

EQUALIZING X DISTORT

Volume 11, Issue 01

February 2011



This aired on Equalizing-X-Distort on April 25th, 2010. The interview was conducted with Grant Slavin by Rob Ferraz and Stephe Perry. Grant Slavin was the guitarist and later the singer of NEGATIVE GAIN. NEGATIVE GAIN were one of the fastest bands in the GTA in the 80's. They also loved to skate. The combination of speed and skating made them a natural for a release on Pushead's label Pasmort. "Back from the Dead" is still one of my favourites.

How long was NEGATIVE GAIN around for? When did you guys start?

NEGATIVE GAIN was going before I even joined the band. I think a rough start would have been in Grade 9 in 1981. I think it was started by Ian Cook and Steve Curry and Andrew were always the mainstays of bass player and drummer. I believe it was Steve, Andrew and Ian's band first and they asked Peter. I might be wrong. I might be foggy on those details.

So initially they were a three piece.

I think so as far as getting it going in the basement and whatnot. They used to call themselves WAVE THE FLAG if I am not mistaken. An early NEGATIVE GAIN song was called "Wave the Flag," but I don't know if there is a copy of that around anywhere.

Any basement recordings...

Yeah, well Steve might know. We went out to one of these places. It was someone related to the SPOONS out in Burlington. COUP D'ETAT. It was one of those dude's brother. It was a basement

NEGATIVE GAIN

studio thing. It was a cool raw recording. One of the first ones we ever did. I seem to remember us playing a song called "Wave the Flag." That was shortly before I joined the band. They changed the name and for whatever reason got rid of Ian, who was still a part of it. He would show up at shows. For whatever reason they just turfed him. Then I just auditioned for the boys. It was brutal because I didn't really know how to play guitar. I just learned how to play it fast.

How old were you when you joined?

I joined in Grade 10 so I would say 15 or 16.

Were you guys all from Oakville?

Yeah, we were all from Oakville. We all went to the same grade school which was called Falgerwood, which I think might still be there and later on we went to White Oaks. If I am not mistaken I think we all went to White Oaks.

What was it like being a punker in Oakville?

You would have to ask a punker. I was in a punk band, but my whole affiliation, later on, was the skate scene which brought me into hardcore. I was a part of the scene, I guess, because I was going to shows and stuff but I didn't wear it on my sleeve like some of the guys back then. The big ass mohawks. Back then that was really

saying something. I was suburbs Oakville guy. The other guys like Peter Warner and Steve and Andrew they had.... Peter had a big ass mohawk in Grade 8. In '79 or '80 or whatever. Those guys were fuckin' punks in Oakville back then whereas I wasn't necessarily. I was in a punk band. I had my "Visit Russia before Russia visits you" shirt. I had my hair cropped really close. I had my military boots that I bought above Flashjacks. I had all that but I didn't live a punk lifestyle by any means.

Well, in some ways hardcore was a reaction to punk right? Punk had failed and hardcore grew out of that.

I got into it listening to reggae. I started noticing kids showing up to school with red, gold and green and I said "I know what that is." Because of older brothers and sisters. Even in grade school, I was heavy into reggae.

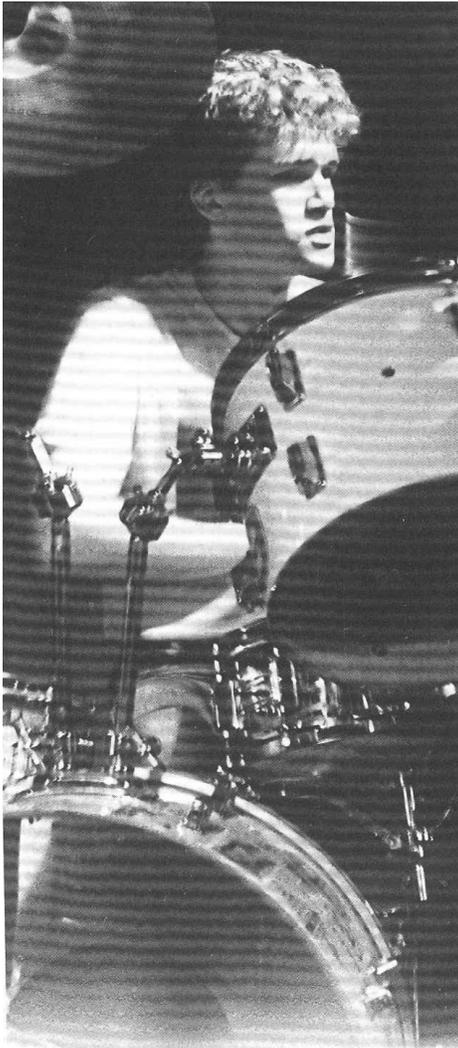
How did you find out about reggae in Oakville?

Peter Warner's older brother had a crew and were the guys we looked up into in high school and they were into English reggae like STEEL PULSE and LINTON KWESI JOHNSON and BLACK UHURU and stuff like that.



They had a cross over with the Rock Against Racism thing.

That whole crossover thing which the CLASH were ultimately responsible for. My older brother-in-law always had reggae albums in the house too. I had been to Reggae Sunsplash in Jamaica and stuff. In Oakville there was some Jamaicans, in particular Ian Lodge whose family had moved up from Jamaica. They had the boss



reggae collection. I would hang out with him in Grade 7 and go over to his place and listen to reggae and stuff like old THIRD WORLD. It was through reggae that I embraced what was going on at the time. The first song that opened my eyes to this was in high school. In the morning they would let DJs, called White Oaks radio or whatever and buddy was playing "Terminal Preppie" by the DEAD KENNEDYS and just hearing the whole little oboe part and Jello's voice it was like "what the fuck is this?" That same DJ guy gave me the EXPLOITED "Let's Start a War" or one of the early EXPLOITED ones. I just loved it. I was always passionate about music. In Grade 4, I brought "KISS Alive" to show and tell. I went to the first IRON MAIDEN show ever in North America. That was in '78, the "Killers" tour. I was there with my buddy Brian Floyd. That same summer was MOTORHEAD "Ace of Spades." I had to fight the one punker guy at high school. He was about two years older, but I was kind of big so I had to fight the guy two years older. Mike Chernozky. He was the punker. He wore a SEX PISTOLS shirt and I wore a MOTORHEAD shirt. Back in '79-'80. That meant you fought.

You were enemies.

Yeah, man and now everyone is listening to everything which is awesome. Two years later I had the SEX PISTOLS shirt and he had the

EQUALIZING DISTORT

VOLUME 11, ISSUE 01

EQUALIZING-X-DISTORT MONTHLY is an extension of the weekly radio show heard on CIUT 89.5 FM every Sunday nights from 10:00pm 'til midnight (Participants: Rob Ferraz, D'Arcy Rix-Hayes, Stephe Perry, and Ed Pyves).

The show dedicates itself to the underground hardcore punk scene. There is a particular emphasis on international releases in the developing thrash, straight edge, garage, Killed By Death, power violence and crust scenes which means we play material like Sete Star Sept, Bloodtype, Do Haeje Haele, the Anemics, Recension, and Black Faxes.

There is a weekly demo feature (paying homage to the cassette format), weekly event listings, and a monthly top 10 retrospective look at new releases.

Equalizing-X-Distort
CIUT 89.5 FM
Sundays 10:00 pm - midnight
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M6H 4K7
Canada

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**CIUT 89.5 FM - "Equalizing Distort"
Top 10 Hardcore Releases
for January 2011**

Band	Title	Format	Label
1. COKE BUST	"Lines in the Sand"	CD	Six Weeks
2. CULO	"Military Trend"	ep	Deranged
3. VILE NATION	"Tight Leash"	ep	Even Worse / Way Back When
4. GERIATRIC UNIT	"Audit of Enemies"	CD/LP	Boss Tuneage
5. V/A	"Test Patterns"	CD	BDR Records
6. KNUCKLEHEAD	"Hearts on Fire"	CD	Stumble
7. THE NARCS	"Revenge of the Gremmies"	ep	Reel Time
8. INSERVIBLES	"Cua es tu Pedo Nero?"	ep	Shogun Recordings
9. FLATBUSH	"Otomatik Attak"	CD	Kool Arrow
10. DISGUST / EXTINCTION OF MANKIND	"Power Corrupts"	CD	MCR Company

Equalizing Distort can be heard every Sunday night on CIUT 89.5 FM at 10:00 pm. The top 10 countdown can be heard in its entirety, complete with previews of the picks and analysis on the previous month in hardcore, on the last Sunday of the month.

MOTORHEAD shirt.

Did you become friends?

Absolutely. He was a sweetheart. I still have a scar over the left eye where he clocked me. The whole playground was there. But then I ended up getting huge. Way bigger than anybody. I went through my growth spurts and when I went to high school I ruled that roost a little bit. Anyway, what the fuck. We are talking about a fight with Mike Chernozky.

So about the Oakville thing, I grew up in Oakville as well. I'm a couple of years younger than you. It always struck me as odd that this whole scene happened in Oakville because Oakville is so not a punk place. You know what I mean?

Yeah, it wasn't. I mentioned COUP D'ETAT. They were from Burlington I think, but going back to Peter Warner's older brother, there was a band called SECTION 8.

I was going to ask you about them?

Kevin Burns. He ended up being in KING COBB STEELIE.

That's a guy from SECTION 8?

Yeah, and Gary Dutch. Both of them really. And Alo Catta who was also in KING COBB STEELIE. They were all Oakville guys. And they are all White Oaks guys, which is where we went to school. So SECTION 8 were going to school there and hanging out with the older guys. We looked up to them and stuff.

So they are older than you?

Yeah. They were a few years older. An awesome band. Very political and stuff. It was cool being a part of something back in Grade 10. I know it sounds early and stuff but like I said I had a rich background of listening to lots of stuff. That stuff was so awesome. Especially for me with my roots being reggae and all. They did a lot of that crossover stuff. They were doing some STIFF LITTLE FINGERS "Doesn't Make It Alright" - the SPECIALS cover. The punky reggae kind of stuff.

I think of the roots rock rebel army when you mention STIFF LITTLE FINGERS. The same with Bob Marley and his punky reggae party.

So those cats were around in Oakville as they grew up. I don't know where they came from. In trying to answer your question it was weird



being in a suburb and having a group of punks. They could have been a few at Purdue but we were on the other side of the tracks. It seems to me that the guys wearing it on their sleeve with the mohawks and the studs and back then I think there was a bylaw in Oakville where the cops

could confiscate your studded wristband.

The Christmas tree spikes.

Yeah. Anyway I honestly don't know how it got there but it just kind of evolved.

Was there many shows there? There seemed to be a lot of punks. I think of HYPE and NEGATIVE GAIN and Jill Heath lived out there and I think Don LeBeuf (a.k.a. Reuben Kincade) was from out there. There was key players in the Toronto hardcore scene all from Oakville. Was there a scene in Oakville or did you just play in Toronto? Did you have both going on at the same time?

Most of them were in Toronto. We did a couple of shows in downtown Oakville at some hall. You know what it was called? The Masonic Temple?

Did you ever play at the Acorn?

Don did a show with DEJA VOODOO and the STRETCH MARKS and NEGATIVE GAIN and that was our cassette release party actually. That and the Masonic Temple show were the only Oakville shows we ever did. Our first show ever was Larry's Hideaway, but it might have been the Turning Point.

Do you know who you played with because we read something about your first show being with JFA?

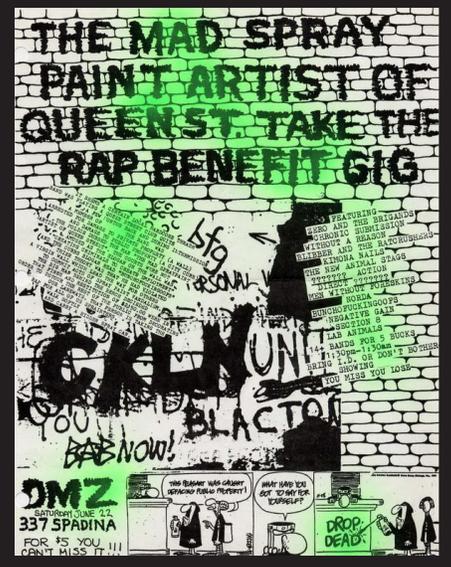
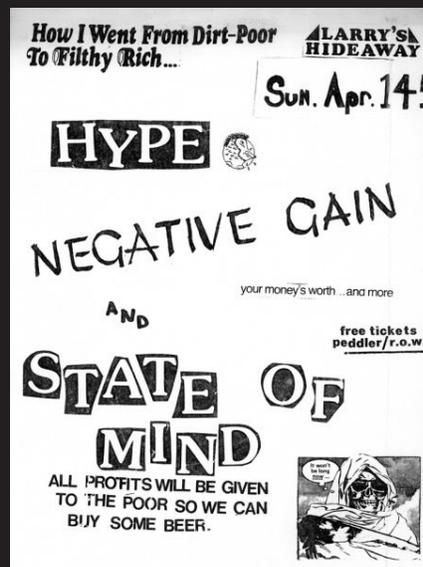
That was the first big show that we played. That wasn't the first show ever. That was an awesome show. Me and Peter got to skate with them and it got written up in the December '84 issue of *Thrasher*. You can read it on-line. I read the damn column. Adam Beck took them skating. My dad's car broke down. That was an awesome show but that wasn't the first one. The very first show would be either the Turning Point or Larry's Hideaway. Actually the first show I was in was in Burlington opening for COUP D'ETAT at some strip mall. That was the first show I ever played. I think the boys might have played the Bay because Peter's mom worked at the Bay at Oakville Place and they might have played in the jean section of the Bay.

That is crazy.

That Burlington show might have been our first. **A strip mall in Burlington. Well punk shows were happening in weird places.**

The jean section at the Bay.

That is the first I have ever heard of that.





I remember hearing about it up at school. That was in Grade 9 or 10 and probably somebody got drunk and puked all over the jeans.

Could you describe Oakville for us?

I can't now.

Back then. We all lived in shithole suburbs but I just want people to get a sense of what it was like growing up in a place that had the Ford auto plant and also had these rich mansions.

Yeah. It sure did.

It had a drive in.

The 5 Drive. We used to go down hop the fence, turn the speakers on drink your Brador because it had the most alcohol in it. The 5 Drive was cool. I was born in Montreal. I moved when I was 10 years old to Oakville, so that would have been 1977. I lived in the Gainsborough area by 6th Line so we were removed from the Richie Rich's. My dad was a printer. We were blue collar. Anyway, back to your question about growing up in Oakville, it was good. It was a great experience for me. Those were real formative years if you want to call it that, going through high school. I think a lot of my classmates at White Oaks would agree. A lot of those people are really in touch. They haven't really left Oakville. And those who have stayed got involved with reunions and stuff like that. I remember it being really good. I remember when "New Music" was just a magazine before it was actually a show. It would just come in your mail as part of junk mail. I remember going to clubs because my older brother would go to Toronto. Being in Oakville the GO Train was right there and you would be in downtown Toronto. It was a different time back then. I remember being a kid and walking to see LINTON KWESI JOHNSON and then catching the Go Train back to Oakville. That was the one drag, even in NEGATIVE

GAIN. I remember having to take the GO Train into gigs. We had to be at the station before the last train.

12:53 or something.

I haven't been to Toronto in years but you hear horror stories about the big cities. I had to be at school the next day for 9:00 in the morning. But I could go in to see a show at Larry's. I had to miss the last set because I had to catch the train. But it was so safe back then. I could walk from Larry's all the way downtown to Union Station. That was normal back then. Maybe it is now too.

It still is.

Maybe I am just an old man now.

You have been living too long in a small town.

I think I have. There is culture shock. I need to go back. I tracked down Steve the bass player who I haven't talked to since NEGATIVE GAIN. So now we are back and forth e-mailing so now he is interested in me coming up and if I ever did come up getting in touch with Andrew. I mentioned to you Rob that those guys are still around.

Our fingers are crossed. Do a reunion show.

That would be awesome. Everyone is around



and still of the same mind. Steve plays guitar a bit so....

And you are playing too still.

I have been in bands ever since. I am just all over the idea, you know.

Did you ever consider NEGATIVE GAIN a Toronto band or an Oakville band?

Definitely a Toronto band.

Most people thought of you that way.

Definitely Toronto. We ended up on a good run there with places like the DMZ, Ildiko's when they turned into the Starwood. Because of guys like Reuben Kincade who was Don who managed HYPE. And Steve Goof and Jill Heath we just lucked out. Back then there was hundreds of bands. Now there is thousands. So we ended up playing with all of our heroes. We played with 7 SECONDS, GANG GREEN... These were all bands that we had the bloody albums too.

You played with the FREEZE, the ASEXUALS, LIFE SENTENCE. A bunch of bands. I am going to get into it in a minute with you. What bands were around at the same time when you first started up as a hardcore band?

The bands that we were influenced by, like our whole sound Peter was a fanatic for DIRECT ACTION. I just got "Primitive Air Raid" and I hadn't heard DIRECT ACTION until that. If you guys know where I can get a copy of "Trapped in a World" with the black and white cover let me know. Songs like "Hate Generation" were insane and it is still is. The sound is big and they were so ahead of their time. YOUNG LIONS, YOUTH YOUTH YOUTH, DIRECT ACTION, CHRONIC SUBMISSION.

So it was mostly the early Toronto hardcore scene. There were a lot of hardcore bands that were your peers too. I was thinking of SUDDEN IMPACT, HYPE, and SOCIAL



PETER WARNER 1967 - 1985

SUICIDE.

We had our own thing going on, but none of us were musicians as such. Andrew was a phenomenal drummer. He could play with such speed and with a single kick. It still blows my mind. Listening back to the album, I was just more of a power chord guy and I had a personality and later on when I started singing that came across. But bands like SUDDEN IMPACT and HYPE they were tight and really good musicians. SUDDEN IMPACT was mind blowing. And there was AFHAKEN. Buzz used to play a flying V back then.

He was in A.P.B. and DIRECT ACTION.

That dude blew our mind too. We were kids. At our first show Pete's dad had to be there because we were 17 when we started. Those guys had a huge influence on us.

I have a flyer here for a show at Larry's Hideaway on December 30, 1984, where you are playing with the WRATH and SUDDEN IMPACT and you guys opened up. Do you think that might have been your first show?

That's possible. '84 seems a little late.

What was the WRATH like?

I can't remember them.

They were a skate band from Brampton and they had a demo. You don't remember them?

You do a song on the LP called "My Old Man" and it's a countrified version of an old song.

You know what it is and I didn't know this until later and I remember my music teacher in Grade 6 doing something like it like the Smother's Brothers. "My old man is a chicken plucker" and it is one of those add-on songs.

Like "Old McDonald."

Yeah, one of those songs. Like "My Old Man's a Dishwasher." So I remembered it when we were jamming and it was right before doing a gig at the Turning Point and I said "Hey man this is funny" while Peter is packing up his microphone. So that's where it came from. But we all knew it was a cover of something. So I just twisted it to "My Old Man's an Asshole". So about three months ago I am shopping at the local thrift store and on the album there was no getting a lawyer and figuring out what to put it just has "concept

by Lonnie Donegan" so I guess that covers us. But whatever. I get an album at the thrift store called "English Pub Songs" and it is on there. "My Old Man." I guess it is an old traditional pub song.

It is a skiffle song.

That's where it came from.

Do you remember SOCIAL SUICIDE? They used to do a song called "Local Yokel." It reminds me of that song. It was a countrified hillbilly song making fun of rednecks.

It was a lark. That song always got a lot of response.

Well it was easy to sing along too. You knew the words.

And then it would get so ridiculously fast so it was like just trying to bark out the lyrics.

It was a great sing along song. Everyone could get into it in the pit.

We also used to do "Land of a Thousand Dances" by Wilson Pickett. I remember getting everyone up on stage for "Land of a Thousand Dances".

What about the MISFITS or the ACCUSED or BEYOND POSSESSION? Would you consider them influences on the band?

Absolutely. Steve and Andrew were massively into the MISFITS. The whole horror imagery and dark side of the MISFITS played into a lot of what NEGATIVE GAIN was doing.

I was looking at a picture of Peter on the inside liner notes and there is a MISFITS logo on the back wall.

Yeah. That's in his basement. I know he was buried in his DIRECT ACTION T-shirt. May have also had a MISFITS record. He was buried in his leather jacket. He was one of the first guys to have a cool biker leather jacket. What you can also see in that photo is an *Alternative Tentacles* logo which he did his own version of where he traced the label.

It's got the bat with the missile cracked in two.

The DEAD KENNEDYS played a lot into what Peter and Steven and Andrew were listening to. I poached a lot of what they were listening to.

It would be like osmosis. You would be in the same room, you would be hearing stuff, you would be liking things.

For sure. I remember way back that GBH factored into it and the "Punk and Disorderly"

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compilation which was always down in Pete's basement. It had ABRASIVE WHEELS and all that good stuff on it. CHANNEL 3 and all that old wicked English shit.

The first wave of English hardcore.

I heard a radio show the other day and I heard "City Babies Revenge" by GBH and I am working in the kitchen and I am just shouting all the lyrics.

Well I was thinking GBH might be an influence because you had a song on the album called "Night of the Rat".

Yeah.

It tells the story of a rat coming up to a baby.

I don't think that would be stretching it if I said Peter was directly influenced by "City Baby Attacked by Rats". The albums were there and the t-shirts. We covered that song in the early days. The other shows we would have played in Oakville would have been our high school. I remember doing "City Babies." That's the reason why I go back to that question of playing in Oakville.

That's neat to know because I have talked to some early punk bands and a lot of early shows did take place in gymnasiums in high schools.

That's where I saw SECTION 8 first. And COUP D'ETAT. Do you remember Ron Anicich? He was in COUP D'ETAT and he is still involved in T.O. scene. I remember spitting Coca Cola because it was cool to spit on the bands back then. We spit all over Ron.

He is doing a show over at CKLN called "Bad Cop, No Donut!"

That is hilarious. He was another Oakville dude. I remember going to his place and playing guitars. He had an early Marshall.

The title of the album was called "Back from the Dead." I start reading the lyrics and it is about zombies. Was this song a tribute to George Romero?

Not that I recall back then. I would say it would be more of a MISFITS influence. The whole horror and zombie imagery. Pete was influenced a lot by what bands were doing at the time. He took pieces from everything.

There were bands like the ACCUSED and BEYOND POSSESSION that brought horror into their sound.

He borrowed a lot from everything. The song "Face First," we were skateboarding at Adam Beck's place and there was this dude who started

a fanzine and he said you guys should do a song called "Face First" about wiping out on your skateboard. So Peter went home and did "Face First." The darker and death stuff is kind of weird because Pete wound up killing himself. After he died and looking at the song titles and the lyrics, he was just a kid. He was 17 or 18. I wish he could have gotten over that turbulent time. I guess what I am saying is he flirted with the dark side.

"Psychic Hours" was one of them, "Dark Places". "Nightstalker". There was a lot of horror type of themes. Kids were into horror films too.

Well about your George Romero question, I could not tell you. Steve might know a little

bit better. Rob White and Andrew all hung out on the weekends. I did too, like jamming and doing shows and we would go over to Pete's and skateboard and stuff. He had a half pipe in his backyard. But after that as far as hanging out and watching movies, I am sure they were watching horror flicks. They were heavily into "Clockwork Orange."

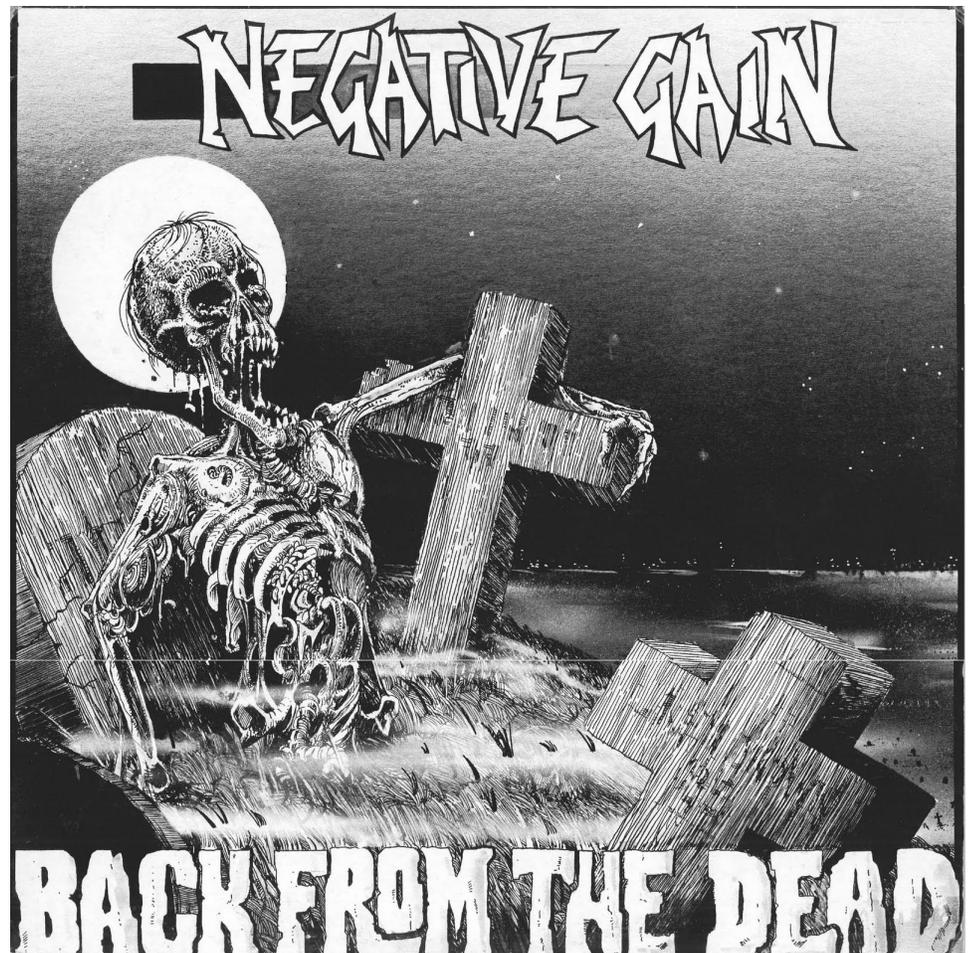
Like all of us. They weren't unique to it. We were all influenced by Stanley Kubrick and "Clockwork Orange" and the ADICTS who were that punk band from England. They dressed up like the Drooges. We all took influence by that. Did you see Pete Warner's death coming?

Probably should have because that wasn't his first go at it. I think when you are a kid it is just shouting out for attention. No, I didn't see it coming. I guess I should have. There was a few attempts.

A lot of us didn't. I remember Jill Heath got up at the Starwood and asked people not to call his house because his parents were pretty broken up by it. People didn't know that he was dead and there was a moment of silence.

That was at the C.O.C. and DAYGLO ABORTIONS show. I think we found out on the Monday and if I am not mistaken, buddy from Kill from the Heart I think I said I dropped Pete off from a show that Steve Goof put on and I remember dropping him off in front of his place. I think it was a Sunday show of all things. And then in class on Monday, Steve and Andrew and Rob White and Ian Cook and Chuck all showed up at my English class and knocked on the door and said it. Holy fuck.

That's how you found out.





Yeah. In the months before that he had tried a couple of times at parties just doing stupid shit but you would think he was just crying out for attention. When you are that age you don't realize it is permanent. You envision how glorious it will be. "I will show her. She'll be crying at my funeral. She'll love me then." You don't realize at that age that it is permanent. It is not like some movie.

So starting off with the title "Back from the Dead," what was that about? Was that a reference to Pete?

No. That was just one of the tunes. We all thought it was our most solid tune and I think we liked it so much because we tried to sound like DIRECT ACTION.

I can hear that in some of the songs.

Pete would stand back from the mic and shout over top. I think we really liked that tune because we kind of captured a bit of DIRECT ACTION.

They had that song "We are the Living Dead."

That was the Turning Point. When we did that, we realized that song was not that bad. We started doing covers initially.

It reflected a progression of song writing.

Steve was a huge part of that. A bunch of songs I had come into and they had changed, but Steve came up with a lot of that. He said in his e-mail that he came up with the idea and I would push them. Come up with my own take. I am a control freak. I would push Steve's ideas with my twists on them. Anyway "Back from the Dead" was a song title. That album was already in the works. Pete was still around. The album was coming out. So it wasn't released "Back from the Dead" because of Pete at all. That was going to be the name of the album with Pete alive.

But it certainly had a double entendre meaning when it came out.

It did and it was really strange. Looking back at it and looking at all the song titles it is almost like a cry out for help. You want to say that without sounding too dramatic.

Did he sing on the record?

Yeah. "My Old Man" is the only song on the record that I sing. I did all the back ups. Everyone did back ups on "My Old Man."

It had this double meaning because he was dead by the time the record had come out.

I don't know if that was in his grand scheme of things.

I don't want to think that.

I don't want to think it either, but you got to think what goes through your mind at 17 or 18. You have to think what goes on in your life and I think you envision she is going to cry so hard and "all the people are going to be at my funeral" and shit.

It did affect people. A friend of mine who used to skate with Pete, his name is Mark Hesselink, he is a filmmaker now and he has been working on a film ever since that he has never finished called "Punk, Probably Hardcore" which was completely inspired by Pete's death. I know this has had an impact on people's lives.

It has. I think about it regularly. I have told the story regularly. I was 18 myself. That wasn't the first suicide I dealt with either in my high school. It was a close friend's mom. That was the second go around. There was a lot of death in Oakville. Every flippin' summer it was who is going to die this summer? You are going to a funeral every summer.

Life and death weren't the only things you sang about although you did have a song called "Live or Die." There were songs that were serious in nature about nuclear war and the song was called "Nuclear Winter."

Do you remember when Global aired that show called, "The Day After?" It scared the piss out of everyone in our age group. It was like we are doomed. Why would you show this to everybody? "Nuclear Winter" came out of this show.

I think they were trying to scare the shit out of everybody because the nuclear arms race was a real threat. There was so many nuclear bombs at the time that this was just a call for peace.

There was the Cuban Missile Cruise that created fear but this was a whole new level. That was in '83 or '84. We were all fucking doomed.

Epecially with Reagan. He had that old line where he was joking off air about Russia being outlawed and the bombing begins in five minutes. That was on a FINAL CONFLICT record. They were also a labelmate of yours putting out an album on Pusmort.

My wife is from the Bay Area. We were at an art thing there and Pushead's art was up there. I was hoping to run into him. I have never met the dude. That was just something we did. Back then I went off to school, that era of punk died for me. Then later my wife, who is ten years younger than me, I had mentioned when we met that I

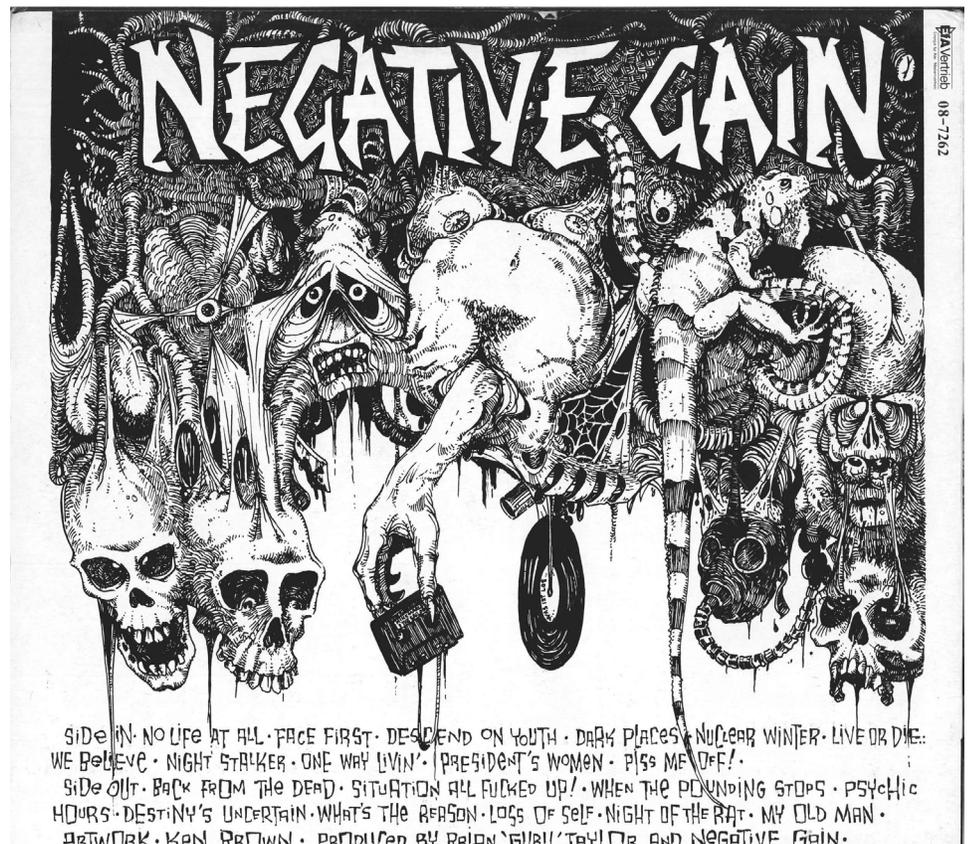


Photo by Mark Hesselink



was in a band. I wasn't very computer savvy. For my birthday present I get an album and it is a NEGATIVE GAIN album. "Back from the Dead". I didn't even know it existed. I never owned a copy of the record. My wife gave me my first copy and that was five years ago. It was

my birthday present. She went on-line and on e-bay and she bought it off some record store in Detroit.

That was common. What sucked about this being released on Pusmort Records is that it was difficult to find the record here.



Wasn't it like an import or something? I remember it being at the Record Peddler and Brian is selling it and he is the producer on it and it is an import. It was \$6.00 more than the SUDDEN IMPACT record that came out a week later. Everyone else's album was \$10.99 and ours was \$15.99. What the hell? Because it was from France or something stupid like that. I don't really know. I don't know what happened with the business aspect of that. Jill Heath might know better or even Steve. I haven't talked to Steve except for an e-mail I got two days ago because of the initial contact about the interview.

So you don't know how Pushead became interested in your band? Or how he got tapes or how this came together?

I know Jill sent him whatever we recorded which I think was what we recorded in Oakville.

There was a studio called Soundpath Studios. You know what is funny about the record? There is no listing about who played on the record. The info is very scarce.

There is a thanks list thanking Steve from BFG and SOCIAL SUICIDE and VERBAL ASSASSINATION and some other dudes, but it doesn't have your names anywhere except for Pete's. So where was Soundpath Studios? It was down at the bottom of 8th Line. It was in the middle of this industrial park.

How did you find out about the studio?

I think Peter and Steve researched it and found out where the studio was. We just went down there. The one gig that we did do in Oakville, at the Masonic Temple, the money we made on the show was used for paying for the studio. I remember we paid it off all in one shot. It was cheap as shit. It was so rushed. We did it in one afternoon.

And Brian recorded it for you.

Yeah.

How did you get Brian out to Oakville?

Pete probably had a lot to do with that. He was in the Record Peddler a lot. There was probably that connection. We recorded a couple of times. We recorded in Toronto for the "Killer Bears" demo.

"Invasion of the Killer Bears?"

Yeah right. I remember going to a loft in downtown Toronto and taking a freight elevator up. Whoever owned that studio produced the thing. We went and recorded the same songs at Soundpath.

Yeah. There is a lot of the same songs.

It is really cool listening to that demo because it is the same songs but the lyrics are all twisted. A friend of mine just sent me the "Invasion" cassette. I remember going in the studio and pressing cassettes. You could write whatever you want on here. "Really? Go Die!" we put. That was Peter too man.

Can you tell us a bit more about the demo? Do you know when this was recorded?

I'll bet you it doesn't have a date on it.

I was thinking it might be '83 or '84 maybe.

No. It is just a piece of paper without that stuff on it. Here is how we spell "Psychic Hours." P-H-Y-C-H-I-C.

Well spelling wasn't punk's strong point was it? None of us would win a spelling bee these days.

You can download this demo off the internet. If you can't I will gladly send you a copy.

Actually we found it on a blogspot. The LP is out too. Have you thought about re-issuing

any of this stuff.

Steve just came up with an idea. We don't know what the logistics of it are. Steve said we should re-record it with a couple of our live standards. We covered 7 SECONDS version of "99 Red Balloons" and "Land of a Thousand Dances." I remember having good nights with that at the Starwood. And "Young Til I Die" by 7 SECONDS. We used to cover that. I remember our first contact Steve got a letter from SUDDEN IMPACT saying how much he enjoyed us playing the 7 SECONDS cover "Young 'Til I Die." I think Steve is keen on that and I certainly am too. He said recording and releasing it as a 25th anniversary thing. I think it has been longer than that.

I don't know if you know, but the "Back from the Dead" was bootlegged onto an LP. It's one side of an LP with NAPALM DEATH being on the other side.

Yeah, I saw that on-line. It said there was only 100 issued.

Yeah. And they fit the whole album on one side so obviously the sound quality is real shit. If you did a re-recording or re-released the stuff on a CD, you would at least be able to get this material out there in a way that you could control the sound quality on it.

For sure. Well maybe you guys can help us out with that? You guys have all the contacts. I am just a caveman. Anyway, in answer to your question, Steve is keen. You guys are definitely a catalyst for that because I never would have tried to get in touch with Steve again. We could at least throw together a couple of shows. It would be awesome to play with SUDDEN IMPACT. Steve sees the buddy from HYPE now and again. He is in the same industry. I think Ron Anicich told me that SUDDEN IMPACT do the odd show.

They got back together a few years back around their release. They played a show in Newmarket with DOA and a year later they did their own show at Sneaky Dee's. Both shows were amazing. I wanted to ask you about a couple of songs on the demo that I don't think got re-recorded. There was a song called "Military Aid." Do you know about that song? And there is a song called "President's Women." Those two I don't see on the LP.

"President's Women" lyrics are "Nancy Reagan has stretch marks has stretch marks has stretch



marks. Nancy Reagan has stretch marks has stretch marks." That was the chorus. "Military Aid" became something else. I haven't listened to that. I saw it on that cassette. **Do you remember the song "Situation All Fucked Up?" Tell us about that song. What was the song about? It seemed about how everything was shit.**

"Everything Government wants, Government gets." Peter was aware pretty early. Bands like MDC figured in to the influences.

Well, I thought they might because you guys did a lot of songs about nuclear war and MDC had a bunch of stuff about war.

I remember when Pete was writing that one, he was into the corruption of government. He was doing what he could as a 17 year old living in the suburbs. He was trying to be aware and political.

I want to go back to some shows that you did earlier. There was a 7 SECONDS show that I saw a flyer for at the DMZ where you played with HYPE and SUDDEN IMPACT.

I think that was the "Walk Together, Rock Together" tour.

That "Walk Together, Rock Together" graphic is on the flyer. That makes sense to me.

That was so awesome because I think what was so wonderful about being in a band those days was we were listening to. That was the best thing. You could listen to them on your Sony Walkman. "Walk Together, Rock Together," or "Out of Step" by MINOR THREAT. ANGRY SAMOANS and shit like that. Anyway, that album "Walk Together, Rock Together" was all I listened to for months and months and months and now we were playing with them. There was how many of us at the DMZ that night, 300 maybe tops. This is what I listen to wandering around Oakville on my walkman. Here we are hanging out with them. I am watching him play that bass line. Do you know what I mean? You didn't even think of it like that back then. You just took it for granted back then. That was normal. You look at it now and it would be the equivalent of Tony Iommi or something.

I heard a rumour that this was the show where the circle pit was born in Toronto. I heard they broke into a song and Ken Huff did this circular motion with his finger and everyone started dancing in a circle as opposed to smashing into each other. Do you recall that happening?

All I can back up is it was definitely around then. That sparked a whole new era in Toronto hardcore. Chicks could get into it then. All of a sudden there was chicks going around in the war dance circle. We called it circle thrashing or something like that. I don't know if it started then but it was right around then. It was definitely that summer.

I remember hearing it was at a 7 SECONDS show and I remember hearing that it was at the DMZ so I figured it was this show. I think this is the only time 7 SECONDS played the DMZ.

Early shows, I remember going to see the EXPLOITED and shit at Larry's and there was none of that circle shit going on. That was brought on by American bands. And "Keep on Truckin'" by SUDDEN IMPACT was all about that. You just keep on truckin' around the circle. I don't know. I wouldn't bet against it.





Photo by Mark Hesselink

On this flyer there are a number of subtitles to the opening bands. It says HYPE (Album still available). SUDDEN IMPACT (ep available soon). NEGATIVE GAIN (ep out soon). Was there talk of an ep coming out? Was this after the demo came out? Might it have been the demo pressed to vinyl?

Yeah that could have been actually. It might have been while it was being shopped, which I think Jill Heath was the one who sent that to Pushead. That might have been during all of that. I think that deal wasn't made until Pete was gone. We only had the demo. It must have been definitely in the works.

Jill seemed a bit like your manager, to some degree. I did a compilation around then called "Ontario: Yours to Discover" and when I was looking for bands for it I wanted to get NEGATIVE GAIN for it and she said "Yeah I can get those for you." I think I talked to you about it and then Jill just gave me a tape at one show and said "you can use these three songs." It was three songs that would come off the album. She gave me artwork for you guys. She operated like a manager. She was always working for your best interests.

I believe that.

You guys also had done a lot of the Reuben

Kincade shows. So you benefitted from having those two power players in the scene.

Well they were involved with *Fringe* or something.

Well HYPE records got released on *Fringe* didn't they?

Those guys were awesome. I liked them. They weren't taken seriously enough in Toronto.

They were an amazing band. I agree with you.

They were so tight. Ahead of their time. Like maybe too tight. If they had come out three years later it might have been appreciated more.

I think if they would have toured outside of Toronto because they played a lot in Toronto and people got sick of seeing them. I didn't. I loved seeing them play everytime, but some of those shows got lower and lower attendance and I think they just lost the steam to play. I think if they played more outside the city they would have blown up huge. They were such a great band and they had so many great songs. They had two albums worth of songs. They had no shortage of material. They could just blow people away. They had two guitarists, they had a huge sound. The Barbisan brothers were incredible. They were all really great. I agree with you HYPE were amazing too.

Yeah they tried to do a lot. Reuben Kincade championed a lot of stuff.

He did and it seemed like you guys were under his wing a little bit. I think it had something to do with being from Oakville.

Probably. I don't really know. I was kind of outside of all of that.

He got you on a lot of shows and he would write about you in *Pirates of Doom* because he used to do a column in *Pirates of Doom*.

He was always really good to us. The band was really good to us.

They almost seemed like a brother band.

Yeah definitely. Proud to say that. I remember at the Harvey's in Oakville we would plan the show. The guitarist had a three foot mohawk at the time. The first meeting with HYPE we played a show with them at the Turning Point without meeting them but then we met them to do a show with Don, and Pete had arranged it at a party or something. And that first meeting at Harvey's was the first time that Pete had tried, well he was in the hospital for basically what he succumbed to. I remember meeting without Pete. Me and Steve and Andrew with HYPE planning our big show.

There was a record release party that HYPE did for the "Life is Hard ... then you Die" LP which took place Friday June 28th at the DMZ and you played with the FREEZE and 76% UNCERTAIN. Would that have been the show you were planning?

I can't recall. That was an awesome show. I do remember that.

Did you ever tour?

No, we never toured. We never really got organized with anything like that.

Did you ever contribute songs to comps? I had three songs on that comp that I did. I am wondering if there is any other comps or unreleased songs that might be out there?

I don't know what happened with any of that stuff. I took off to university and that was when all that shit was going on. I didn't know anybody was interested until my wife five years ago gave me my album. I don't know anything that happened with any of the business or compilations. I would guess that would be Jill or between Jill and Pete's mom. Or maybe Steve might know something about it. I never really talked to him about it. I don't know what songs went where. I have no idea. I am learning more about the band by talking to you guys.

Well the band did exist after Pete died. You moved to vocals and you added another guitarist I think.

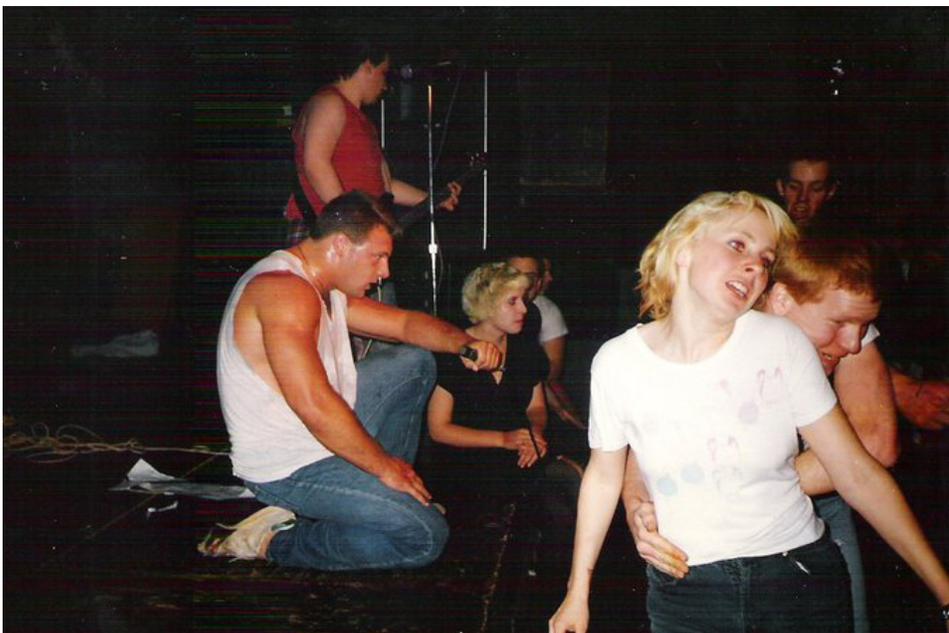
We got Chuck Taylor.

I remember you going away to school and then coming back and you played a LIFE SENTENCE show at the Bridge. It was Saturday June 13th. You played with MSI, SONS OF ISHMAEL and LIFE SENTENCE. It was the summer and you were back here for the summer.

The Bridge. That was the Starwood and Ildiko's.

So the band did function for a period while you were away at school?

It was even before I went off to school. If I'm not mistaken I think Pete died in the fall of '85 so maybe that winter we might have regrouped. I remember coming out pretty strong in that summer. That was as a three piece with me playing guitar and singing. Those were some



great days. It started getting tight right when Pete died. It was because of recording and all that. I thought we picked it up pretty fast. It was pretty damn fun. But I couldn't remember any of the damn lyrics. Pete knew them. I would just imitate them.

I remember your first show and you forgetting a bunch of words. That would have been the first time I had seen NEGATIVE GAIN and that LIFE SENTENCE show was a few years later. You did have two years after that.

Yeah I remember playing shows in the summer where I would come back from university.

Do you remember that LIFE SENTENCE show at all?

Not really. I think I remember us going back to Oakville in my dad's station wagon and not having enough room for the amp and then I went back to the Bridge the next day and the amp was gone. I think maybe LIFE SENTENCE has that. I remember going with Pete to get that at the pawn shop.

When you originally got it.

It was an old Traynor head. I was watching Wimpy Roy of DOA at what was supposed to be their last show at the Fab Mab in San Francisco and there is that live DVD of DOA's last show there. I swear to god that is the head that we got because it had a green light on it. I never seen a Traynor like that with a green light. My amp definitely disappeared at that LIFE SENTENCE show.

Was that LIFE SENTENCE show your last show? Did NEGATIVE GAIN break up after that?

One of our last shows was at the Silver Dollar. I think the last show was an upstairs show.

Why did the band break up?

With me going to university in the States and just growing old. I don't think the band was really a focus in our lives. Steve and Andrew are both really good tradesmen. Steve is an electrician and Andrew is a cabinet maker. Those guys were always winning awards and shit in high school for being tradesmen. I think that was kind of their focus. There is no real reason, just age and growing apart. There was never a "That's it. We're done" moment. We didn't really take ourselves to seriously.

Maybe you guys are still on hiatus.

Apparently Steve went camping with Andrew in 2003. That would be flipping hilarious. If we ever did a show that would be great. I think we would love to do it. That was just a wonderful time. Like I said, the coolest part about it was playing with the bands like CIRCLE JERKS. We did a Gary's show with the CIRCLE JERKS. It was like holy fuck. We are in the rat infested band room with SUDDEN IMPACT and the CIRCLE JERKS drinking beer. We took it for granted back then. You didn't think it was anything special. You knew it was cool but you didn't know it was as mind blowing as it is now. It is like "holy shit man." Hanging out with your gods. At that age you are 16, 17, 18 and these are the people you love writing the soundtrack to your life at that point and here you are just hanging out.

It is pretty surreal. Do you have any regrets?

I've had a few.

Do you wish you had kept going with the band?

I guess, but like I said everyone just kind of was doing their own thing anyways. It was never really a thought.



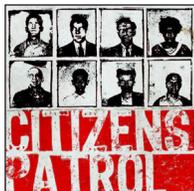
BEST OF 2010

Stephe's picks

1. HERATYS LP - HERATYS are from Sweden. They are made up of members from Malmo and Uppsala. The weird thing is they sing in Finnish. But they play d-beat which is most closely associated with the Swedish sound. An unrelenting d-beat sound that reminds me more of what AARITILA were trying to accomplish with their mixing of Swedish and Finnish hardcore. I welcome this mixing of the two Scandi traditions. (Not Enough - Poststugan 144, 211 65 Malmö, SWEDEN / dustnconcrete@yahoo.com / <http://notenough.se/>)



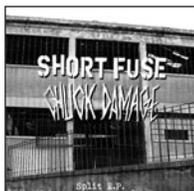
2. CITIZENS PATROL LP - Holland's latest hardcore prodigy. It seems like there is one every year from Holland. CITIZENS PATROL are from a small town in the south known as Paningen and some of the members used to play in a band called MY REPLY. The band has been nursed on early American hardcore and sounds like some hybrid of early RKL meets the ACCUSED meets ANTIDOTE, but without the dodgy poilitics. This is their third release but their first full length. 15 songs on 45 RPMs will rip you a new one. (Way Back When Records - Taskinlaan 9 / 2361XM Warmond / The Netherlands / <http://www.waybackwhenrecords.com> // Even Worse - Noel de Boer, / van Ostadestr 93-F / 1072SR, Amsterdam / the Netherlands / <http://members.upc.nl/n.boer445/index1.htm>)



3. PAHAA VERTA LP - This is the band's third release but their first full length. They are from just outside of Helsinki and play a brand of hardcore akin to HERESY meets HERO DISHONEST with some early EXCLAIM maniness. (Bad Hair Life - e-mail: mosquitopool@gmail.com / <http://badhairliferecords.blogspot.com/>)

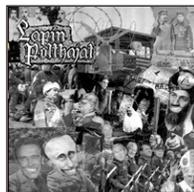


4. CHUCK DAMAGE / SHORT FUSE split ep - CHUCK DAMAGE and SHORT FUSE have done to NEGATIVE APPROACH what DS-13 did for MINOR THREAT a decade ago. Breathed new life into the sound. They are the latest champions of the motor city legends that starts with VOORHEES and ends with DEAD STOP. Both bands are from Munster, Germany which is near the border to Holland. I understand that the band's



share a member or two. They certainly share a scene and an inspiration. Makes for a split that sounds like a single. (Hardware - P.O. Box 1646 / 49006 Osnabruck / Germany / www.hardware-records.com)

5. LAPINPOTHAJAT LP - A new release by a band that comes from a town with the population of 300 in Lapland. Those are already harsh odds and making good punk rock. But when it embodies some of the greats from the Finnish cannon like RATTUS, RIISTETYT and APPENDIX you become the stuff of legend. They are like the SONS OF ISHMAEL of the Finnish scene. (Kämäset Levyt - Nakari / Iisakintie 18 / 37560 Lempäälä / Finland / www.punkinfinland.net/kamanen)



6. P.R.O.B.L.E.M.S. - A Portland band made up of scene veterans who's lineage includes RESIST and POISON IDEA. This could either be really bad or really good. Well if it has made my top favourite releases for 2010 you know which way I have decided. The baggage of their past does not interfere with these guys writing some punk anthems. I think it only facilitates the process. This two song ep leaves me needing more. There was only 300 of these pressed so I consider myself lucky to have one. (Tombstone Records - 4546 NE 33rd Avenue / Portland, OR / 97211 / USA / kellymotxo@hotmail.com)

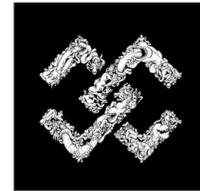


7. THE ERGS! "Thrash Compactor" ep - This is a one sided 7". I hate bands who don't make use of all the space they have. But this is simply explained by how quickly these songs go by. There are 5 of them. And they were recorded three years ago, which makes me feel weird about putting them on a Top 10 from 2010. But most of these bands recorded these in a year other than 2010. It was only brought to our attention in this year with it's release. The ERGS were from New Jersey and so references to A.O.D. constantly get made. But Jersey is a silly place. Bands like BEDLAM expressed it even better. The ERGS continue along in that tradition. If you took the manic power of NEW BOMB TURKS, combined it with the BEDLAM sense of humour and made them write songs that were like STARK RAVING MAD or STRAIGHT AHEAD length you would start to understand the genius of the ERGS. "I Shot the Devil's Son" seems like a remake of SUICIDAL TENDENCIES "I Shot the Devil". It is the same subject matter. I mean the exact same. And "Throttle Boy" and "Society Hill" rip right into each other. And who the fuck is Johnny Rzeznick? I am ready to kick his ass based on how good the ERGS are. No one this good could have a bogus vendetta. I shouldn't



be hyping posthumous releases but this one is worth it. (Grave Mistake Records - P.O. Box 12482 / Richmond, VA / 23241 / USA / www.gravemistakerecords.com // Firestarter Records - 2619 Guilford Avenue / Baltimore, MD / 21218 / USA / www.firestarterrecords.com)

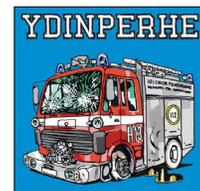
8. COMMITMENT CREW "What are You?" LP - COMMITMENT CREW are from Sweden. They do not sound like what you think of when you think of Swedish hardcore. Particularly the d-beat known for coming from Goteburg. Distortion Records was form here and always put out the monster kang releases that would define Swedish hardcore. Instead you get some Boston / DC appreciation in the form of a band that sounds like SLAPSHOT meets SSD meets IRON CROSS. Neat idea bringing together two scenes that used to be at war with each other. (Crucial Response Records - Von-der-Mark Str. 31 - HH / 47137 Duisburg / www.crucialresponse.com)



9. GLOM DA! "Grisigast I Ostergotland" ep - Yet another Swedish band in my top 10. I'm partial to Swedes, what can I say. My mom's family lives there and they took her in during the war, but that is not why I love Sweden so much. It is hardcore like GLOM DA. It is all out fierce sounding and super political. This release has songs about the H1N1 paranoia, Nazis, MP3 files, and a neat parody of MODERAT LIKVIDATION. They totally remind me of an early version of AVSKUM. Five labels pulled together to release this. (Smattra Kang - glomda@gmail.com)

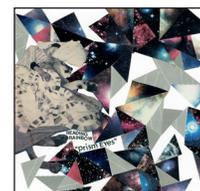


10. YDINPERHE "Hyvinvointikakarar" ep - YDINPERHE from Helsinki remind me of HATE UNIT in their unassuming straight forward hardcore approach. Short fast songs. Isn't that what it is all about? (Viilja Joensuu - Hameentie 6C 34 / 00530 Helsinki / Finland / ydinperhe@gmail.com)



Rob's picks

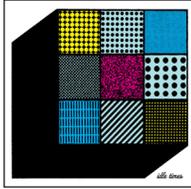
READING RAINBOW - Prism Eyes - From Prism Eyes (HoZac) - Hailing from Philladelphia, this girl/guy two-piece play a stripped down memorable and melancholy bunch of songs that remind me of Stereolab and Belle and Sebastian with more of a raw edge. A bit more indie than punk but still something that's very listenable and catchy and a great debut LP.



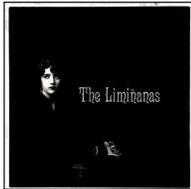
SATELLITERS - Leave My House - From *Outta Here* (Sound Flat) - SF garage kings will knock you around and get you on the dancefloor with this excellent LP. They've been at it since the glory days of Bay Area garage in the 90s but have somehow managed to not only keep going but to still have the talent to release great records like "Outta Here." This slab features an awesome batch of 60s influenced tunes and one that reminded me of Jay Reatard. Seek this out and you won't be disappointed.



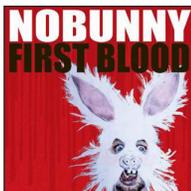
IDLE TIMES - Gin and Death - From (HoZac) - Another late arrival from one of my favourite labels, HoZac, comes the debut of Idle Times. This one took a little bit to grow on me but is now in regular rotation on the turntable. It's got a bit of everything from low-fi fuzzed out tunes like *Gin and Death*, the twang of *Prison Mind* and the Sonic Youth influenced *Hey Little Girl*. Give this one a few spins to try it out and chances are it'll find a comfortable home in your list of favourites.



LIMINANAS - I'm Dead 7" (HoZac) - A great two song 7" from this French outfit got a lotta play with me this year both on the show and while out dj'ing. The title track has a 60s girl group influence that is hard to beat and will stick in your head. The flip, *Migas 2000*, is like a cross between Serge Gainsbourg and early Cramps. This one's a gem.



NOBUNNY - Motorhead with Me - From *First Blood* (Goner) - Although the cynics among us would likely have dismissed San Francisco's Nobunny as a novelty act with no substance, their second full-length, *First Blood*, proves there's something interesting going on under that filthy bunny mask. The bumble gum punk is still evident throughout with a batch of really catchy tunes but there's also a bit of branching out happening on this release. They channel T-Rex on *Breathe* and borrow the riff from the Velvet Underground's *Sister Ray* on *Blow Dumb* among other cool bits that make for an awesome listen.



SNAKEPIT - Crossing the Rubicon - From their *Demo* (Self-released) - If you missed seeing Snakepit this year, you have only yourself to blame and you something more to



add to your growing list of regrets. Heavy and fast hardcore that somehow manages to have a rocknroll sound wrapped inside, these seven songs are gone before you can say "man, that was the shit." But it doesn't matter because they'll bounce around your head until you give it another listen five minutes later. ExD's co-host D'Arcy Rix-Hayes has the lead shouter role down like a tornado in a trailer park. I know they've recorded more and I can't wait to hear it. And either can you.

OVERNIGHT LOWS - Eyesore - From *City of Rotten Eyes* (Goner) - Coming straight outta Jackson MS, the trio known as the Overnight Lows blast out a little over 20 minutes of punk rock madness on their debut LP. Equal parts garage and old school hardcore that may remind you of the first Adolescents LP, this one rages from top to bottom and will keep you coming back for more.



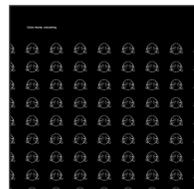
CHRONIC SUBMISSION - Go For It/Cops Ain't Tops - From *Toronto Hardcore '83* Compilation (NRK) - The perfect re-issue comes to us packed with the most of the best of Toronto's early and underrated Hardcore scene. Direct Action, Chronic Submission, Dead End, YYY, APB and a lot more. This originally came out on cassette and one can't help but wonder how much different things would've been if it had originally been on vinyl. Get this while you still can.



WHITE WIRES - Hands - From *White Wires II* (Dirtnap) - Ottawa's power pop/punk kings (and queen) return with a 45 rpm LP that will have your ass shaking and your brain quaking. One of the great things about this band is that even though the songs all have an air of familiarity to them, they still sound fresh. And they don't fall into the pop punk trap of trying to sound like every pop punk band that's come before them. The reason for this is likely because they've dug a little deeper and found influences that are either obscure, forgotten or both. Either way, this is one of the best bands in the country, if not North America, right now and this release is a great example of why that is.



CHINO HORDE - Natural - From *Everything* double LP (Adagio 830) - The long overdue has finally been done. Chino Horde was easily one of the most underrated and overlooked of the early



90s emo scene. Now you can get all of their out of print stuff including their self-titled LP, 7" and a bunch more packaged beautifully on two LPs. What makes this awesome is that they didn't rely on the typical emo cliches and were able to inject a bit of rocknroll into their songs, making them catchy and memorable. This comes highly recommended.

Stephe's Top 10 Canadian releases

1. AK47 CD - Ripping revolutionary message played by Victoria scene veterans being played just as urgent as the way SEEIN' RED or BIRDS OF A FEATHER sound. They have loads to say and are dead on about their targets. Tony Goluzza continues to be one of the most important lyricists coming out of Canada. (Reason - c/o Tony Goluzza / 706 Yates Street / P.O. Box 8829 / Victoria, BC / V8W 1L0 / Canada)



2. VACANT STATE "Internal Conflict" ep - In listening to this I think that if NEGATIVE FX tried to re-write the S.I.E.G.E. "Drop Dead" ep complete with the drowning rendition of "Grim Reaper" on the B-Side this is what you would get. (Deranged Records - 2700 Lower Road / Roberts Creek, BC / V0N 2W4 / Canada / www.derangedrecords.com)



3. URBAN BLIGHT "Total War" ep - The follow up to "More Reality". Classic New York city hardcore with blown out production. And when I say blown out, I mean the playing too loud kind. Overmodulating because you set the amps to eleven. Think of CAUSE FOR ALARM or URBAN WASTE being played by some of the straight edge posse in Toronto. Featuring ex members of KEEP IT UP, KILL DECIBEL, and the non edge MOLESTED YOUTH member. (Static Shock - www.staticshockrecords.com)



4. NO PROBLEM "Your Eyes" ep - A project band from Graeme while WEDNESDAY NIGHT HEROES is on indefinite hiatus. He has assembled his roommate Matt from LET'S DANCE and some kids from some other local bands one of which is called THRASHTIC FIBROSIS that LET'S DANCE were talking about when they were in Toronto the first time. They have the same kind of chemistry to write sing-a-long hardcore that everyone and their mother seems to harken back to a glory day of hardcore. Isn't every day a glory day for hardcore? (Handsome



Dan Records – 3244 – 31 A Avenue SE / Calgary, AB / T2b 0H9 / Canada / www.handsomedanrecords.com)

5. SCHOOL JERKS

“Decline” ep – The second ep by ex-TERMINAL STATE-ers. It has improved on the first one with more BLACK FLAG and more off singing by Luke which adds the snotty-sneer ANGRY SAMOANS appeal that everyone since the Cowabunga review came out has been making. (Cowabunga - www.cowabungarecords.com)



6. SLOBS “Memory Lapse” ep – Montreal’s answer to CAREER SUICIDE. They mine the US hardcore renaissance sound using a bit more from JERRY’s KIDS than the FREEZE. 6 songs on one 7”.

(Machette Records – 7889 Saint Denis / Montreal, QC / H2R 2E9 / Canada / www.machetterecords.com)

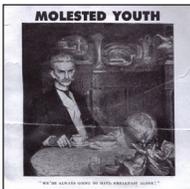


7. MADMEN LP – Everyone in this city knows Jonah Falco is talented enough to pull off a one man band. He has played every instrument in everyone else’s band in this goddamned city. MADMEN was Jonah’s chance to sing. And if you have followed Jonah’s early bands you know he loves straight edge hardcore. So I can’t help hearing DYS in the drum sound. This is a collection of recordings over the past couple of years. I’m glad some of it came out on vinyl. (Bootleg)

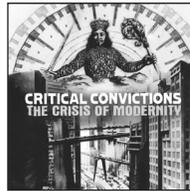
8. FEAR OF TOMORROW “No Fucking Future No Way” ep – The INEPSY of Vancouver complete with Chany artwork on the cover and typewriter font lyric sheet. Weighs a bit more on the DISCHARGE side of the equation as opposed to MOTORHEAD, (Charged// Distorted - P.O. Box 21530 / 1424 Commercial Drive / Vancouver, BC / V5L 5G2 / Canada / distortvancouver@hotmail.com)



9. MOLESTED YOUTH “We’re Always Going to Have Breakfast Alone!” ep – Showcasing a new line up on this extended player, MOLESTED YOUTH have hardened the sound for more BLACK FLAG and less youth crew in the new material. They are still playing fast as fuck and very choppy with loads of influences from the STOOGES to GANG OF FOUR. They remind me of the Japanese band ABARUDAKO. (Deranged Records - 2700 Lower Road / Roberts Creek, BC / V0N 2W4 / Canada / www.derangedrecords.com)



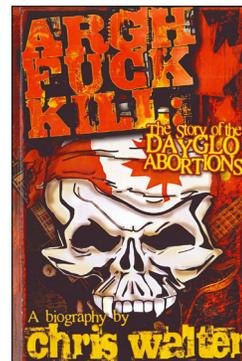
10. CRITICAL CONVICTIONS “The Crisis of Modernity” ep – New band from Ottawa featuring folks from TAKE ONE FOR THE TEAM and TRIOXIN 245. They are doing their best Reagan Youth impersonation. And the cover artwork by Pascale Arpin borrows themes from Hobbes and Foucault emphasizing aspects of social control in our society. Limited pressing of 300. (Critical Convictions – www.myspace.com/criticalconvictions)



“Argh Fuck Kill: The story of the Dayglo Abortions” by Chris Walter

To begin with I want to say that I was not a huge fan of the Dayglos going into this book. I saw the first show that they played in Toronto and the re-telling of that story in this book is far better than my recollection of it, but all the funny shit about the camera crew was true. The fact that the cops made the place a sweatbox is true. I can believe that Bonehead almost passed out from heat exhaustion because that’s what it was like back in the days at Ildiko’s. Those summer months the walls of the club were literally sweating. Truth be told that was an amazing show. But the Dayglos stayed here for the summer. And they didn’t practice.

And they got progressively worse to the point where I would stand outside while they were on just so I didn’t have to sit through another shitty Dayglo set. And I was a fan of “Feed us a Fetus”. But I never bought another Dayglos record after that. I just felt used by the band. But Chris Walter has done it again. Just as Chris wrote about Personality Crisis in his last book and turned me into a fan and made me want to find out more about the long lost Winnipeg scene, “Argh Fuck Kill” has converted me into a Dayglos fan. I appreciate learning about Murray Acton being a guitar virtuoso at an early age. This explains why the Dayglos had so many great songs. In the chapter titled “Sick Young Fucks” Walter tells how Acton switched from metal to jazz fusion in tastes of music. The Mahuvishnu Orchestra became a big influence in his learning. And music was turned to because the boys were getting in trouble playing pranks with pipe bombs and Beatles record or spiking the punch at the school dance with qualudes. These are pranks that read like they were scenes straight out of “Fast Times at Ridgemont High”. The exception is they really happened in the DAYGLOS lives and “Fast Times at Ridgemont High” was fiction. The final transition to punk came when Acton was listening to CITR and he heard a Dead Kennedys song. The intricacy of the song impressed the hell out of him and he was a convert. Acton also loved the Neos. The Neos became one of his primary inspirations. That makes me proud because I released a later period band of one of the Neos called Mexican Power Authority who shaped themselves after the Neos. I agree with Acton that the Neos were well ahead of their time. This book does not go



into the Victoria scene quite the way “Warm Beer and Wild Times” explored Winnipeg, Calgary, Vancouver, and L.A. Part of that is because the Dayglos stayed put. The other explanation is that Victoria is a smaller scene and so there is less to talk about, although the comp “All Your Ears Can Hear” suggest otherwise. Nonetheless RED TIDE, POINTED STICKS, NO MEANS NO, SICK SENSE, and MR. PLOW make it into the story. The scene histories are part of what I love about Chris’s band biographies. You get snapshots of punk from the scene that spawned the band. Hearing about the Nostril houses and the House of Beep in the last book helped give insight into the shaping of Personality Crisis. And the road thirsty Dayglos were shaped by their dull surroundings of Victoria. Victoria made them get out there and tour for decades like no other band in the underground has. Victoria can be credited for why this band has endured the kind of hard knock life of the road for so long. Driving across this country is a thankless task although in the Dayglos case their fans have been most appreciative. And with Cretin’s recollection of past shows, he does remember the reaction and feeds off it. Some of my favourite stories found in this book are the ones from shows. Others are the stories behind the Dayglos recordings. The insight into the songs has really turned me into a Dayglos fan. Walter has given me an appreciation for what the Dayglos were saying. It wasn’t “Stupid Songs” they were singing. In fact

that was a song about pop-culture often misinterpreted as a song explaining the Dayglos repertoire. I also appreciate finding out all the details behind the censorship case brought against them by the Nepean Police. The irony that “Here Today, Guano Tomorrow” came to this cops attention because his daughter wanted her dad to illegally make copies of the records were not lost in the story. That this was a censorship case that was misinterpreted by all the players involved was alarming. Even folks like Jello Biafra didn’t

really back the Dayglos. Ben Hoffman withheld royalties from the band practically starving them on the road which the band referred to as the White Bread and Baloney tour. The allegations that Ben Hoffman made money from the trial while the band suffered is shitty to learn because Fringe was run out of the local record store in Toronto, the Record Peddler. And somehow the Dayglos persevered. Back in the day the Dayglos were always talked about in association with the Jaks Skate Team. But it wasn’t until later developments that Jaks members became Dayglos members. I also didn’t realize that the later singer, Gymbo, has been living in Toronto running Shred Central up until this week, whereby we learn via the Globe and Mail that the park is being gutted for yet another space wasting condo. There are a lot of crazy stories in this book. Stories that capture the wildness of punk. Stories that do the Dayglos justice. Stories that would make Howard Zinn proud if Howard were a punk. Stories that would make Hunter S. Thompson blush. Dayglo Abortions have remained one of the most misunderstood bands in punk, until now. Thank Chris for that. (www.punkbooks.com)

REVIEWS

Abyss “Accursed Followers” demo

ABYSS are a new local hardcore band starting with the basics of the heavy Swedish crust sound that LEGION666 uses as an influence and taking it to the next level. They remind me a lot of DRILLER KILLER. You know that heavy scandi metal infused crust. It is big sounding, it is heavy and it is crushing. In fact it is hard to believe that this is a demo. This should have been an official release. And they do the obligatory DISCHARGE cover but they do it better than most D-beat bands. Write them at www.myspace.com.abysgrind.



Bad American ep

These skaters from Bethlehem, PA bring the rage. Yeah I know it's a play on a Public Enemy lyric, but weren't P.E. from Pennsylvania? Well BAD AMERICAN ain't P.E., but they liken themselves to POISON IDEA and FANG. Not bad for influences. I hear more of something like SSD meets GOVERNMENT WARNING. Heavy and pummeling meets something that can rip. BAD AMERICANS play one of the best fusions of contemporary hardcore that I have heard in a long time. (Bad American – 852 N. Clewell Street / Bethlehem, PA / 18015 / USA) - SP

Brutal Knights “My Life, My Fault” ep

This came out two years ago on a local label called Spin the Bottle, which I think is a label that Matt did from SCHOOL JERKS. Anyway, I just picked up the single at the band's last show and it remains remarkably consistent with the band's previous outputs. Just over the top paced garage inspired hardcore set to the surreal reflections of Nick Flanagan. Although they started out as a party band and they like to not take themselves too seriously this is some of the best punk being produced today if not ever. They borrow some early California influences of the ADOLESCENTS and the ZERO BOYS, strip it down with lo fi garage curiosity that draws on everything from early DANKO JONES to the HELICOPTERS and the CATHOLIC BOYS. They play this at a pace akin to what the FREEZE would sound like if they were covering “Boston Not L.A.” era GANG GREEN. Couple that with the stream of consciousness hilarity of a guy who says whatever he feels like. I think the song “Bowling with Friends” stems from the bowling nights that TEEN CRUD COMBO used to engage in and works best as an in joke. Anyway this ep is punk gold that will stand the test of time and I'm not just saying that because I'm feeling nostalgic for a band that just broke up. I'm saying that because I keep listening to this disk and wonder what it's going to be like not to have a band of this talent not writing anymore. It's hard to imagine anyone that could live up to the fire the KNIGHTS produce. (Spin the Bottle Records – spinthebottlerecords@gmail.com)

Burning Love “Songs for Burning Lovers” LP/CD

To hype this as the new CURSED or LEFT FOR DEAD is dishonest. BURNING LOVE are more like the OUR FATHER side of the make up of the previous bands equation. OUR FATHER is a local band that loves the heavy rockin' chunky riff riding extension of punk that has become the rage since redneck rock became a regular feature in punk. You know back in the days of TURBONEGRO and NASHVILLE PUSSY. Well the band are self-proclaimed fans of KYUSS. Their music hits you like later period FLAG meets TURBONEGRO. This is the follow up to the “Don't Ever Change” ep that came out on *Deranged* earlier this year and makes this BURNING LOVE's third official release, but their first official full length. I haven't heard the other two recordings, but they did play on the radio show before any of that and they had the demo at the time. This sounds like a more polished version of the demo with more clever wittisisms from Colohon. Titles like “Morning After Party” and “Alien vs. Creditor” get one thinking long after the word play, which has always been Chris' strength. I am glad they play to this strength. (Deranged Records – 2700 Lower Road / Roberts Creek, BC / V0N 2W4 / Canada / www.derangedrecords.com)



Chuck Damage / Short Fuse split ep

The new sounds of Deutschland. They sound like the tough sounding hardcore coming out of the East coast of the United States in 1981. Think NEGATIVE APPROACH. Then think of DEAN DIRG. Then think of DEAD STOP. Then think of OUT COLD. Total NEGATIVE APPROACH worship here, but CHUCK DAMAGE have upped the ante. CHUCK DAMAGE have taken this inspiration and improved upon it. In the same vein that DS-13 took the MINOR THREAT sound and added new life to it. CHUCK DAMAGE have done that here. I understand that the two bands share some members. This goes along way to explaining why they sound identical. I don't know what the deal is but both bands play the tough and hardened sounds of motor city hardcore. (Hardware Records – www.hardware-records.com)



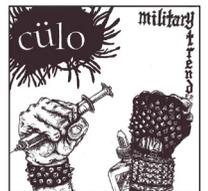
Commitment Crew “What are You?” LP

A Swedish straight edge band that borrows heavily from SLAPSHOT, IRON CROSS and SSD. This is not what you think of when you think of Gothenburg. It is what you think of when you mention Boston straight edge even though the band's originally influences were AMERICAN NIGHTMARE and COUNT ME OUT. I love this progression in sound. A back to the roots of Back on the Map hardcore if you will. (Crucial Response - Von-der-Mark Str. 31 - HH / 47137 Duisburg / www.crucialresponse.com)



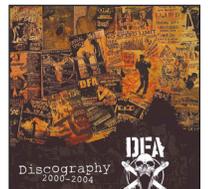
Culo “Military Trend” ep

This record starts out very deceptively with a slow ominous military part and rips into a shreddingly fast part in a “Green Beret” sort of way. The guitars are pretty raw reminding me of the F.U.'s. Imagine the F.U.s playing as blindingly fast as they did on the “Boston Not L.A.” era. I guess you could say that CULO are kind of like an unofficial tribute to the “Boston Not L.A.” comp. And the singer reminds me of Jack Kelly from NEGATIVE FX. It's Boston worship all the way around from this Chicago area band. (Deranged Records – 2700 Lower Road / Roberts Creek, BC / V0N 2W4 / Canada / www.derangedrecords.com)



DFA “Discography 2000 – 2004” CD

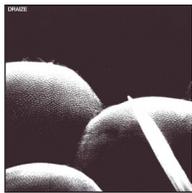
I am glad to see these Saskatoon ragers get their due. A discography was certainly in order especially because their releases came out all over the place. This CD collects all the full lengths, splits and some hard to find demo tracks. But this collection doesn't tell the story of this crossover band from a little prairie town. I think that it must have been tough being into hardcore and growing up in a city isolated in the middle of Canada known for farming. Saskatoon is not a farming city per se but it's whole existence is based around farming and potash. Somehow these kids who raged as hard as BEYOND POSSESSION came out of there. I only know them for the 12” they did with Ugly Pop. In an interview that we did with them I found out that they were huge fans of LEFT FOR DEAD. Who wasn't back at the turn of the century. That certainly explains their cover of “Pliant” on the second CD that was released as “Defy False Authority”. They do a respectable job of it, but Kramer's speedy riff chugging certainly put them in a class with MUNICIPAL WASTE, HOLIER THAN THOU and BONES BRIGADE, who they would do a split with. They were a diamond in the rough. Their music played at a speed thrash pace. It was heavy as fuck. And Mike could scream as fast as they could play. 29 songs of raging crossover. (Unrest Records – 10654 – 82 Avenue, Suite 239 / Edmonton, Alberta / T6E 2A7 / Canada / www.unrestrecords.com)



Draize LP

DRAIZE are a band that likes to use the INFEST formula of fast and slow often navigating the two styles in a song. I understand the effect. The ultra raging parts sound all the more faster when coming out of something played at a quarter speed. That will give DRAIZE lots of power violence

comparisons. And although I liked songs like “Pliers” I have to say I am not a fan of listening to them in every song. I also have to say that the INFEST comparison is not completely fair. There is a lot more of a grind speed that DRAIZE play at. Although it might be faster than INFEST it doesn't sound as good as INFEST. But the slow parts do. So lets say you cross-pollinated INFEST dirges with the blinding pace of MARGUDERDRIND / WARTORN in the experiment. That's more like what DRAIZE sound like - INFEST, MAGRUDERGRIND and WARTORN trying to be expelled from one body. (Punks before Profits – P.O. Box 1148 / Grand Rapids, MI / 49501 / USA / www.myspace.com/punksbeforeprofits)



Ergs, The “Trash Compactor” ep

A one sided ep. Seems lame. Then you drop the needle and it starts off with a lame intro but quickly transitions into some blazing hardcore. Recorded back in 2003 this recording was far ahead of it's time. Racing hardcore with interplay between loose and tight structures and it is mind blowing. Especially the back up vocals in “Society Hill”. “Throttle Boy” seems like a band anthem and these guys have let loose on the throttle. There is no reigning this in. The ERGS can't be tamed. Manic paced hardcore with weird little poppy hooks thrown in to demonstrate that these guys are more than just a bandana wearing thrash band. This is ferocious. (Firestarter Records – 2619 Guilford Avenue / Baltimore, MD / 21218 / USA / www.firestarterrecords.com)



Fear of Tomorrow “No Fucking Future No Way” ep

FEAR OF TOMORROW are a band from Squamish, BC, which is a small town in between Vancouver and Whistler. It's almost like a suburb. So how a blazing motorcharged disclone band comes from here is beyond me. But they certainly follow the lead that INEPSY have carved out. And they have gotten the singer to draw the artwork for this cover so it looks like an INEPSY release. This explains why the even use the typewriter font for the lyrics. FEAR OF TOMORROW don't sound as polished as INEPSY. It is a lot rawer and sloppier sounding and that works in their favour. Where INEPSY come up with more of a MOTORHEAD sound, FEAR OF TOMORROW come out with more of a DISCHARGE sound. And I am talking early DISCHARGE, not the period where they started sounding like they were recording in a big studio. West coast d-beat. (Charged // Distorted – P.O. Box 21530 / 1424 Commercial Drive / Vancouver, BC / V5L 5G2 / Canada / distortvancouver@hotmail.com) - SP



Glom Da! “Grisigast I Ostergotland” ep

GLOM DA! are from Ostergotland or East Gothland Sweden. The band is very inspired by d-beat and draw on a number of Swedish influences one of which is MODERAT LIKVIDATION who they do a parody of the song “Nitad” called “Spritad”. GLOM DA! are a lot rawer sounding than some of the more polished forefathers of AVSKUM or TOTALITAR, but there hardcore is in the same school. The band singles out Nazis, work, H1N1 hysteria, and MP3 files as part of the current roster of society's ills. That's not a bad list for these days. Glad to hear the tradition of Swedish hardcore lives on. (Smattra Kang – glomda@gmail.com)



Heratys LP

HERATYS are off the hook. Some of the members are from Malmo which is a schizophrenic place to begin with having been part of Denmark and now part of Sweden. This may partially explain why a Swedish band sings in Finnish although it probably has more to do with an appreciation for the Finn-er things in punk. That's kind of along the lines of AARITILA. Well the AARITILA comparison doesn't end there. HERATYS is AARITILA in 2010. The Swedes have



loved and mastered d-beat. Most bands are more MOTORHEAD sounding than MOTORHEAD. That MOTORHEAD influence creeps into almost every song on this HERATYS full length. But the band barrels along at a hardcore pace reminiscent of the early Finnish hardcore found the “Russia Bombs Finland” comp. AARITILA did the same thing, blending Swedish and Finnish hardcore together. HERATYS do it with a little more of a punk feel which is why I think everyone is comparing them to TOTALITAR, whereas AARITILA had a bit more of a DISCHARGE feel to them. Regardless both bands are worthy of your attention just for engaging in the idea of a Pan-Scandi punk sound. This is a mash up I can get behind. (Not Enough Records – Poststugan 144 / 211 65 Malmo / Sweden / <http://notenough.se>) - SP

Low Threat Profile ep

This is a power violence supergroup long after the inception of the sub genre. But the characters who make up this scene crime include some of the sub genre's biggest players. Matt from INFEST writes all the guitars. And Bob from Deep Six does the drums. The singer from NO COMMENT does the vocals. Of course this is great in a tearing the band-aid off quick sort of way. It is rush after rush of adrenalin fuelled hardcore. This is a project band so I don't think they are playing out and I think this was recorded quite a few years ago. These are like the MINOR THREAT demo bootlegs meets the curiosity seeking of a band like the OATH for the power violence scene. Awesome unheard recording by a band made up of what if members. It's kind of weird thinking this actually happened and stayed a secret for so long. (Deep Six Records - PO Box 6911 / Burbank, CA / 91510 / USA / www.deepsixrecords.com)



Libyans “A Common Place” LP

This is the Libyans follow up to “The Price We Pay” LP. It sounds a little more influenced by bands from the Summer of Revolution. I hear traces of 3 and GRAY MATTER in the band's sound. Except the songs are a lot shorter and contain songs that really break out into ripping hardcore numbers. So they have all the melody of the post hardcore scene in DC mixed with the gritty no frills garage inspired hardcore punk sound that finds many forms of delivery these days. And the bizarre ending to “Watching the Grass Grow” is a neat way of converging sounds to make a chaotic statement. Songs like “Can't Face It” represent the band at full pace charging at a brick wall. Both dichotomies in influence live quite comfortably in this Boston unit's sound. Melody and driving pace make the LIBYANS a band often talked about these days. Find out what all the talk is about. (Sorry State Records - 1102 N Greensboro Street / Carrboro, NC / 27510 / USA / www.sorrystaterrecords.com) - SP



Lost Boys “Work. Life. Regret” ep

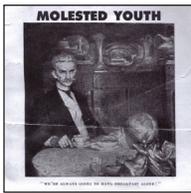
The LOST BOYS are from Lyon, France and this was recorded back in 2008 but hasn't seen the light of day until now. These boys are no strangers to recording. This is the band's sixth release and they have splits with SUNPOWER and the IRRADIATES under their belt. They play a retro sound in many ways. There is lo fi guitar that is played jangly and choppy. There are some echos that sound vaguely like the DEAD KENNEDYS with some Jello like deliveries, but not enough to say they are aping the DKs sound. And the B-movie sample in “They're Watching” doesn't help to distance them from the DK's like surrealism. Luckily the influence is ever so subtle. They borrow more from early American hardcore like the MIDDLE CLASS and the CIRCLE JERKS. Fittingly the band have an M.I.A. cover buried on the A Side that sounds like an original. And they close with a locking track that is a noise sample. (Thrashbastard – thrashbastard@yahoo.de)



Molested Youth “We're Always Going to Have Breakfast Alone!” ep

MOLESTED YOUTH are part of Toronto's newest wave of hardcore bands. They have been around for a couple of years in a different line up. Warren's brother has replaced Sean on vocals giving them more of an early L.A. punk sound. Or at least it reminds me of how hardcore band's

today are looking back trying to recapture that essential anger that spawned bands like BLACK FLAG. And I mean pre-Rollins Flag. Like the way TERMINAL STATE were able to channel the Dangerhouse sound. Well Side B of this ep has the band developing more of their own sound. Songs like "Reparations" really demonstrate a coming into their own. A blending of hardcore speed with punk sounding accents has them straddling both worlds. They demonstrate a knowledge of the generations that make up punk without the baggage of having lived it. The sound really borrows and develops a sonic soundscape that is virgin territory while still sounding vaguely familiar. This is what you want to hear in a new record. A band developing the punk sound. I'm sure the band is happy to hear comparisons to SEX/VID and DEEP WOUND, but really it is somewhere more like trying to be like CAREER SUICIDE exploring early FLAG, STOOGES, ABURADAKO and GANG OF FOUR territory. (Deranged Records - 2700 Lower Road / Roberts Creek, BC / V0N 2W4 / Canada / www.derangedrecords.com)



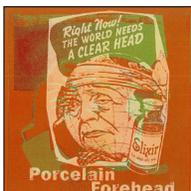
No Problem "Your Eyes" ep
NO PROBLEM are one of the newer bands to come out of Edmonton. Although they are new the band is made up of members who have all done time in previous bands. The singer Graeme was the singer for WEDNESDAY NIGHT HEROES. The bass player, Matt is from LET'S DANCE. The other two guys were in HIGH JINKS and THRASHTIC FIBROSIS. These are all great bands in my ears. Instead of playing the high energy melodic hardcore that we are used to hearing from WNH or LET'S DANCE, NO PROBLEM has opted for a more punk sound in the vein of the REGULATIONS. The REGULATIONS set up to do some roots soul searching with the first wave of the punk scene. That's what NO PROBLEM sounds like. Just some crushing 3 chord repetition with barked out lyrics. Punk anthems. I will be listening to this for a long time. These guys are onto something. (Handsome Dan Records - 3244 31a Avenue SE / Calgary, AB / T2B 0H9 / Canada)



Pahaa Verta "Lyon Sut Kahtie!" LP
This is the band's third release. They come from a neighbouring town to Helsinki so they are Finnish. That's right make all the references here to classic Finnish hardcore you want to hear but the gravy train of fucking blistering Finnish hardcore has not stopped from this Northern peninsula. PAHAA VERTA have been around since 2007 / 2008 and they have a split with KERRIPUKKI and a ep titled "VVVV" and have since this LP released a split with YDINPERHE. Everything this band records is guaranteed to please if you are into hardcore that is over the top sounding in terms of speed. Think HERESY in terms of pace. But the band often settles down into hardcore punk hybrid. The vocals are fuckin' harsh and I do agree that there is a certain classic Finnish hardcore sound to them. But I also agree with Al Quint in his assessment that they have a HERO DISHONEST quality to them in that they drag in loads of hardcore reference points and throw them around with wreckless abandon making for one wild ride. And to let the band lay it out with a full length they draw from as far away as surf references in "Kaikki Irti Elanmasta" but never straying far from an ANTIDOTE meets EXCLAIM manicness. Finnish hardcore meets NYHC meets Japanese fastcore with a few surprises. (Bad Hair Life Records - mosquitopool@gmail.com) - SP



Porcelain Forehead "Right Now! The World Needs a Clear Head" CD
PORCELAIN FOREHEAD were a punk band from Ottawa who's claim to fame was getting a song on the "P.E.A.C.E." comp. And what a song that was. It was called "Will Amerika" and I have never heard of it appearing anywhere else. So one would hope that there was more of this material. Well there was. An ep with six songs that I think might have been self-released. And now in 2010 the band has seen fit to convert this into a digital format with a couple of extra songs that were



recorded this year. PORCELAIN FOREHEAD are in the same school as the CRUCIFUCKS or TH'INBRED with a lots of humour given to drive home the farce of everyday life. Mike Hillis' vocals remind me of the Ed from the RHYTHM PIGS. It's good to finally hear these songs that have long been out of print. It would have been nice if the songs from the "P.E.A.C.E." comp, "Primitive Air Raid", "Blender Mix", "Cassettera", and "Ontario: Yours to discover" would have been compiled along with the ep. There is still a lot of missing pieces floating about some of which you can find out at the No Cause for Concern zine site at www.nocauseforconcern.com and the rest at the Porcelain Forehead myspace site. And seeing as this is a self-release the myspace site is how you can find out about ordering this CD. (<http://www.myspace.com/porcelainforehead>)

P.R.O.B.L.E.M.S. ep
P.R.O.B.L.E.M.S. are from Portland. I have written and followed Kelly's bands from the early days of RESIST and he has been in a ton of great hardcore bands from Portland When I think of Portland hardcore I don't think of bands like TRAGEDY. RESIST, and DETESTATION come to mind. So I am glad to see Kelly back at it again. And he writes that this project has a member of POISON IDEA. It's not Jerry A or anything, but POISON IDEA are the other name really synonymous with Portland hardcore. It's good to see members from both worlds team up and it was probably inevitable. There are other ex-members of here but they are more for folks from the local scene to make sense out of. All you need to know is that this is some urgent punked out hardcore the way it is supposed to be played. This is a two song ep with both songs above the grade. They have slashing guitars with pounding drums that rise out of the dischordant noise climaxing into a screaming rant. This is worlds above the other punk out there, being played by folks who have lived it. (Tombstone Records - 4546 NE 33rd Avenue / Portland, OR / 97211 / USA) - SP



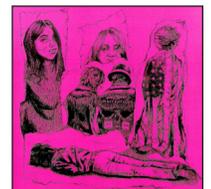
Renegades of Punk ep
This three piece are from a northeastern city in Brazil. I mostly know of bands from Sao Paolo. This is the first band I have heard of from here. They play a jangly guitar sound that is associated with garage inspired punk bands these days. Think DEFECT DEFECT. There is a sample in here from the "Decline of the Western Civilization". They pack a 7" with 9 songs. (Thrashbastard - thrashbastard@yahoo.de)



Retards on Caffeine "The Sum of All Beers" ep
These guys remind me musically of FRATRICIDE, but lyrically of the DAYGLOS. Fast rippin' hardcore with a slight metal edge with lyrics that pay tribute to the dumb and obvious. Songs like "Drain the Lizard" and "Rape the Pavement" are funny and dumb at the same time. Kind of the way the ANGRY SAMOANS operated. But yet these guys can play. And they can write a song. This is awesome even if I don't want to admit it.



School Jerks "Decline" ep
I am loving this second ep even more than the first. Ben's riffs sound more and more like early CIRCLE JERKS, which probably gets them comparisons to REGULATIONS because the REGULATIONS used to be ETA and ETA went for the same CIRCLE JERKS appreciation. Well SCHOOL JERKS do the CIRCLE JERKS without getting as amped up. I prefer the SCHOOL JERKS version better because you can actually keep up with their pace. They just bash it out. The anger is more pronounced. And Luke's vocals get more and more off beat like Darby Crash and yet still somehow sync up in the end. The song "Decline" makes me think of Darby's interview in "Decline of the Western Civilization" but I think it has more to do with Tara's artwork. Tara explains the cover art as representing the decline of the 60's counterculture with drawings of the Manson family, bikers, hippies draped in the American flag and a student shot at Kent state. A proper explanation can be found on Tara's site at <http://tarabursey.com>.



blogspot.com/2009/11/school-jerks-ep-cover.html. It looks incredible. There is a song on here called "Rent Boy" that makes me think of the Toronto punk band by the same name. "Guestlist" sounds self-explanatory as does "Street Talk". Stripped down basic punk. And this is the last record Matt gets to do with the SCHOOL JERKS as he is off and starting his own band. (Cowabunga Records – www.cowabungarecords.com)

Sons of Ishmael "Hayseed Hardcore" LP

When I first started getting into North American hardcore, my next revelation was that there was a local scene. And to my amazement the local scene was as good as those records that I was mail ordering for. This SONS OF ISHMAEL 7" was one of the first records that I heard. I was floored. There was 13 songs on the 7" and they were all pretty ripping. The songs ran one into the other without a second for a break. That reminded me of the first MINOR THREAT 12". And the duelling screaming guitars in "Another Groovy Tune" reminded me of SUICIDAL TENDENCIES. And then I came to find out that these guys were from here. Well not quite here but a small town called Meaford. To this day I have no idea where Meaford is. I have heard lots of stories about this shithole that had an air force museum, but I don't have an idea of where it is in Northern Ontario. You get the idea that it is a small place not very well known. But the opening in "Small Town Mentality" has been a rallying cry for punks who had to endure hicks. And even if you didn't live it you get it. "Cousin Clem, what's that horrible noise." "Goddamn them punk rockers." "Welcome to Meaford, hyuck hyuck". It was punk rock retaliation. We all got it. Anyway I was never lucky enough to get a copy of the first pressing. I originally had this taped for me by loads of people. The band eventually did a second pressing and I snagged a copy of that. It is much rawer sounding than *Schizophrenic's* re-issue. The 12" sounds like it has been filtered through a pillow. It is heavier in the low end, which muddles some of the subtleties in the vocals and guitars department. It's disappointing from that standpoint. I also hate how there are no track breaks between songs. The original 7" has track breaks. It was easier to skip through songs if you wanted to. I never really did that because listening to "Hayseed Hardcore" is a full on assault from one song to the next. That is part of the beauty of this record. Anyway, it's a minor complaint. And is made up for it by the bonus material included on this re-issue. There are three unreleased SONS OF ISHMAEL songs and an earlier cover of Neil Young's "Ohio", most of which ended up on compilations. "Ohio" sounds off pitch at the end. Like someone slowed down the reel to reel tape by accident or someone warped the record. Anyway these songs represent the only other recording by the "Hayseed Hardcore" line up. The band would get new members with Tim Freeborn (real name not punk pseudonym) being the only original member and this band would release an LP, an EP and a 10". There was good songs on each of those records, but none of them would be chocked full of end to end hardcore gems. "Hayseed Hardcore" would go on to be recognized by LARM, HERESY, Pushead and so many others. It's fitting to see it as part of the Toronto hardcore series. (Schizophrenic Records – 17 West 4th Street / Hamilton, ON / L9C 3M2 / Canada / www.schizophrenicrecords.com)



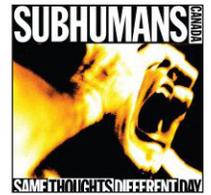
Stalag 13 "In Control" LP

Dr. Strange has re-issued a classic Nardcore release. "In Control" was the cream of the crop from this scene that boasted the likes of ILL REPUTE RKL, AGGRESSION, and DR. KNOW. What was so great about then is they played all out hardcore in the vein of some of the early New York bands like DISORDERLY CONDUCT except the singer sounded like Shawn Stern of YOUTH BRIGADE. Back then that meant something. The difference with STALAG 13 was that every so often this screaming guitar would drop in for a solo. The title track is the classic off this. And there is four extra songs which were originally released on the CD that *Dr. Strange* did back in 2002. The bonus material suffers from production value but it is all the energy of the other STALAG 13 stuff. The last song is a live track. I could have probably done without it, but it gives you an idea of what STALAG 13 sounded like live. (Dr. Strange Records – P.O. Box 1058 / Alta Loma, CA / 90701 / USA / www.rarepunk.com)



Subhumans "Same Thoughts Different Day" Dbl LP

This is the SUBHUMANS incredible first album "Incorrect Thoughts" that originally came out on *Friends Records* in 1980. There is one major difference, the album has been re-recorded with today's line up. Normally this isn't a good thing. This release is the exception. The SUBHUMANS have bolstered their current line up with Jon Card who was the incredible drummer for SNFU and PERSONALITY CRISIS. This release proves that the current line up can pound out their classic punk songs just as well as the original line up could. I would hope so given that three of the four original members are in the band. Well there has been almost thirty years since these songs were written so the rockin' ability may be called into question. I am here to report that the current line up can play the "Big Picture" just as good as the day it was written. And "Slave to my Dick" sounds even heavier than the original. So why re-record this classic? Was it just to take a second stab at these songs in the studio. If that was the case it was worth it. But sadly it was more because a label known as *CD Presents* put out the album too and is making it legally impossible for the band to re-release. This is the label responsible for the "Rat Music for Rat People" comps and I guess the dicks running the label resemble the rodentia they pay tribute to. The label didn't have permission to release the record, to re-mix it or to change the cover artwork. So instead of making some lawyers rich the band went into the studio and re-recorded the album. And to entice you further the band gives us a second LPs worth of stuff. Material from that era. They re-recorded two songs that appeared on the little known "Vancouver Independence" comp and four additional songs that were written back in the day, but have never before been recorded. An added bonus if you buy the vinyl you get a card for a digital download. My brother owns a copy of the original and I haven't heard it since he moved away. But this re-recording makes it worth missing out on all those years. "Firing Squad" sounds as great as the day it was first pressed back in 1980. "Death to the Sickoids", "Big Picture", "Let's Go Down to Hollywood" they are all here. The songs are in a different order, but I am betting you won't notice. The same message laden, hard rock infused punk that we love the band for fills out these grooves. (Alternative Tentacles – P.O. Box 419092 / San Francisco, CA / 94141-9092 / USA / www.alternativetentacles.com)



Sucio Poder demo

SUCIO PODER are a band from Melbourne Australia that features members of PISSCHRIST, SCHIFOSI, and SJN. They play a hybrid of sounds driven by their unique takes on things. They still do have a brooding sound in their TRAGEDY sort of way that comes from the SCHIFOSI side of the equation, but they are playing that mid paced punk that CRIMINAL DAMAGE has been developing. And it looks like they are singing in Portuguese. So this adds another element. With the language and the old school sound they have a retro feel, but there is a heaviness to their sound that doesn't exist for their predecessors. It is murky and heavy like early DISCHARGE, but played at a punk pace. Great stuff. (Combat Action Tapes – 122 Argyle Street / Toronto, ON / M5V 2K8 / Canada)



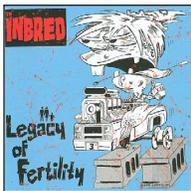
The Sweet Nothings "When You're Around ..." ep

The SWEET NOTHINGS are a new band from the 'peg who play some old time rock 'n roll in a punk guise. It has a bit of a BUZZCOCKS meets BLONDIE feel to it, but the rock 'n roll sound is derived more from the TEENAGE HEAD back catalogue than the ROLLING STONES or the STOOGES. In fact their songs of love lost have more in common with the DREAM DATES and as far as modern day references would go I would liken them more to the JOLTS and VAPID from BC or even the new wave fun of the LET'S DANCE. (Primitive Air Raid c/o Jason Penner – 632 Spruce Street / Winnipeg, MB / R3G 2Z1 / Canada / www.primitiveairraid.com/)



Th'Inbred "Legacy of Fertility" CD
TH'INBRED were an anomaly. There were the only band I knew of from West Virginia. They played a brand of jazz inspired thrash that broke out of the hardcore mold at the time.

Simultaneously bands like VICTIM's FAMILY, and FALSE PROPHETS had started up and were in the same vein but TH'INBRED stood out because of their sense of humour. The straight edge critique found in the "the Positive Song" is a perfect example. The Beav and boy scout reference had a way of cutting to the chase around the drink or not drink debates that raged at the time. And in some ways I think this parody led the way for bands like P.E.D., CRUCIAL YOUTH, GAYRILLA BISCUITS, and even JUD JUD to start up. Songs like "Fool's Paradise" paved the way for gimmick bands like the HICKOIDS to start up. They carried on in the tradition of bands like the MINUTEMEN. The singer reminds me of a cross between PAGAN FAITH and the CRUCIFUCKS. The music is like the RHYTHM PIGS meets the ZERO BOYS. This has it all from the "Reproduction" ep that came out in '85 to "Kissin' Cousins" which came out three years later. This will save you the time of trying to collect all three releases. (Alternative Tentacles – P.O. Box 419092 / San Francisco, CA / 94141-9092 / USA / www.alternativetentacles.com)



Unruled "Butchers of Warfare" LP/CD

I didn't know much about UNRULED other than they were from Montreal. They started up back in 1982 in the glory days of Montreal hardcore along with bands like GENETIC CONTROL and NO POLICY. The band was formed by an original member of S.C.U.M., but UNRULED had more of a DISCHARGE influence to them and they got to play with DISCHARGE. In fact they got to headline for DISCHARGE, but that is a story you will get to read about in the liner notes. The band's first ever show was opening for the DEAD KENNEDYS. The band only released a 7" called "Time is Running Out" which is found on the CD. That ep had this amazing song on it called "Lost Cause" that has a noticeable resemblance to BAD BRAINS "Banned in DC". Back in 2008, Chany and Sam from INEPSY teamed up with the original guitarist and bassist to do a show and they have kept at it. They have re-recorded all the songs from the ep and written a handful of others that are pretty awesome. "Lost Cause" sounds as awesome as it did 25 years ago. And the new recording also has a load of great new songs like "Iraq Attack" "Clear the Pigs Out", "For Our Rights", "Riot Squad". It is a real return to form for UNRULED. (Schizophrenic Records – 17 West 4th Street / Hamilton, ON / L9C 3M2 / Canada / www.schizophrenicrec.com)



Vacant State "Internal Conflict" ep

From Vancouver, this is Vacant State's second release. It sounds even more LAST RITES inspired than the first release. In fact I would say it is the same kind of LAST RITES envy that INSURANCE RISK had, who were from Norway. Now it's Vancouver's turn. The B-Side makes ample use of the echo feature conjuring up SSD's "How Much Art?". Yet another band with Boston envy. Well not a bad period of hardcore to emulate. (Deranged Records - 2700 Lower Road / Roberts Creek, BC / V0N 2W4 / Canada / www.derangedrecords.com)



Vibrators, The "Under the Radar" CD

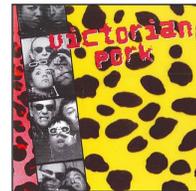
A new VIBRATORS full length in 2010. I have seen a lot of reviews raving about how this release is the second coming of "Pure Mania" or "V2". Well I don't hear it. I remember seeing a TV interview on the New Music with the VIBRATORS and they were explaining how they got their start in the pub rock scene, which was a lot tougher than the fanfare that the SEX PISTOLS played under. And the first few full lengths by the VIBRATORS are incredible. "Under the Radar" is not a return to form. I don't think the band is out to lunch. Songs like "Oil" represent things that I think about repeatedly. And there are moments on this record that I like in "I Don't



Need" or "Darkest Before Dawn", but for the most part the pace is flat. The songs on here are a bit more rock 'n roll than I listen to. Songs like "How Beautiful You Are" even border on Lou Reed like ballads. This new VIBRATORS wasn't a pleasant surprise like the last COCK SPARRER full length was. (Captain Oi! – P.O. Box 501 / High Wycombe / Bucks / HP 10 8QA / UK / www.captainoi.com)

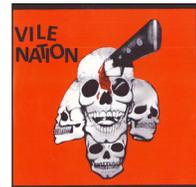
Victorian Pork CD

VICTORIAN PORK were originally a fuck band from Vancouver. Fuck bands were impromptu bands put together by folks in the Vancouver scene so that they would have bands to fill out the bill. They weren't meant to be taken seriously and they weren't supposed to have much of a life outside of one or two gigs. This particular fuck band bucked the trend. Started in 1977 they had Joey Shithead playing drums, Dimwit playing bass, Brad Kent who played in the SKULLS and a host of others. Like every good fuck band the line up evolved with Tony Bardach taking over bass duties, who would go on to play in the POINTED STICKS. There are some great photos of the original VICTORIAN PORK on Scott Beadle's myspace site at <http://www.myspace.com/sbeadle>. There was a song that got released on a bootleg of the original band. The band had a life span of about four months by the band's own admission. In 1999, Tony's daughter Alexa was on Nardwuar's radio show playing stuff from Tony's collection and Brad Kent heard the program. Brad contacted Tony and they got Alexa to sing and voila VICTORIAN PORK have reformed. This is a full length of material which really sounds like DOA / SUBHUMANS material with Penelope Houston of the AVENGERS fronting them. The song "Bad" sounds remarkably like DOA's "RCMP". I guess it makes sense given the band's origins. Good luck tracking this down because it is a DIY release and I don't think they are playing out any more. But I did find this website on them at <http://www.troopertribute.com/vicpork.htm> with a rolling script for the band history a la Star Wars.



Vile Nation ep

This is VILE NATION's second ep and the opening song "Tight Leash" comes out of the blocks like the second verse to CIRCLE JERKS' "Red Tape". In fact the rest of this record never veers from "Red Tape" pace. It's fast and manic and off the rails. There is that wreckless energy from the early American hardcore era. And the vocalist has a John Brannon quality to him. The song "No War No Future" has a weird guitar effect at the end that makes you think of a some sort of dangerous electrical experiment in physics class. The guitar solo in "Nothing Inside" picks up on that cautionary toying with distortion and discordant noise. This record is over before you know it. I found myself listening to this over and over just to figure out what I had just heard. It's part GANG GREEN, part CIRCLE JERKS, part BLACK FLAG, part GOVERNMENT WARNING, part NEOS. But there are so many parts that this is not mere mimicry. This is well schooled hardcore expression of the new school mach up blendering that makes for yet another fascinating petri dish of punked out hardcore. (Way Back When Records - Taskinlaan 9 / 2361XM Warmond / The Netherlands / <http://www.waybackwhenrecords.com> // Even Worse - Noel de Boer, / van Ostadestr 93-F / 1072SR, Amsterdam / the Netherlands / <http://members.upc.nl/n.boer445/index1.htm>)



Warvictims "Domedagen" CD

A Swedish band from Gothenburg that plays Kang. Unheard of. I wouldn't think so given the track record of Swedish d-beat bands that have come out on their local label Distortion Records over the years. Well according to the bands myspace site that is the case at least in today's scene. The band features members of ACURSED and DODSDOMD and their expressed goal is to play d-beat kang the way it was played in 1995. Well they have accomplished that. I just find it hard to believe that no one in Sweden has kept up this tradition. So like many other band's in Sweden, WARVICTIMS are going for a retro sound. Unlike many bands in Sweden they are unearthing a native sound to the Scandinavian peninsula. 14 tracks of crunching crushing metal infused d-beat. Think of DRILLER KILLER meets



AVSKUM meets LIP CREAM. Fucking raging. (Crimes Against Humanity Records – P.O. Box 1421 / Eau Claire, WI / 54702 / USA / www.cahrecords.com)

White Lung “Atlanta” ep

This third EP sees WHITE LUNG breaking in a new guitarist. While this quartet still play their signature lo fi garage punk which is common among the Emergency Room scene, the change in guitarist has had a subtle effect in sound. In listening to “Atlanta” next to “Magazines” I feel there was a lot more chaotic experimentation in the songs on “Magazines”. “Magazines” had a more BLACK FLAG meets the CRAMPS feel to the guitar. Oddly I find the songs on “Atlanta” a return to form even though the band has not really had a huge time to stray from their original sound. The songs on “Atlanta” share an appreciation for the mechanized GANG OF FOUR crunch that was heard on the “Local Garbage” ep. And in some ways “Atlanta” is a much better ep. The song “D.O.I.” is much faster than anything the band has ever written, which is something I appreciate. Most bands opt for slowing down the sound, but Kenny the new guitarist has injected more spirit into the sound, if that is the difference. “80,000 x” has a scratchy screaming guitar throughout the song. I think of the WIPERS as a *Kill Rock Stars* band. I look forward to hearing the “It’s the Evil” LP that is due out anyday now. WHITE LUNG carry on the mission of turning Vancouver from “No Fun City” into a musical scene to be reckoned with. (Deranged Records - 2700 Lower Road / Roberts Creek, BC / V0N 2W4 / Canada / www.derangedrecords.com)



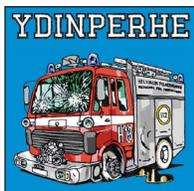
White Lung “It’s The Evil” CD

It’s about time WHITE LUNG graduated from eps. Here is their first full length and it does contain a re-make of “Atlanta” from the recent ep. The guitar work throughout this is incredible. Kenny plays a hyper scratchy sounding guitar found in Klaus Floride’s guitar work, as well as the creepiness that was the backbone sound to the whole Batcave movement. This interplay is played over a basic garage rock sound, which gives the deception that this is simple music. On the contrary. Try covering WHITE LUNG. Good luck to you. (Deranged Records - 2700 Lower Road / Roberts Creek, BC / V0N 2W4 / Canada / www.derangedrecords.com)



Ydinperhe “Hyvinvointikarat” ep

YDINPERHE are from Finland’s capital. They are from Finland’s current scene and are seen on flyers with bands as bad ass as DISKELMA, LAPINPOTHAJAT, DEATH WITH A DAGGER, and PAHAA VERTA. They play straight forward ripping hardcore and remind me of how flipping brilliant HATE UNIT were when I first heard them. Who the fuck is HATE UNIT you may be wondering? Yet another ripping Finnish hardcore band that released material back in 2002. The point is that band’s from Finland keep putting out incredible recordings. Why aren’t more bands from the States sounding like bands from Finland? YDINPERHE are in the same league as NEGATIVE APPROACH, but no one will fucking hear them except this release on an American label is a start. (Bad Hair Life Records – mosquitopool@gmail.com)



Various Artists “Bored to Death in B.C.” ep

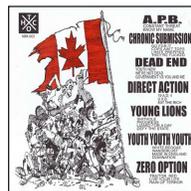
A new regional compilation coming from BC. It looks like they also have skateboarding in common. Unfortunately there is not anything else in here by way of information about the bands. The HOOVERS start this comp out with a screaming loud hardcore number. This is the standout of the comp for me and makes sense that they would start the comp with this. The HOOVERS are from Vancouver. CHINA CREEPS also play straight forward hardcore. They remind me of the DAYGLOS even though they sound nothing like them. Must be the skating connection. RETARDS ON CAFFEINE contribute a new song to this comp. Different from the ep. The band is a three piece and play as fast as they can. It sounds like



sloppy thrashing hardcore. And the production sounds like it is recorded in a space ship. KEG KILLERS are a pop punk band. OVARY ACTION have that party sing-a-long sound like “the Kids are United” cover by 7 SECONDS but with more of a SOUP or SCHLONG feel to it. Very different sounding bands giving us a good idea of the new bands in the Vancouver scene.

Various Artists “T.O. Hardcore ‘83” LP

Back in 1983 there was an amazing tape compilation pulled together by Brian Taylor of YOUTH YOUTH YOUTH. Brian started to get used to working in studios and he wound up convincing all the bands back then to come into a studio and record a couple of songs each. Then he released it on a tape on his label at the time NRK. I think Brian still had all the tapes and it has been 25+ years so those masters are probably starting to decay. So Brian went and prepared these for a vinyl pressing. And it’s about time that this comp gets the vinyl treatment. It deserves it. It was an incredible comp back in the day and it is an incredible comp now. Think of it as Toronto’s version of “This is Boston, Not L.A.”. So these are the core bands of what has been referred to as the Toronto hardcore scene. This is it at its inception. DIRECT ACTION, YOUTH YOUTH YOUTH, YOUNG LIONS, CHRONIC SUBMISSION and these recordings are all unique to this comp only. So if you have DIRECT ACTION’s “Trapped in a World” and you have “19 A.D. 4” on that you don’t have this version which is a lot rawer and more scrappier. This comp is incredible.



So the comp. starts out with a butchering of the Canadian national anthem a la Hendrix. Then A.P.B. get things started. They were a band that featured members from other bands. Andy Ford played bass and would go on to play in NO MIND and start NOTHING IN PARTICULAR. Buzz, from DIRECT ACTION, played guitar in A.P. B. as well. And so did Paul Newman who would go on to drum in NO MIND and the DOUGHBOYS.

They were a three piece and I saw them open up a lot of shows. They contribute two tracks. CHRONIC SUBMISSION are one of my favourites from this era. They were the a bunch of teenagers a lot younger than the kids who made up the scene at the time. They were in tune with the new style of stop and start hardcore that was just developing at the time. Their songs were a lot shorter than the other bands and as a result they contribute four tracks. I don’t know much about DEAD END but I do know they released two full length cassettes.

We hear three songs that were re-recorded for the “Youth Now” cassette. DIRECT ACTION were one of the most well known bands from our scene. They would go on to influence so many local bands in the next generation of hardcore. I thought of them as our version of Discharge. The songs they do are early versions of songs that would appear on “Trapped in a World”. YOUNG LIONS were Toronto’s first hardcore band. These tracks are even better than the “1982-’84: From the Vault” LP and were songs written around the time of their first demo. YOUTH YOUTH YOUTH will always be my favourite local hardcore band. There is a mix of tracks from “Sin” and comps but these were recorded earlier. It is amazing to make out the lyrics to “Wanderlust” for the first time. They also do a YOUNG LIONS song “Made in England”, which I would find out that YOUNG LIONS were suppose to cover a YYY song but never recorded it. Too bad. I never heard YOUNG LIONS record the song so I’m glad YYY did. It’s a great song trying to bring attention to the local scene. And ZERO OPTION would round out the comp. ZERO OPTION also appeared on the “Something to Believe in” comp that BYO put out, but I



think their participation had something to do with this comp. The ZERO OPTION material reminds me a lot of “Group Sex” era CIRCLE JERKS meets early YOUTH BRIGADE. I don’t know where you can get you hands on this but seek it out. It is labelled as the second NRK release. Don’t write me to get you a copy because I have already broken the bank buying 7 copies for other people.

