

PHOTO: CATHERINE PATCHELL

THE RIGHT MOMENT TO STRIKE
GLASSJAW

INTERVIEW WITH VOCALIST
DARYL PALUMBO AND GUITARIST JUSTIN BECK
BY ZACKARY MILLER

The internet gave us everything and nothing at all. Access, but not ownership. Knowledge, but not truth. Action, but not power. Filtered through this instant gratification, the music industry now asks the basic question: "If you could listen to anything, what would it be?" But algorithms can't give you what isn't there, and for the 15 years since their last full-length album, *Worship and Tribute*, Long Island's own Glassjaw have been anywhere but here.

enduring touchstones of post-hardcore with 2000's *Everything You Ever Wanted To Know About Silence* and 2002's *Worship and Tribute* that still lord over the many bands who have tried and failed to replicate the same balance of emotiveness and head-bashing. To Beck and cofounder and vocalist Daryl Palumbo, this was less a result of the musicians and more the fault of the commercial cycle looking for more talent to eat.

a dead horse for 20 years, it's gonna fuck with your business. It's music. It has to be fun, it needs to be in harmony with whoever your partner is. Don't push it and take it to a place where you're mortified by the decisions you're making. I don't think people would want to hear a record if we were doing it nonstop."

Material Control is purposeful chaos, certain to upset the modern nu-metal and emo-minded fans who may be looking for something more like the bands Glassjaw inspired. Band favorite tracks like "shira" and "pompeii" reintroduce the crushing, dirty guitar sounds the band are known for, with shallower production and melodic tics more reminiscent of a live show than a studio album. The vocals are more reserved, allowing the heavy bass to form the true connective DNA of the album, which makes for an insane listen with a high-quality sound system or headphones.

"[We try to embody] the irritants present in the people who live in New York. It's not just acting like it's a brutal record," Palumbo explains. "There're a lot of bands over the years who referenced Glassjaw or referenced hardcore, and it's supposed to be this really heavy and tangible thing. Then, you hear it, and it's just a major label fucking record. We were very cognizant of maintaining that visceral, irritated intent."

Though it took 15 years for *Material Control* to materialize—with the occasional EP and many side projects occupying the interim—Palumbo and Beck are adamant that they felt no pressure to release something just because of the time gap. They were

more concerned about letting it happen naturally and making sure it remained fun. "When the timing is right, shit just normally comes together when the opportunity presents itself," Beck says. "I would say that we are pretty effective in the collective hours that we put together a record, [and it] is actually a lot shorter than people think. It's not like we've been writing this same record for 15 years."

Glassjaw recently completed a month-long tour with The Used, then returned to Brooklyn for a record release show at Saint Vitus. Across the bridge into Lower Manhattan at Five Points Tattoo, the band paid for Glassjaw-inspired tattoos for the fans who came to purchase the album: another marker of their cult status, and yet another way to keep the band fresh in the minds of those who may wonder what will come next.

"Imagine you've got [an] aunt, and she makes the best apple pie," Beck explains. "Every few holidays, she pulls it out, and [...] everyone goes ape-shit, because everyone at that table knows your aunt makes the best apple pie. It's the shit. But all of sudden, she's going into business, renting out a space, selling apple pie, convincing people to eat her apple pie, and now, everything changes. Now, you've got to chase your overhead, and [...] your aunt's pie is gonna start to suffer. For us, we're occasionally baking a pie when it's ready." ////////////////

"TO MAKE A RECORD EVERY 15 MONTHS, TO STAY ON THE ROAD, THAT SHIT IS HYPER-DETRIMENTAL TO HAVING FUN."

Since their inception, the post-hardcore godfathers have been trying to write their own grassroots story outside of the machine. With the release of their new album, *Material Control*, on Dec. 1 via Globochem Music, Inc., and Century Media, the band may have finally completed the goal they set for themselves years ago: to sound like the grimmest fucking band of 1993.

"The goal was to finally do it right," says Justin Beck, cofounder and guitarist of Glassjaw. "Our last records, they had all their little angles to them, but we never really captured what we sought to do when we first started. We didn't have the capacity to do it."

Despite "not having the capacity," Glassjaw created

"[When we started], we were signing with horrible labels and assholes trying to tell us how loud different things were supposed to be on a fucking record, and they've never played an instrument in their life," Palumbo says. "To make a record every 15 months, to stay on the road, that shit is hyper-detrimental to having fun. [Young bands] get into situations where they don't have the upper hand and can't say no."

Glassjaw, unlike some of their contemporaries, frequently opted to say no—whether to Roadrunner Records at the beginning of their career or even to fans during the wait for *Material Control*. Their trajectory has been one of their own making.

"We tried less," Palumbo says. "I feel that if you keep beating

THE NEW WHAT NEXT

GET THESE BANDS ON YOUR RADAR NOW!

PHOTO: MAYA FUHR



FINDING HER VOICE, LEARNING TO SCREAM—MIYA FOLICK

INTERVIEW BY ZACKARY MILLER

"It's hard to not think, 'What if I had started playing music when I was 14? Where would I be now?' The conclusion that I've landed on is that I probably wouldn't be here now. I probably would have explored and moved on to something else."

This is Miya Folick, musical late-bloomer and future avant-garde pop "It Girl." On Nov. 3, her second EP, *Give It To Me*, was

released via Terrible Records. The stunning five-track collection of voice-led guitar-pop is highlighted by a gut-wrenching title track on which Folick's voice repeatedly erupts from wistful flutter to righteous fury. The music video for the song is suitably filmed on a rollercoaster.

Raised in Santa Ana, California, Folick dabbled with playing the piano and violin as

a child, along with Taiko drumming in her Buddhist temple. However, a career as a professional musician and songwriter never occurred to her. Even as she pursued classical voice lessons, Folick claims they were more or less a "nerdy" excuse to learn more about Mozart. "I [thought I] would go to medical school—or something. I didn't really know anyone who was a musician or artist at all, who was making a career out of it," Folick

laughs. "I ended up studying acting in college. I'm not really sure why."

At NYU and USC, Folick continued her singing and eventually picked up a guitar after working at music venues on campus. It wasn't long until she was seeking band members via Tinder—why not?—and social media. "I knew the reason music was going to make me happy was that it allowed the freedom of expression I didn't feel like I had when I was acting in other people's projects," she notes.

Folick credits the compressed time between learning guitar and her first EP, *Strange Darling* in 2015, as essential to her early success. "I don't feel any sort of allegiance to any genre or even group of people," she says. "I would never want to be tied down by people's expectations of me. That is like my worst nightmare. It makes my skin crawl. I want to make whatever I want to make."

In this case, it's an EP that mimics the live sound Folick was chasing on tour. "This EP was written out of a desire to have a live show that shook people and was a little bit abrasive," she shares. "The first EP was so quiet, and I didn't want that cerebral, 'Oh, that was nice' sort of show. I wanted it to be louder, and I wanted to scream." ////////////////

KNUCKLE PUCK

DECIDE WHAT TO BE AND GO BE IT

INTERVIEW WITH GUITARIST NICK CASASANTO BY ZACKARY MILLER

"We were very exhausted and scared and confused," Nick Casasanto says, "and sometimes, you just have to stop and realize that you're breathing." Casasanto is the guitarist for Knuckle Puck, one of pop punk's biggest breakout bands following their last album, 2015's *Copacetic*. But the path to writing the follow-up, *Shapeshifter*, released Oct. 13 on Rise Records, pushed the band to their limits—as artists, but more importantly, as people.

Casasanto points no fingers, but laments that when the band first started recording the songs that would eventually become *Shapeshifter*, the attitude in the studio lacked the creative nature to which they had previously grown accustomed. "We've always had a really casual and laidback approach to making music and collaborating with people to make our music," he says. "It just didn't really seem that way this time around."

Whether it was the pressure to follow up an acclaimed record or just the growing pains of being young and successful, Knuckle Puck retreated from the studio to tour with Mayday Parade and sit on the songs—as they existed then—for a little while longer. Eventually, the band made the painstaking decision to reenter the studio and remake the album into something sharper and more emotional. "We definitely didn't scrap the record, but we did end up redoing a lot of the instruments and a lot of the takes," Casasanto explains.

The end result is an album that showcases Knuckle Puck at their best: introspective and relatable without losing their edge. *Shapeshifter* is a mature look at relationships, the definition of home, and the process of growing into your own skin. "It's the idea of identity and the close parallel between that and the process of making the record," Casasanto says. "It was kind of a struggle for us to figure out exactly what we wanted and needed. This [process of] how, you know, you're raised one way, and as you kind of grow up and you learn, it gets more difficult to separate what you were from what you want to be. [...] And if you're searching for inspiration, after a while, you may not find it in the same place you found it before."

Even through the arduous recording process, the album provided a personal catharsis for Casasanto and the rest of the band, present both in the aggression of songs like "Everyone Lies To Me" and the defining line from the pre-chorus of "Double Helix": "Can I rewrite my code? / Retain the good and purge the bad?" According to Casasanto, this line is the closest thing to a thesis statement about his own experience during the creation of *Shapeshifter*.

Frustrated by the "dialing back" of social progress and struggling to understand the part his own roots may have played in the backslide, Casasanto spent a lot of time in self-reflection, which bled onto the record. "I felt like I was holding myself together," he says, "like I was leaking and trying desperately to hold in the water, you know what I mean?"

"[Eventually you] just kind of cut the dead weight and let go of your ego, in a sense, question who you are and hold those around you to a higher standard, and just always want to be better," he continues. "When you reach adulthood, it's time for you to start making your own choices and forming your own opinions. When you realize that, it becomes easier to just kind of let go and let yourself drain out and fill yourself back up with what you believe."

With this refined attitude, Knuckle Puck were able to create an album capturing the soul-searching that has dominated 2017. As for the years to come, Casasanto has a mission. "To put it simply, I want to do exactly what we are doing now, but I want to be better," he says.

The lessons learned from this album will continue to develop as Knuckle Puck hit the road in support of *Shapeshifter* from October to late January, reinvigorated and ready to instill the hope fans will uncover in the new songs. "You just need to be who you are and who you want to be—very curiously and very proudly," Casasanto says. "No one has themselves completely figured out by age 18 or 21—or even 30, for that matter. There's always something more to learn and explore about yourself." //////////////////////////////////////////////////////////////////

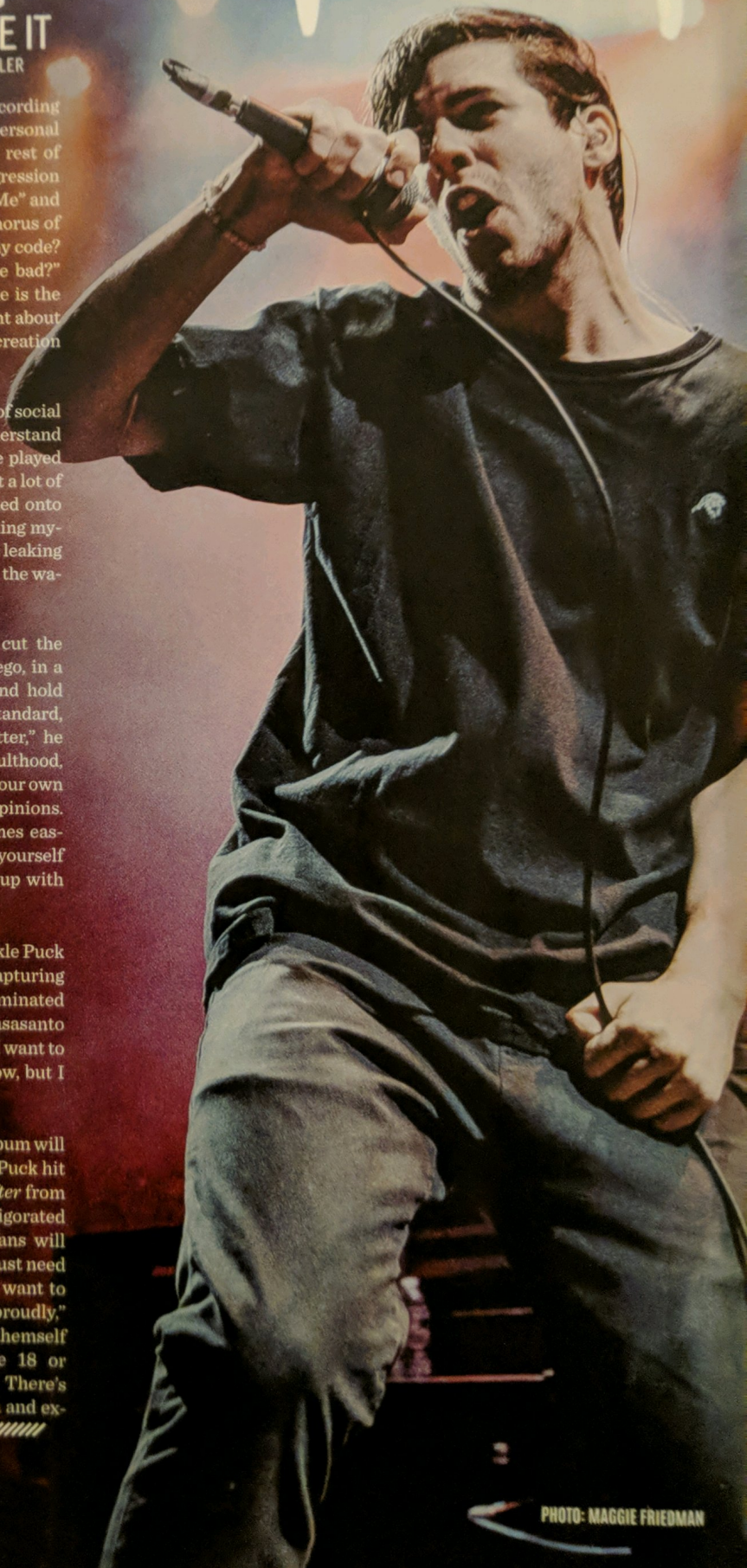


PHOTO: MAGGIE FRIEDMAN

"I can't think of another band on the label that sounds like us," says Zackary David, vocalist of the up-and-coming band, Blindwish, who recently signed to Rise Records. "The audience that they have, the two-million subscribers on YouTube, they're not used to hearing that."

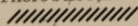
David is referring to Blindwish's debut album, *Good Excuses*, released on Sept. 1. It's made up of 10 tracks, two of them—the single, "After Midnight," and "The Maze"—co-written with multi-platinum songwriter and producer John Feldmann. The others, David says, go back as far as three years, though Blindwish weren't formed until 2016. "Over such a long period of time, you change as a person," he says. "Obviously, your songwriting process can change too. There's no defined genre on [*Good Excuses*], I would say."

Blindwish have already shared stages with Dance Gavin Dance, Underoath, Palisades, and Silverstein, demonstrating their malleability on tour. Their sound harks

back to '00s signature stars like Taking Back Sunday and Bayside, combined with sleek production and pulsating electronic beats. "The average listener is becoming more eclectic than they were before," David says. "There's so many more options out there, so you're going to start listening to many things because of it—just statistically speaking, you know?"

When asked how to best balance a diverse sound within the traditional confines of an album, David says Blindwish's only concern was crafting good songs, one at a time. No "script" or "bullshit tactics," as he puts it. Personally, David says he is most excited for audiences to hear the fifth track on *Good Excuses*, titled "Down." "It's an acoustic song actually, and I think it's perfect, because the next song we're releasing is probably our heaviest song on the album," he reveals. "People won't expect [it]."

"It's a great time to be an artist," he concludes. "There's no rulebook anymore."



LEARN THE RULES TO BREAK THE RULES—BLINDWISH



INTERVIEW WITH VOCALIST ZACKARY DAVID BY ZACKARY MILLER

Even after years of touring, Dan Pantenburg still hits up karaoke bars on Friday nights to test out new onstage moves. "I have a hard time sometimes, like, not looking pretty happy onstage," he laughs, "even though you want that cool, indifferent rockstar look."

He has a reason to be happy, though. Pantenburg is the lead vocalist and guitarist of the band Autonomics, a garage pop trio from Portland, Oregon. After touring in the U.S. and Europe for years on their own dime, the band's self-released debut album, *Debt Sounds*, dropped on Sept. 8. "It cost more than our van," Pantenburg said in their press release. "It's our most layered record to date, and it was expensive as fuck for us to make as an unsigned band. We financed the entire record working full-time jobs between tours."

Debt Sounds is a collection of 10 songs that were refined for years on the road. Pantenburg jokes that many of the them were play-tested live "a billion times" before entering the studio. The result is an amalgam of danceable, garage-toned power-pop tunes akin to Weezer and Wavves. "If there was one song [from *Debt Sounds*] to show aliens to try to get them moving [...], I guess it would probably be the song 'Bad Blood,'" Pantenburg says. "It's a really simple jam. A little The Thermals-y—who are a huge influence on us—but it's got this dance rock thing too, like, maybe a little Springsteen [mixed in]."

As Autonomics prepare to hit the road again for a West Coast trek in October, Pantenburg continues to ready himself for the stage in new and meaningful ways. "I'm still figuring out where my comfort zone is," he says. "As I've

HE'S A MANIAC, MANIAC ON THE FLOOR—AUTONOMICS



INTERVIEW WITH VOCALIST/GUITARIST DAN PANTENBURG BY ZACKARY MILLER

gotten a little older, I've gotten more comfortable. Everyone goes through those phases where they feel awkward." Pantenburg refers to Dan Boeckner—of Wolf Parade, Divine Fits, and Operators fame—and his electro post-punk stutter as an influence on his newly tooled stage presence. He's unsure if he can pull it off,

but just like the songs on *Debt Sounds*, he'll have plenty of time to refine it onstage—probably another "billion times" if he has his way. "The fact that we're [...] getting to play music for people that, you know, you wouldn't think would normally hear [us] in a thousand years, is pretty kickass," Pantenburg concludes. //

"We're off to Atomicland! We're off to Atomicland!" chant Debt Neglector as the first song from their new album comes to a close. *Atomicland*—released Aug. 18 via Smartpunk Records—is the debut release from frontman Alex Goldfarb and guitarist Chris Pfister's project, which was conceived during a drunken night of bowling. They make up half of the four-piece band, currently gaining a reputation around their home of Orlando, Florida, for dynamic speed and vocal harmonies inspired by punk legends like Descendents and Bad Religion.

Coming in at under 30 minutes, *Atomicland* is made up of 12 catchy, aggressive songs dealing with anxiety, depression, paranoia, abuse, and societal rage. "I can't help but write bummer fucking songs," Goldfarb says. "The world is a scary, bummer of a place. You grow up thinking—and everyone is telling you—we're the best country in the

world. 'We're awesome! America rules! Then, you get a little older and peel the veil away, and holy shit! [...] All of that was kind of a lie."

Debt Neglector state that *Atomicland* is about the erosion of those rose-colored glasses. However, they remain excited about the face of punk to come even in an era of post-truth, citing current influential bands and ruminating on what it means to be "punk" while political outsiders race to claim the counterculture as their own. "War On Women is the punkest band I fucking know that's out there right now," Pfister says. "They were right in the middle of that whole [Vans] Warped Tour thing, and all they're trying to do is make sure that everybody gets their fair share."

Pfister is referring to an onstage incident in which The Dickies' frontman went on a misogynistic tirade directed at a protesting acquaintance of War On

DEBT NEGLECTOR—BLASTING OFF TO ATOMICLAND



INTERVIEW WITH ALEX GOLDFARB AND CHRIS PFISTER BY ZACKARY MILLER

Women, who were helming a safer spaces initiative on the 2017 tour. "I think that's the punkest thing right now," Pfister says. "When everybody in the mainstream is trying to take everything away from everybody, it's punk to start giving stuff back. If you've never seen them live, it's a transcendent thing to watch [frontwoman] Shawna [Potter]

put everybody in their place."

"Anyone who's there to call out abusers [is punk]," Goldfarb adds. "Punk is more than just bands; it's the scenes, the promoters, and everyone that attends." He laughs, "[Punk is] everyone who shows up and isn't a dick."

Electric Century—the musical duo of former My Chemical Romance bassist Mikey Way and Sleep Station and New London Fire mastermind David Debiak—released their debut album, *For the Night to Control*, worldwide on July 14 following a highly limited physical release of the album with Kerrang Magazine in 2016. “We’ve been carrying this thing for so long, now to have the opportunity to share it with everybody is a huge relief,” Debiak says.

In the years since Electric Century’s inception, pop culture has again proven that there is an immense power in nostalgia. However, from the beginning, Way and Debiak planned to do nostalgia differently—not with a reunion or revival, but with something entirely new. *For the Night to Control* harks back

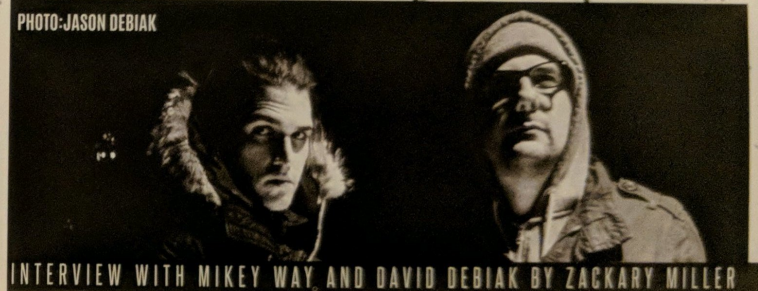
to the Britpop and new wave music that Debiak and Way grew up loving. “When I was really young, I was drawn to the pop songs that were sad,” Way says, “the ones that made you feel weird. You didn’t quite know how to articulate the feelings at that age.”

Way and Debiak have been friends since around the time Way first scribbled the name Electric Century in a middle school science notebook, but the two were never able to pursue music together due to Way’s commitment to My Chemical Romance. When the group disbanded in 2013, the two linked up almost immediately.

Though its creation was chaotic at times, discussing the themes of addiction, death, and loss on *For the*

PREDESTINED DUO—ELECTRIC CENTURY

PHOTO: JASON DEBIAK



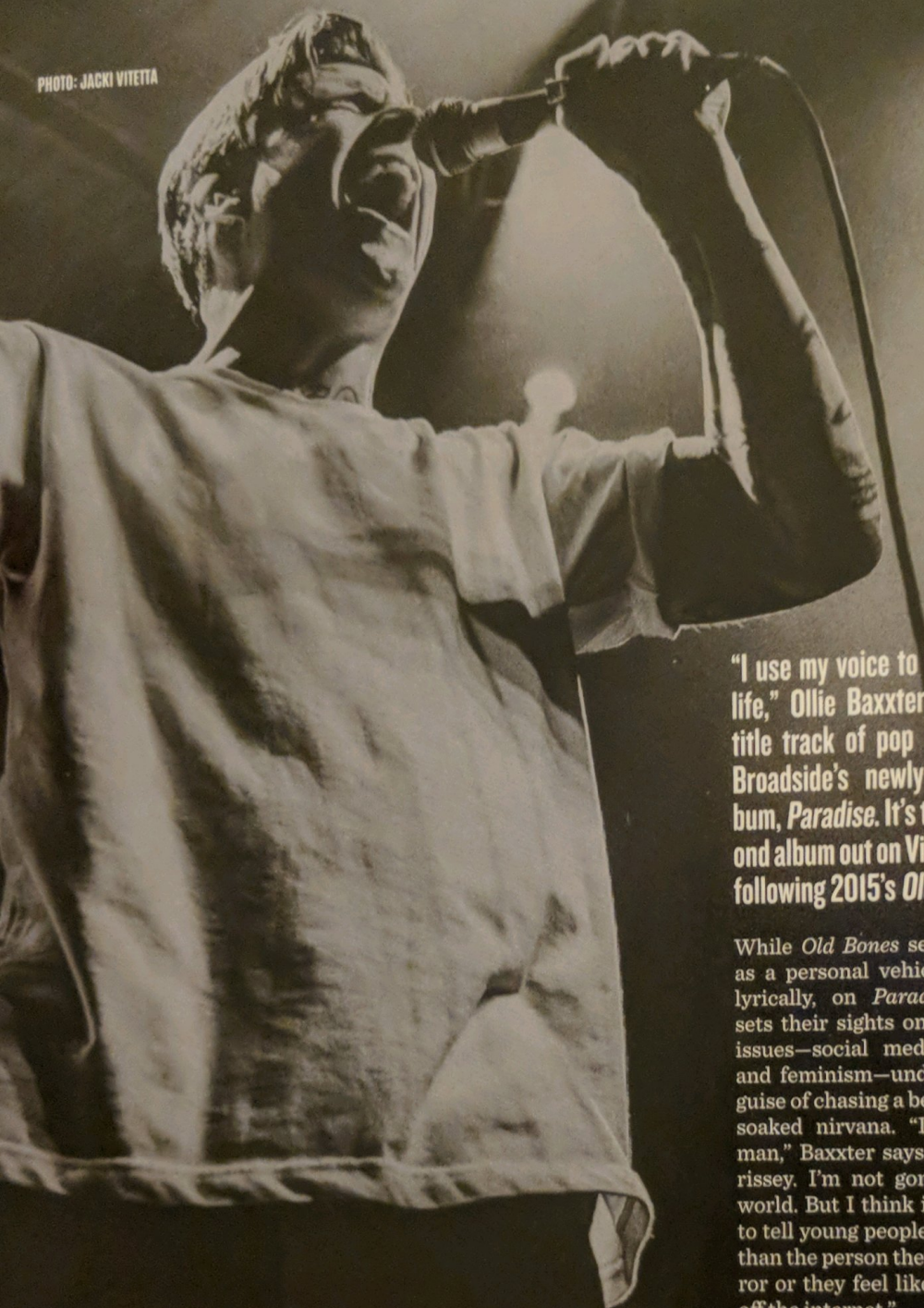
INTERVIEW WITH MIKEY WAY AND DAVID DEBIAK BY ZACKARY MILLER

Night to Control helped lead to Way’s recovery and allowed him to return to the formative music of both his and Debiak’s childhoods. “Every other time I tried to do something with Dave, I was in a fractured state, and now, for the first time in a long time, I’m not. It’s a gift.”

Way says. “It seemed like the perfect time to finally share it with everybody.”

“[At the time], things were fuzzy in Mikey’s life—and in mine,” Debiak says. “Yet, we still managed to pull something off that we can be very proud of.” //

PHOTO: JACKI VITETTA



"I use my voice to make a better life," Ollie Baxxter sings on the title track of pop punk upstarts Broadside's newly released album, *Paradise*. It's the band's second album out on Victory Records, following 2015's *Old Bones*.

While *Old Bones* served primarily as a personal vehicle for Baxxter lyrically, on *Paradise*, the band sets their sights on current social issues—social media, depression, and feminism—under the colorful guise of chasing a better life in sun-soaked nirvana. "I'm not Superman," Baxxter says. "I'm not Morrissey. I'm not gonna change the world. But I think it's empowering to tell young people they are better than the person they see in the mirror or they feel like when they get off the internet."

The concern comes from a genuine place. As Baxxter's public profile has risen, he's found himself falling into many of the reflexive habits that are covered in his lyrics. "Instagram, man," he says. "Opening it, checking it, closing it. Opening it, checking it, closing it. And then, I realized I had spent two days and I hadn't written a single verse."

Perhaps it was part of the emotional fallout of the 2016 Vans Warped Tour. Baxxter speaks candidly on the track commentary for "Summer Stained" that after performing for increasingly larger crowds spanning the whole summer, coming home to an empty apartment and continuing to pursue the vali-

dation of a daily crowd was personally draining. However, it was on Warped that Baxxter began to realize the importance of representing Broadside's audience within their music. "I've grown a lot, mentally and physically, in the past couple years," he says. "I [wanted] to put out an album that represents the person listening to it and, hopefully, inspires—if we're lucky—people to really take a look at the world at large."

"Those people [...] are primarily young women," Baxxter continues. "I don't want them to ever feel that Broadside would misrepresent them or [that I], as an artist and writer, would ever think anything more than what was allotted to me from their own actions and their own words." Baxxter refers, in disgust, to several instances that have recently taken place within the alternative music community involving musicians or bands using their position of influence to exploit underage peoples. He goes on to say that his single mother, younger sister, and partner all share stories that help him better think and write from the perspective of a woman in order to be more inclusive of his audience.

Baxxter insists that in volatile times, whether in the music industry or the political climate, starting a dialogue and reinforcing positivity, strength, and representation is a priority for Broadside—even if the same can't be said for everyone else taking the stage. "I don't want people to just be consumers that listen to this band. We are all [consumers], I know," he admits, "but deep down, I don't want people to feel empty after they buy merch or tweet at us. I'm really trying to build this crazy organic foundation, because for a while, before we were signed, that's all we were doing."

Now, two records in, Baxxter tries to concern himself less with Broadside's current standing within the scene and more with making sure that what they create onstage or in the studio together in the future is made from love and respect for the people who got them this far. "This album isn't for five years from now," he says. "It's very 2017. We knew this album wasn't going to be, you know, 30 years from now, killing it. Let's be honest, at the rate we are consuming things and putting them back out, it's not for longevity. We hope we are a band then. But hopefully, [...] we will have a different version of paradise." //

OFF THE INTERNET AND INTO PARADISE

BROADSIDE

INTERVIEW WITH VOCALIST OLLIE BAXXTER BY ZACKARY MILLER