about the idea of The Killer being an empathy machine that is, ostensibly, telling us to avoid empathy at all costs? Michael Fassbender stars as the otherwise unnamed titular killer, and plays the role with a perfect sociopathy. He tracks as the perfectly modern lifehacker male, diluted down to bare efficiencies and optimization strategies until there is almost nothing left. The degree we get to know him at all is through his own unreliable narration, so it's not straightforward what the film's actual position on empathy is. On one hand, Fassbender's killer seems to be literally correct in that we can point to instances throughout the story where moments of empathy do make him vulnerable. That said, the fact that we have these moments also seem to suggest that, for as ruthless a sociopath as Fassbender's killer is, empathy isn't something that can be turned off altogether, whether we want to or not. Where I think this gets most interesting to me is looking at the audience's relationship to the killer in this story. Fassbender's killer is a monster, an assassin with a long history of killing people for money, who we see go on to kill numerous others because of a situation he sets in motion at the outset of the story. The blood of every person hurt or killed in this story is specifically on his hands. He shouldn't have our empathy, but we can't help it. Just like films, humans are empathy machines too, and I love the way in which The Killer is aware of this idea and is willing to interrogate it.
-Damian Masterson

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HAVE YOU HEARD

BY JOHNNY NO-KEYS

In this section, I thought we'd try out something new and see how it hits. 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 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...

RANCID- Self Titled 7" (1992): This record is from Lookout! Records believe it or not. I remember mailing in my order form to Lookout with my money order (might've asked my mom for a check, but usually I just got a money order from the post office). 5 songs on this record and they are all stellar. Raw and tough Rancid with so much power and force, hard to believe they were only a trio at this point. Of course Lars Frederiksen brings A LOT to this band and is a great addition that makes this band an unstoppable force... BUT this record does stand up sturdy just fine on it's own with the brilliance of Matt Freeman's ever impressive bass lines and Tim Armstrong's brilliant guitar work and story-telling lyrics. This was back when Tim announced a lot more and sounded very pissed off in such a rallying way (He still is no slacker, don't get me wrong here). These songs punch you in the gut and fire you up, leaving their permanent mark on your soul. This record still holds that driving force these 32 years later. The five tracks are: 1. I'm Not The Only One 2. Battering Ram 3. The Sentence 4. Media Controller 5. Idle Hands If I was forced to pick a favorite track off this record, I would have to go with Media Controller. The dueling vocals between Matt and Tim are so cool and badass. It makes you feel like you're meeting up with them, walking into a street fight. Punks versus the scumbags. This release is not on streaming and is really hard to find. I personally have never seen it at any record store or any where. But if you can get your hands on it, do it! You won't be sorry. I'm half tempted to rerecord this 7" with Trouble Bound just so people can hear how good these songs are.



COMMON RIDER- Last Wave Rockers (1999): This record came out on Lookout! Records back in the glory days of 1999. I just recently picked up the reissue off Asian Man Records. This band is a power trio consisting of Jesse Michaels of OPERATION IVY fame, Mass Giorgini of SQUIRTGUN and Dan Lumley of SCREECHING WEASEL. I don't hear a lot of people talk about this album (maybe I don't talk to enough people you might say out loud to yourself, and I may consider this a possibility, but not so). I'll give it to you straight, when this album came out I was a teenager fixated on Operation Ivy (one of my favorite bands, especially at this time). I didn't really appreciate this album nearly as much as I do now. When I heard Jesse was involved, I was expecting the fast gritty ska-punk jams of Op Ivy. This album was not that. Of course, it had been 10 years since Op Ivy split. I did like the record but when you're a teenager, at least when I was, I liked my punk hard-hitting and on the fast side. This was not that. This record is a slower ska punk record with some Kinks-style rock and roll mixed in with it. Jesse doesn't sing with as much gravel in his vocals like he did with Op Ivy, but he showcases his singing skills here and it totally fits the record and is excellent. Now, just because I used the words "slower ska" doesn't mean it's boring in any way. Every song has a great groove to it and there's a lot of boppers on this one. Every song is a keeper. You never feel the need to skip any songs on this album. You can listen to it from start to finish and be bopping around in your shoes wherever you are when you're listening to it. The first track- "Classics of Love," grabs a hold of you and doesn't let go. It's fantastic. If you love Operation Ivy, you know Jesse Michaels' great talent for writing lyrics and songs. He maintains that same quality here. He wrote all the songs on this record and plays all the guitar parts. There's a limited number released on Asian Man Records so go get one before anyone else finishes reading this article. I think they only pressed 1,000. If that pressing is sold out, you can find this record on streaming. Go check it out! I wouldn't steer you wrong.

THE FORGOTTEN: Here is a band that I never hear people talk about and whenever I'm thumbing through my record collection and toss the wax on the table am always left thinking; "what happened to The Forgotten? I wonder if they're still playing..." I remember going to Big Boy Records in Marlboro and on 3 separation occasions buying their "Keep The Corpses Quiet" (2000) & "Veni Vidi Vici" (1999) LPs and their "Class Separation" 7" (1997). I took a chance on buying their record the first time as I had never heard of them before. But in the year 2000, that's partly how you discovered new bands- you just took a chance on something that looked cool and that gave you a good feeling looking at the front and back cover. This is a great street punk band. Great songs, well crafted and sincere. They have an awesome, full sound. Gordon Vile's vocals have the perfect rasp to them but you can still make out most of the lyrics as he belts them out. Just to add a little bit more trivia about this band... I recently got my hands on a Live Lars Frederiksen and the Bastards LP. Upon reading Lars' blurb on the back record, learned that Gordon was the "Unknown Bastard" who also sings in that band. I don't know how I never put that together after all these years. I never realized they were best friends from the same town- Campbell, CA. Which all started to make sense, because I recall seeing Lars' name on their "Class Separation" 7" as a Producer credit. The three records I mentioned were originally released on TKO records. If you can find them, do yourself a favor, and pick them up. You're going to like what you hear. "Veni Vidi Vidi" is not on Spotify but I did find it on YouTube. The others are on there. Go listen!



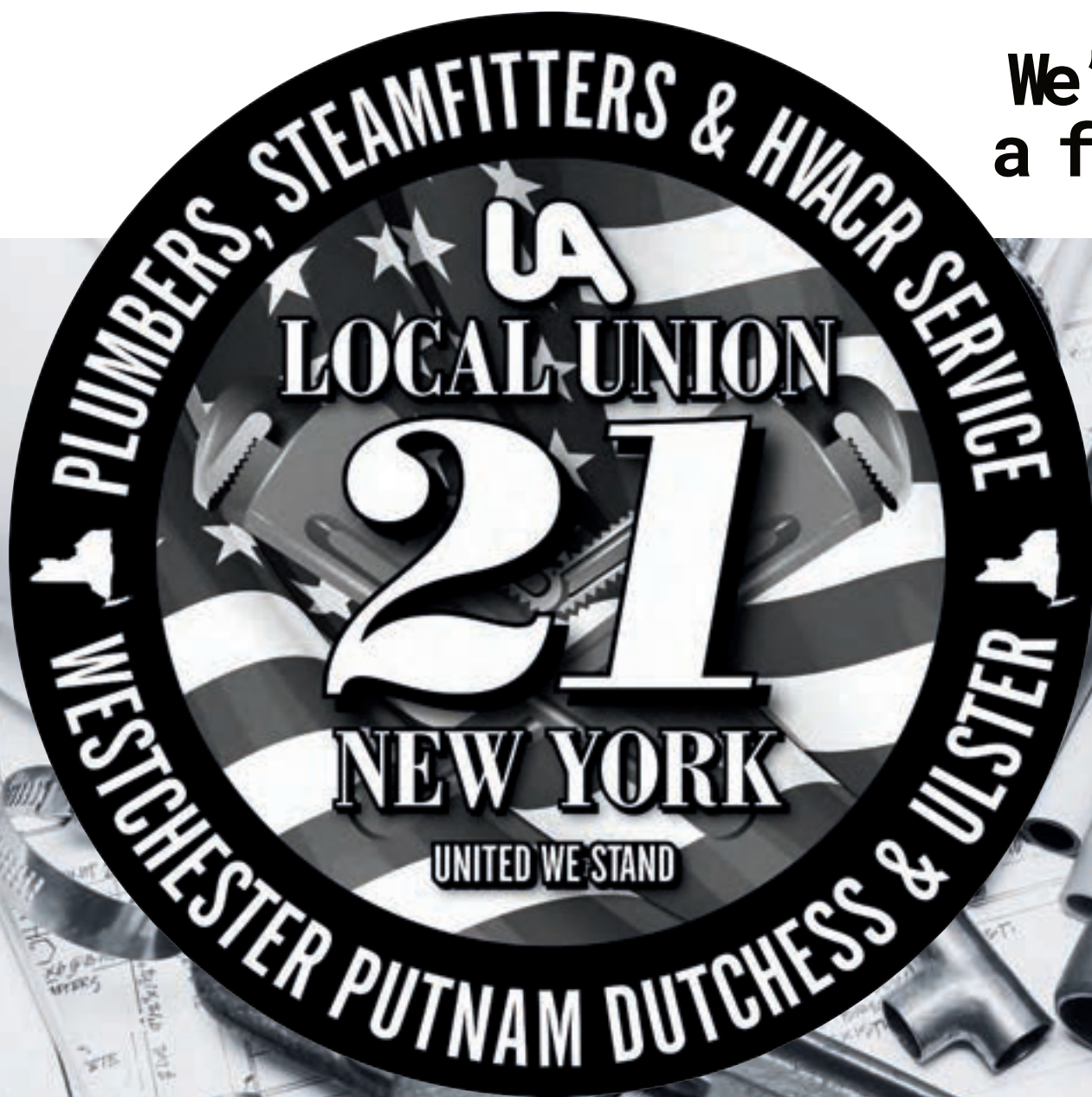
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