

OUTCAST

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Issue 1
Spring 2017

OUTCAST

Aaron Griffin
Austen Shumway

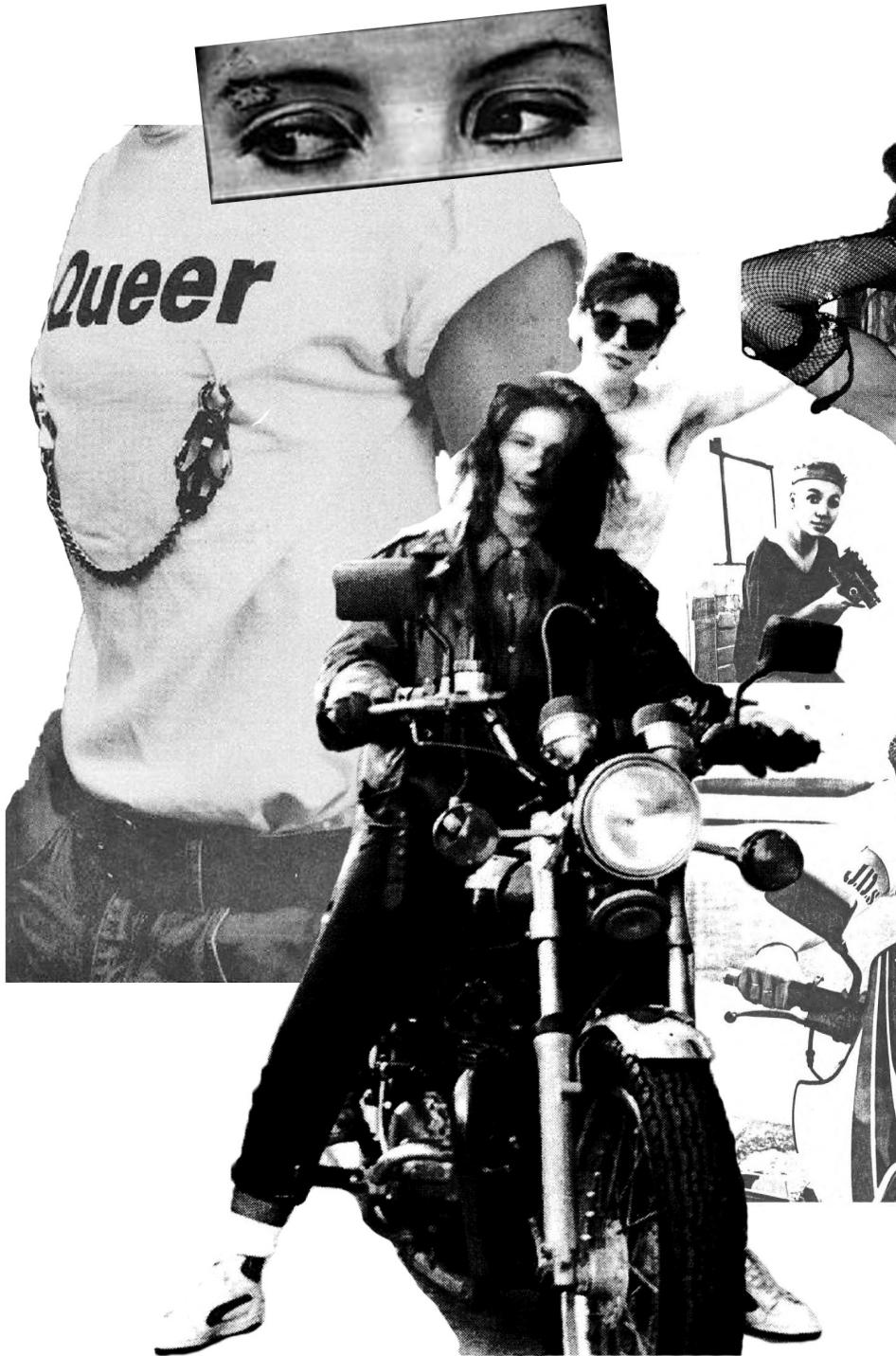
Anisa Sherzai
Jeremy Dupont

Gwendylan Grey
Jenny Proscia

OUTCAST

All writing and artwork remain unedited
unless permission to alter it has been
granted by the contributor.

*"This is for the outcasts,
rejects, girls and the queers"*



A general comment about Boston venues is (...) sometimes people are just trying to make money and they forget about the music.

What would you say is the biggest challenge for you as a young artist/musician in the city?

Honestly I don't really expose myself enough to answer that question. Involving myself in the music scene doesn't really interest me right now. I'd rather get some albums out and get those circulating rather than getting my name up in a city. I'd rather be an online thing, which I think is really appropriate for the time I'm at. I need a body of work before I can really think about anything more.

Do you get nervous before a performance? What advice might you give beginners who are nervous?

I get excited. I almost get too excited. If you can go up there with a beer in you and not feel sick then I suggest it.

When I was in college, a lot of what was restricting me was my love for playing live. I had so much opportunity to do so that I wasn't going to bog myself down with learning a program. It was detrimental in some ways because I didn't get feedback from a ton of people but I played out so much and got so much more confident in my stage presence. Now I'm learning these programs and how to write more complex songs and maybe in about a year I'll learn how to play them live.

Currently I'm scoring a film for an Emerson student who is making a documentary about her transition from male to female. She's going to use a few of my original songs and I'm scoring two specific things for her. That's what I'm currently working on for art. Other than that I work at Whole Foods and at an after school music program for kids.

A general comment about Boston venues is that some venues, even if they're queer, can just be strange. That's a general Boston venue thing. Sometimes people are just trying to make money and they forget about the music. I once got invited to an open mic where they wanted me to pay.

People always tell me I should be charging more but I just can't bring myself to do that yet. Sure the recording took time but I didn't pay for it so I'm just going to give my CD to people in hopes that they share it with other people. I'm making money in other ways and I don't need it from my music yet.

I've found that in Boston if you just play at one venue you'll have at least three people talking to you, especially if it's queer, because the queer community can be so inclusive.

What is your ultimate direction/what are your ultimate goals for your work?

A goal I have— something I really want to do before I die— is go on a tour. I just want to insert myself into a band and go on tour with them and we'd travel to play music. That sounds really great, to travel and play music. I'm just not in a place in my life where I can do that right now.

How do you think your music has evolved in the past few years? Can you think of any key contributing factors?

I lived at home for a year and my dad has a bunch of gadgets around the house and one of them is a saudering iron and this really old first act guitar, which if you know guitars at all first act guitars are literally something you'd buy at Sears or Toys R Us. I had that guitar and it had no strings on it so I sanded it down and spray painted it baby blue and I bought three pedals and I started to use all that stuff and play the electric guitar. That totally changed my music because I had never played the electric guitar before so my fingers started becoming more free and now I feel like I can play better because I've taken a break from strumming. I love the acoustic guitar but it's also constraining in some ways. I think the electric guitar changed everything. It's cool to see a really apparent moment where things changed.



ISSUE 1

Design & Production

Stefanie Bazarian

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Typefaces

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Inconsolata

When I was sixteen I went to a rock n' roll band camp for two weeks with one of my best friends. It was called Power Chord Academy and I met some really cool people there. A lot of them were guys and gender didn't really matter because it was camp and we all had to do it but after we left all the local guys banded up together and I never got to be involved in it. You know, you don't really think of it when you're young and it's happening in the moment, but when I take a step back I can reflect and see that it was me being excluded potentially because of my gender that's really sad to think about. But it definitely made for some aggressive music (laughs).

As for a genre, the Hatchbacks was kind of its own genre. I yell a lot in the band, like melodically, but not in an intense way. It's faster paced, melodic, and it's just acoustic and drums. When we play it's really fun and lighthearted. I joke a lot because a lot of the song lyrics are really serious and blunt so I like to joke.

Also it's embarrassing to sing about serious shit. I think it's corny and I try to avoid that super emo singer/songwriter thing that a lot of the straight boys I used to listen to did. Now my music is slow and really drawn out and I almost don't even say any words. I call them suggestive lyrics, like when you draw something but it's just a little bit of it and you can still kind of tell what it is but your mind might see something different in the image- it's like that. It's experimental, it's current, it's completely self-referential. It's in conversation with itself.

What are the main themes or topics for most of your songs?

I feel like they're pretty self explanatory. They're self-referential; they're stories. I think the demographic that my music reaches is vast, which is really cool to me.

But as for topics— girls, romance, love, mostly. A lot of introspective.

Who inspires/influences you as a musician? And are there any new artists you're listening to that you would recommend?

It's hard to pinpoint musicians that inspire me. I don't like that question because it's sort of scary to me. I feel like I would give you some rehearsed answer if I were to tell you who inspires me.

The one person I always say inspires me is Kevin Devine. He's a protest songwriter and has so much music. It's all really similar but the lyrics are all really good. I Fucking love Hole, but does it really influence my work? I don't know, I just like it. (laughs)

Something that inspires my music is when someone says something to me that's so weird that I want to write it down, or if I had a dream that was really strange and I think of a certain phrase. Then I can make a whole song about that phrase. Or if I'm trying to sort through a problem I'll write a song about it, which I feel like is the way in which art usually happens.

What are you working on right now?

I just softly released an album this past December that I titled mm/dd/yy. It has all the stuff that I worked on in 2016. I feel like it shows my development over the course of one year, meaning how well I learned Ableton, which is the program I use. It's kinda cool because I started out using the beats from my toy pianos and then I introduced the beats in Ableton and now I only use the beats in Ableton so there are a lot of jumps and leaps in tone album.

When I first started playing I was very exclusively influenced by male singers because I just didn't know that a girl could play music like that.

Content

We sat down with local Boston musician, Jenny Proscia, to discuss her work and how she is pursuing it as a recent college grad in the city.

How did you first get involved with music?

When and why did you start playing?

Really simple, I was young and I wanted to play guitar so when I was thirteen I got an Alvarez acoustic guitar. I took guitar lessons with this guy who looked like Brock from Pokemon. His name is Rob and he'd be like "so what do you want to learn?" and I'd say "uh, Paramore". (laughs)

I would bring him the songs and he'd learn them by ear and then teach me or he would bring a tab. I think it helped me listen and play at the same time and then I learned how to sing at the same time. I sounded really choppy when I first started writing my own music but I had to. I was just compelled to write my own stuff.

Is there a specific age that you started?

I remember I was literally starting high school I was maybe fourteen. My parents helped me get a guitar and then I started writing my music probably in the same year. I couldn't stop myself from writing emo music about my feelings and girls, I guess.

Do you play any instruments other than the guitar?

Yeah, I play a little bit of everything, I guess. I can play the drums enough to keep a beat and I can play the bass. I taught myself how to play piano my senior year of college so that was kinda fun. And then I have a bunch of synthesizers, like "toy pianos" that I just kinda fuck around with. Some of my newer stuff has a lot of synth.

What genre do you consider your music to be?

There's definitely more than one. I started as singer/songwriter but it was angsty like Fall Out Boy. When I first started playing I was very exclusively influenced by male singers because I just didn't know that a girl could play music like that. I mean, there was Paramore, but I primarily found music myself and I liked Warped Tour and all that stuff and it was all male-dominated. I just didn't think I could do it. I never saw myself in any of those people except for as like, envious of them or something. So I just never really thought it possible and I would get really jealous of all these guys I knew.

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AN INTERVIEW

Introduction

Jenny Proscia

AN INTERVIEW

Associated Acts

The Hatchbacks

Music

soundcloud.com/jennypmusic

jennymproscia.bandcamp.com

OUTCAST is as a platform for sharing and celebrating queer ideas, identities, experiences, and art outside of the mainstream.

Outcast is inspired by the Queercore movement, a cultural and social movement that began in the mid-1980s as an offshoot of punk. It is distinguished by its discontent with society in general, specifically society's disapproval of the gay, bisexual, lesbian and transgender communities. After heavily researching the Queercore movement and its leaders, such as G.B. Jones and Vaginal Davis, Outcast was excited to create something new to share with the community.

Outcast places special focus on accessibility because we believe that the ideas contained in each issue should not be exclusive based on materials or production cost. Each issue designed so it can be re-created by anyone at home and also read online.

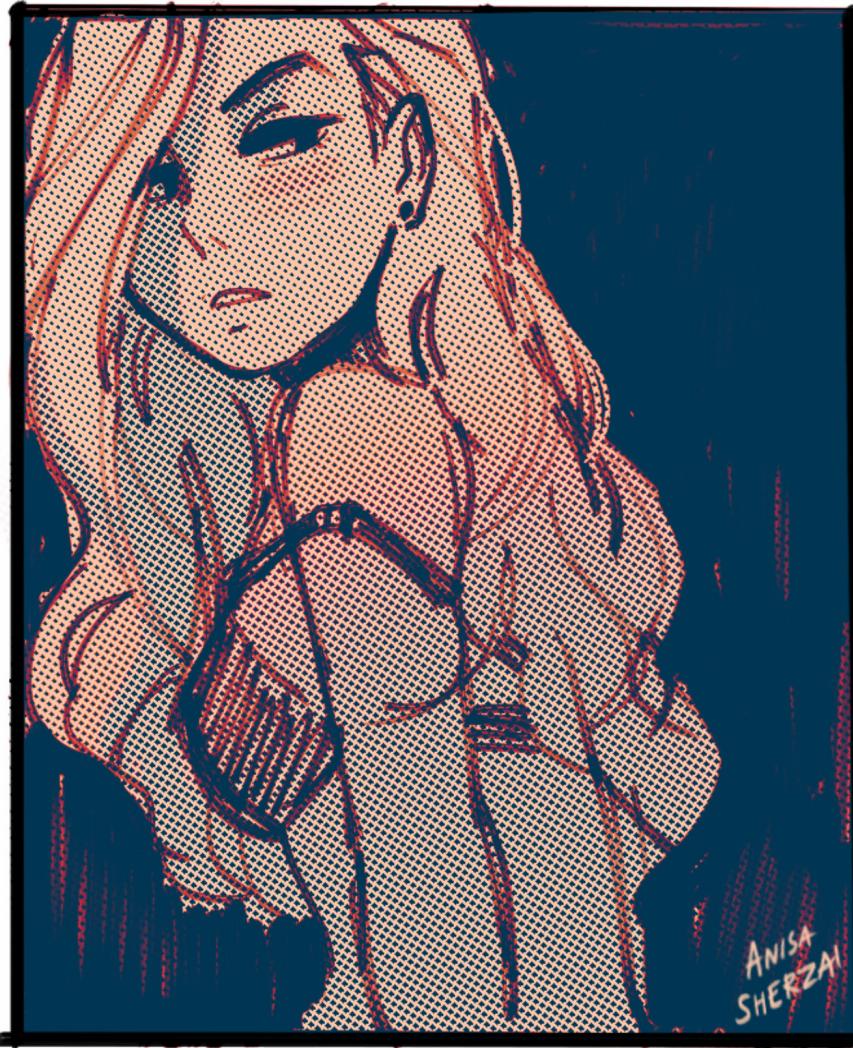


left:

Boy
Anisa Sherzai

above:

Cookiecutter
Anisa Sherzai



Being Gay Online

Aaron Griffin

I'm in love with every man on the internet
every cock and asshole and every drop of cum
dripping down my keyboard.

I can find anyone
I can fuck everyone.

there are over 2 million hours of lovemaking
on pornhub alone:

bareback
interracial

gay twink ass totally tortured by ripped daddy who forgot your birthday this year
and you didn't get the job you wanted but godmanit you could really use a
fucking cock right now

I'm never lonely anymore.
I'm never unsatisfied.

I can't call my mom anymore
because there is just too much to cum to
"I can't talk mom I'm on a date,
I'm on vacation with Johnny Dubad, and dancing with Mathu Starr,
Miguel Porque is making me dinner, and BIG BLACK THUG brought me flowers."

No thought is unholy.
No god's rule here.

All of my storage space is spent on sperm.
I have 18 hours of HD butthole on a hard drive in my back pocket,
a phone with 5 apps all filled with potential dick within 5 feet of me at all times,
poppers on a rope around my neck so I'm ready at all times,
and no condoms.

Yet

I'm powerless in person.
To the whim of women and men
who'd rather I didn't walk down their streets
with femininity in my feet.
Powerless to the shouts and laughs of "faggot"
and "queer."
Powerless to thrown bottles of beerats of death on New Years.

So I have no interest,
in leaving the internet.



The Big Pink Furry
Boxed Set
Jeremy Dupont

Gay Voice

Aaron Griffin

I choke down the faberge eggs that line my throat
before I enter the discotheque. Plank my tongue straight
until it's sore so it doesn't lisp. Drink a tall glass of Axe and approach
any man who's game. The night fades on and people are pairing up
before the clock strikes whatever time this place closes. The pickings
are getting slim but I eye my target over by the DJ booth
drinking a PBR and actively not dancing.

I make my move, mutter all the masculinity
I can muster: "wanna fuck me dude."

When he fucks me, words aren't necessary.
He doesn't ask me of my limits, he doesn't make sure
I'm ready, he asks me to call him daddy though.
It's a masculine thing, getting fucked. Takes balls to take
another's manhood. To make it yours. He calls me his bitch. But I do not whimper,
I howl and grunt, and paw at his chest.
All animal. All man. All masc.

I breath in his stank,
swallow what he deems me worthy of, I choke on him,
I say nothing.

I cough up what's left of him when he leaves.
His seed, his boots, chest hair, a football, all fall out. Yet glitter still follows.

I scrub my esophagus clean with steel wool.
Scrap out any faggotry left behind
from kiki's and tea. Chug gasoline and Gatorade, Swing my cap to the side to hide my
roots, throw on some cum-stained flannel and stalk the night.

I go to truck stops and let strangers piss on me. Cleanse me.
They pass me their masculinity through holes in the walls of the men's room.

I hide behind the door
as to not upset them.
I keep quiet
as to not disgust them
I suck without lisping.

armor

Austen Shumway

the act of hot
gluing sequins to my pink
blistered arms
taping needles to my skin
praying to some weird mormon
god that they won't poke my
cratered flesh

taking bubble wrap and
stitching it to my ribs needle
threaded with barbed wire

slashing silk into my fingertips
stabbing until everything is
slinky red and glittering and
gone

a joseph smith-ian tar and feathering
but with hot pink tar and peacock
feathers

sewing each fringe over my
bones until no body is left
no body is left

self portrait as Nosferatu

Austen Shumway

teeth raw dry
porcelain stuffed
in mouth, canines
glazed creamy
butter "white"

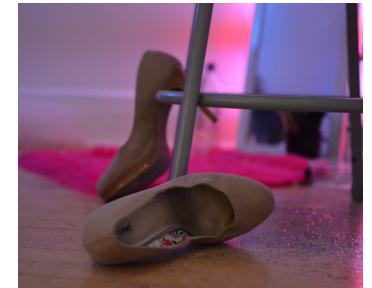
yes two black
crusts of beads
and glitter, but pressed
into evil lids, tears
are arterial, remnants
of blinking over scabs

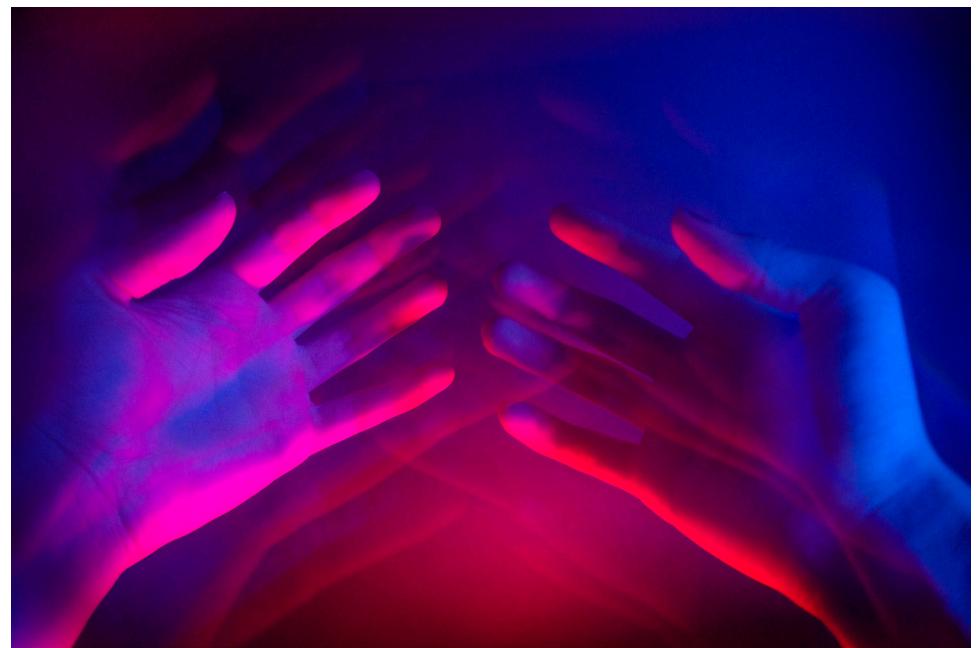
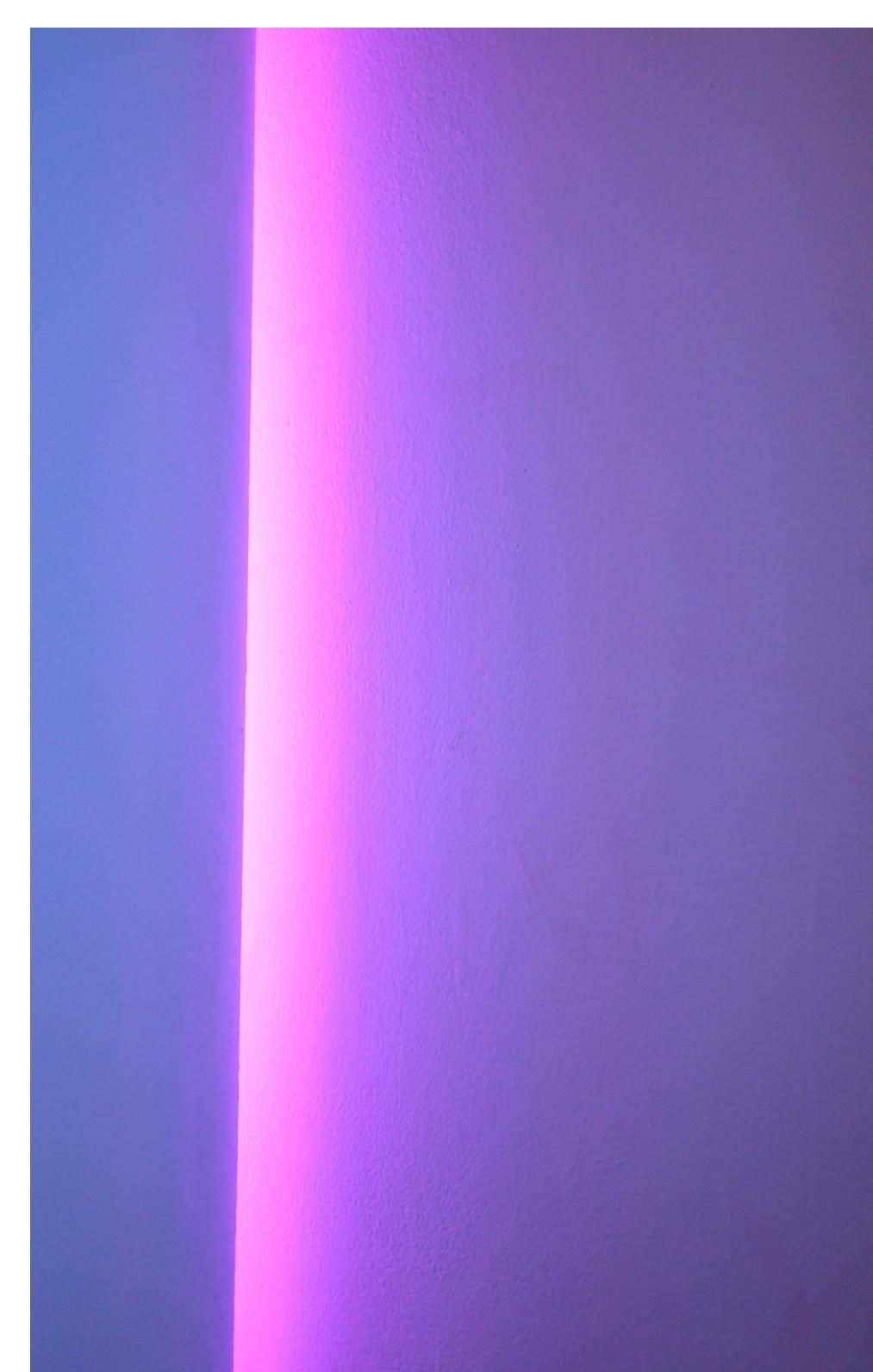
skin wet and opal
semen toned
radiant, turquoise
veins linger under
surface, the first
time I saw lace

cloaked in only black charmeuse
gliding floating head, a pearl expelled
onto the bottom of the ocean at
midnight (the most cliche hour of
darkness of course)

enter town, rip
the tender strings
of velvet (but as liquid) watch
necks burst
like an orange when eaten
sideways

The Big Pink Furry Boxed Set
is a set of four CDs of songs
lip-synced to on the show
RuPaul's Drag Race from sea-
sons one through four. The
box is presented in an instal-
lation to evoke the experience
of being backstage at a drag show. It features empty
alcohol bottles, a lot of makeup, clothes strewn about,
and glitter everywhere.



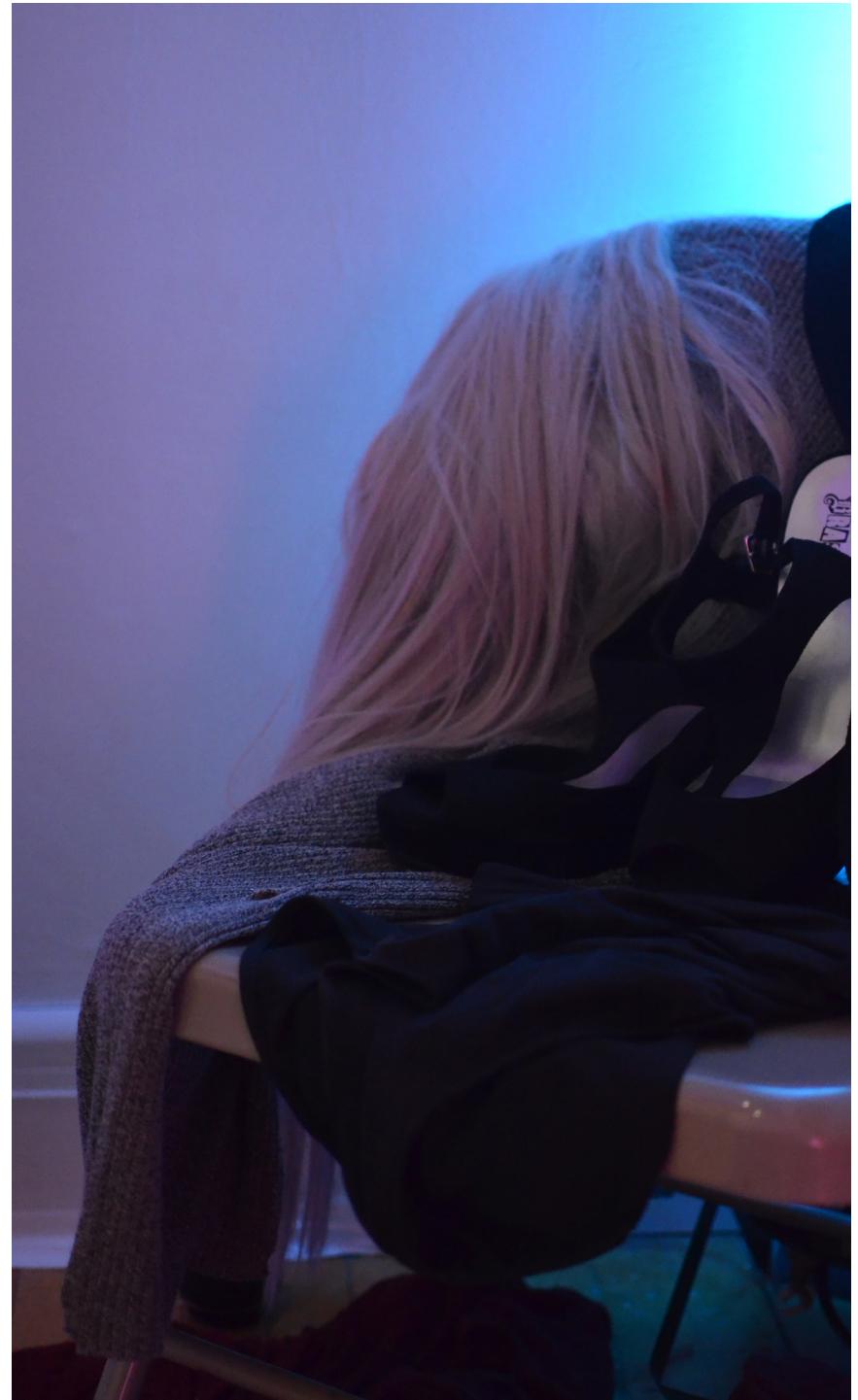
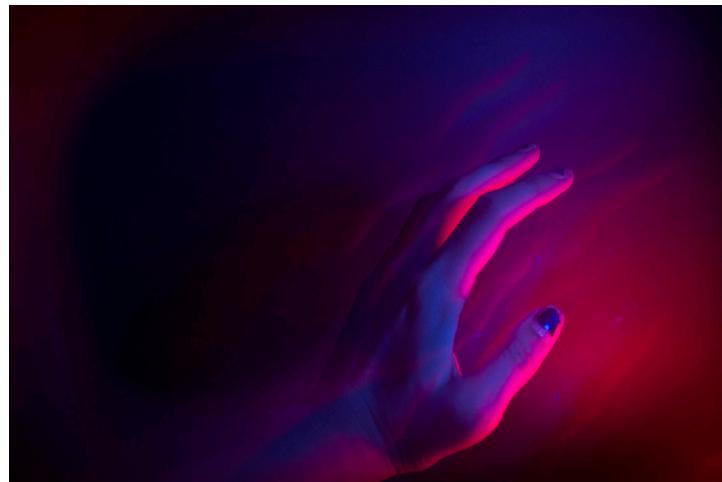


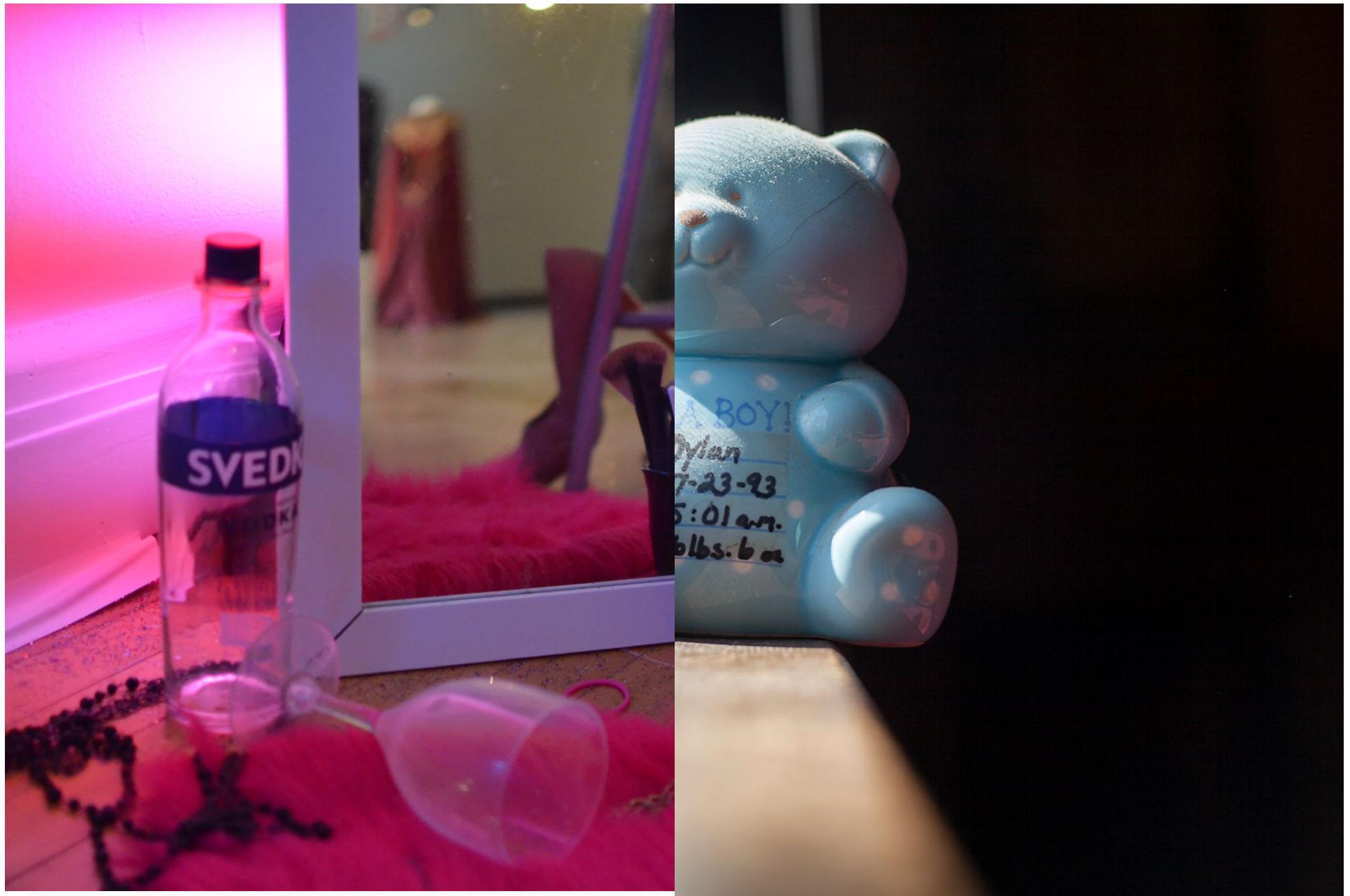
below:

Depersonalization
Gwendylan Grey

right:

Dissociation
Gwendylan Grey





It's a Boy! NOT
Gwendylan Grey







Gwendylan Grey

PHOTOGRAPHY

above:

Long Hair Management
Gwendylan Grey

right:

Gay Boy
Gwendylan Grey

"

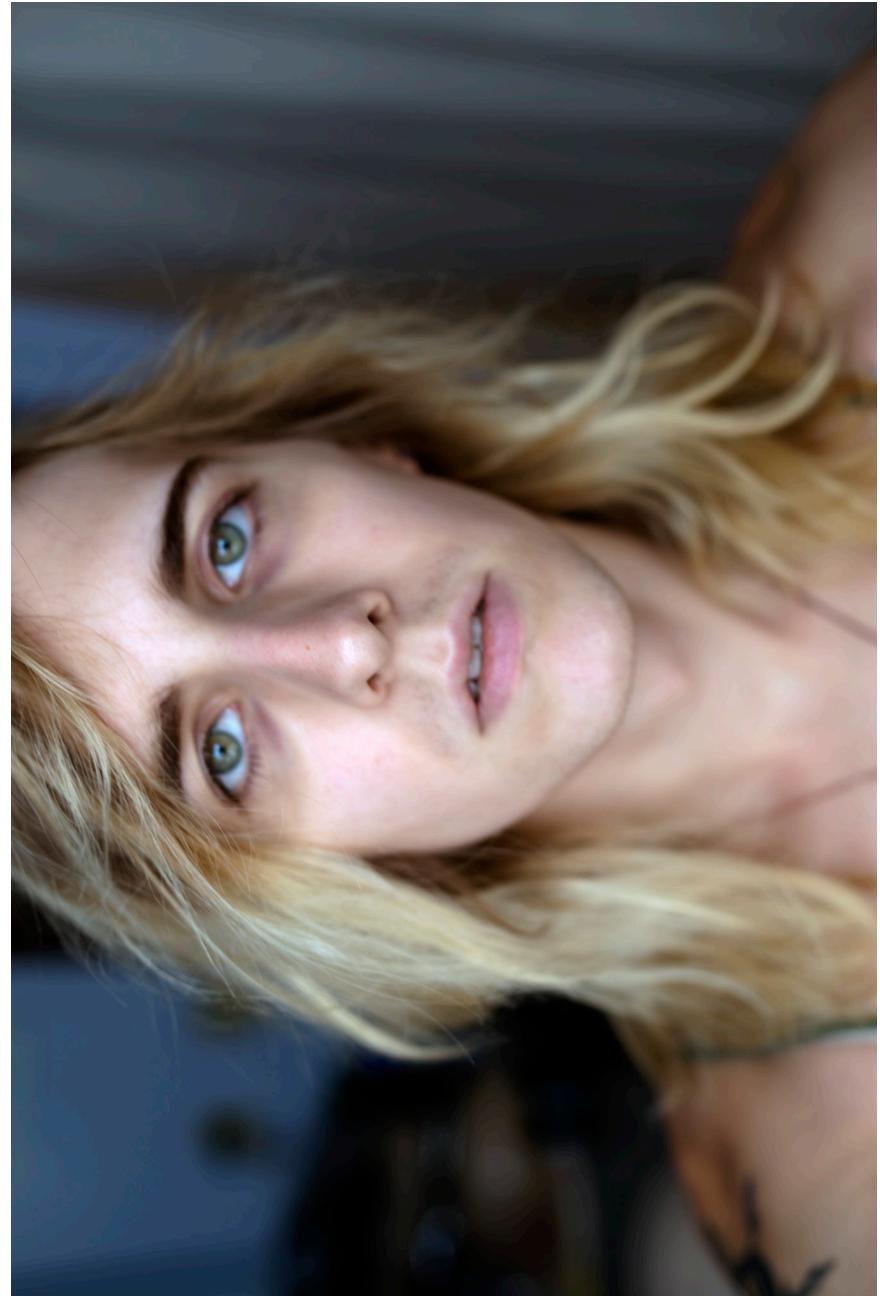
**My Selfies show
the realities people
see and my work
explores the realities
people don't see.**

"



05-18-2015

03-12-2015



above:

In Dysphoria's Reflection
Gwendylan Grey

I've made great strides to help myself, though. I began hormone replacement therapy on June 3, 2015. This greatly reduced my dissociation and depersonalization, for the first time I started feeling like myself. The first day I went out in a skirt I nearly had a panic attack when I stepped into that restaurant; I was called 'she' and 'miss' for the first time there. Nowadays it doesn't even phase me anymore, it just feels as though I've always been in this place.

I was still severely depressed however and was getting worse and worse— meds weren't working and hormones can only do so much. I started cutting in October 2016 after the panic attacks and full body twitching episodes wouldn't cease so I took medical leave from college, being unable to concentrate on anything but my personal situation. It continued like this for months and eventually I submitted myself to a mental hospital on December 18, 2016, where I was told they couldn't help me. I started two mood stabilizers while I was there and added in an anti-depressant a couple months after. Since then I've felt incredibly happier. I still experience dysphoria and dissociation every single day of my life— it can't all match up in an instant. I know I'll get myself to this haven at some point, though.

There's not one day of my life that I can recall that I haven't wished I'd been born a girl. I've always been experiencing this sense of body betrayal, parts don't match up, voice, shoulders, hips, face, and the clear obvious...

I watched as all my cis-female friends went through the puberty I wanted and wore the clothes I wanted to wear while I was living in my own tormenting hell. It was traumatizing— my body was such a poisonous force in my life. I have suffered from many mental disorders based out of this constant fear of myself and the personal hate I created; depression, anxiety, ADD, OCD, PTSD, dissociation, depersonalization, adjustment disorder, and dysphoria. For a long time it was hard differentiating between my gender identity and dissociation/depersonalization. To this day reality doesn't feel completely real.



02-15-2015



01-27-2016



03-22-2017



02-29-2016



11-29-2016



03-22-2017