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HUNTER OLIVERI SHARES "QUEEN OF THE SLUM" VIDEO — [WATCH](#)

Hunter Oliveri, the 18-year-old talent who has been steadily buzzing and creating a name for himself, is closing out 2024 with the video for his new single "**Queen of the Slum**."

Watch it [here](#).

The song is a grungy, alt-pop jam paired with a truly relatable lo-fi video shot on handheld cameras by Hunter and a bunch of his friends. If you haven't been shirtless in a shopping cart and feverishly raced down the street you grew up on, have you ever even been young?

"'Queen of the Slum' is about being young in a relationship and how love feels like an unpolished but exciting time in life where we are all trying to find our place in the chaos," Oliveri says.

Oliveri previously shared the tracks "**Novocain**," "**Stranger**," "**Dumb**," "**Spiraling Out**," and "**SCUM**."

Go ahead and further familiarize yourself with the artistry of Hunter Oliveri.



ABOUT HUNTER OLIVERI:

So what else do you need to know about Hunter Oliveri, whose previous single

"Kids" was tipped by Pigeons + Planes? Plenty!

His songs channel the alternative and grunge blueprint of his musical heroes — like Chris Cornell and Soundgarden, Billy Corgan and the Smashing Pumpkins — imbued with the playful opaqueness of Kurt Cobain's lyricism and the easy slacker hooks of Weezer.

Like all of Oliveri's music, it speaks to the messiness of growing up. It sounds exactly like that, too. He simply writes what he knows.

There are songs about partying too hard and songs about loving too much; songs about last night's headrush highs and the morning-after's anxious comedown. There are songs for when you seek the comfort of relatability, and there are songs for when you want to simply say "fuck it all."

They are the product of the humble authenticity of someone who's grown up in a place no different to a million others the world over. Most have never heard of Paso Robles, CA, and might never again. There's sunshine, strip malls, and vineyards that outnumber venues ten to one, where the nearby underground music scene of San Luis Obispo a few miles down the road is more accessible than anything resembling the bright lights of L.A. two hours to the south or San Francisco up north. "It's a boring city, but we make the most of it," Oliveri shrugs. "We'll go skating, or hang out and smoke. And anyway, it's fun to go moshing in someone's basement."

It's no surprise, then, that Oliveri is used to creating more interesting scenes than those that existed outside his window. As a kid, he would do so in the stories he dreamt up in his bedroom. "I like writing stories about worlds I'd want to live in," he says, "which made my own world seem so much bigger."

Such creativity inevitably morphed into songwriting in his early teenage years — though music had long since embedded itself within him. "I was probably four years old when I first heard 'Smells Like Teen Spirit' around my parents' house," he recalls of music's omnipresence in his life. "I never knew the name of the song but every time I heard it, I'd be like, shit, it's that song. It would give me this majestic feeling." He laughs that his mom holds a video recording of her son gamely plucking through a rendition of a Metallica song (it was the epic "One") at his Kindergarten graduation performance. His dad — an avid fan of Korn and Tool — meanwhile tells him that his parents met at Woodstock; not the peace-and-love of Woodstock '69, but, more aptly, the confusion-and-chaos of Woodstock '99.

A chance meeting at age 14 with a local producer's father while in a coffee shop with his grandpa was the first domino to fall in Oliveri's music story. The rest is a history still to be written. "I've been so incredibly lucky, but I've manifested this, too," he says. "I've always known writing music would be my life. I just had to make it happen. It was hard to find kids around my city that played instruments and wanted to be in a band, but I've been writing songs every day in my bedroom since I was maybe 13 years old. It takes me to a different place."

Those songs are anthems for those disassociated with the world on their doorstep, the soundtrack to growing up marooned inside a digital world that Oliveri speaks of with disdain as "rotting people's brains."

"I want to bring people into my world through my music," he adds. "I want people to feel something when they listen to my music, and to relate to me, and for me to be a friend and an outlet for them."

And as for everything else?

Well, he'll figure it out as he goes.

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ABOUT SPINEFARM:

Spinefarm represents some of the biggest and most important rock acts in the world. Founded in Finland in 1990, the label established itself as an independent powerhouse for successful European metal acts from Nightwish to Children Of Bodom. Acquired by UMG in 2002, Spinefarm Music Group is now home to a host of artists that reach millions of fans across the globe and showcases the very best in rock, punk and metal. From massive metal names such as Bullet For My Valentine (with over 3 billion streams to their name) to alt-rock legends Killing Joke and genre-benders Sleep Token, Spinefarm's artists are — and always have been — true leaders in their chosen field. The roster also includes renowned names like Atreyu, Airbourne, Saint Asonia, and While She Sleeps, as well as fast-rising young artists like Dayseeker, Dead Poet Society, Kid Kapichi, BRKN LOVE, and Creeper. Spinefarm, now flanked by associated SMG labels Candlelight (Emperor, Ihsahn, Urne) and Snakefarm (Marty Stuart, Austin Meade, The White Buffalo), has grown from its independent origins into a true global rock powerhouse.

