

EQUALIZING X DISTORT

Volume 6, Issue 8

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ANGELS SAINTS & HEROES have been together for a few years. They have a 5 song CD that was made at great expense and hardship. So much so that they taut themselves as being the band that god hates. Regardless they have put together something that sounds pretty awesome drawing on classic punk and celtic influences to make for an awesome recording. They played live in Studio 3 on February 12th and here is the interview that took place afterwards.

We are playing a new song called “Kiss My Balls” and I ask what is that song about?

Mike (M): Kissing balls mostly.

From the song title. But does it have a specific story ?

Kyle (K): I guess it was kind of what “Kissing Balls” ? I guess there’s not really a story behind it. You could ask us that about a lot of our other songs, but that song is pretty much devoted to sticking an awesome tap lead into a nine minute punk song. Other than that ... I mean you heard the first half of the song. It’s pretty much dogshit. The second half of that song is the whole point of the song (*loads of laughter*). We just wanted to show everybody that we are rad dudes and I think we demonstrated that aptly.

And that you could play “Freebird”.

K: Yeah we could play “Freebird”.

You just need three more guitarists for the duelling thing to happen. Introduce yourselves and tell us what you do in the band so that we have a voice recognition thing here.

K: I’m Kyle and I play bass and I sing some of the songs.

M: I’m Mike and I play guitar and I sing some of the songs.

Benny (B): I’m Benny and I come real with the leads.

Neil (N): I’m Neil and I hammer the skins (*laughter*).

Nice. Were any of you in any previous bands to ANGELS SAINTS & HEROES ?

M: Yes.

What bands ?

M: Ben was in HUDSON FALCONS, but Ben can tell you that.

B: The HUDSON FALCONS and the BRASS KNUCKLE BOYS from Lafayette, Indiana.

K: And me and Mike were in KING SIZE BRACES.

N: So was I douchebag.

K: But not during the important part.

N: Fuck you, they came out of my basement. That was the important part.

K: Okay we did hatch it in Neil’s basement but Neil was also in the RHINESTONE



LEFT TO RIGHT: Mike on guitar, Benny on guitar, and Kyle on bass.

COWBOYS (*laughter*).

N: Yes.

So essentially you are KING SIZE BRACES with one member.

M: We would not like to think of ourselves like that, essentially.

No ? Well how did the band come together? Tell us about that.

M: KING SIZE toured with HUDSON FALCONS and then KING SIZE broke up because we were tired of training new monkeys to play the various instruments that we had to keep replacing people for and the HUDSON FALCONS were in the same predicament so they took me and Kyle out on a couple of tours and just hanging out with them and hanging out with Ben we just sort of ...

K: We stole him.

M: Yeah.

B: I got snatched away.

K: We had an opportunity to take Ben

because he wasn’t really happy with his working conditions so we brought him up to Canada and we were like “Yeah dude. Come up here and we are going to give you a job and you can stay at my place and you can totally move in with me and my girlfriend and she’ll totally love that. You know I definitely asked her beforehand. And then Ben moved in and stayed for six months and we couldn’t get him

a job and nobody really tried at all.

M: Well we tried a little bit but ...

K: Nobody came and offered Ben a job basically so he ended up having to move to Buffalo, but that’s the long version of the story.

M: Many cigarettes were smoked. Many songs were written on a computer program. You know, wizard songs.

How long have you been around for as this group ?

M: If I recall correctly, the last time we were on tour with the HUDSON FALCONS, which would have been the official hatching of this

idea would have been 2001, 2002 ? Yeah something like that so we are up on about four years. So far we have managed to release about five songs and play about 7 shows (*laughter*).

But you have lots of recordings. I mean on

your website there is some MP3 files for a demo.

K: Oh yeah there is some demo stuff. I bought a bunch of recording stuff so we record our own stuff whenever we get a chance, but it is kind of tough because you have to have the space to do it in and we pretty much bring in all the gear into the practise space to record when we can. We demoed all the stuff but all

KING SIZE broke up because we were tired of training new monkeys to play the various instruments that we had to keep replacing people for

the stuff we demo is going to come out on the CD more or less.

And the saga of the CDep is a little bit detailed on the website. And now you have another recording. Is that right or am I getting this wrong ?

M: No that's correct. Some of the songs that you have already played, for instance "Kiss My Balls" is to be released in I am going to say five weeks and that's probably being generous.

Are you guys going to be self-releasing or is this going to be

M: Initially yeah. There is going to be a short run probably home school style. Silkscreen covers like we did before and then we are going to try and shop that and hopefully somebody will pick it up and give us money, limos and gold helicopters (*laughter*).

K: With gold robot bitches inside.

Nothing less.

M: You can say "bitch" on the air dude.

K: I just did (*laughter*).

Where did the idea for the name ANGELS SAINTS & HEROES come from ?

M: It's a funny story. We wanted to have a name that either had the words "angels", "saints" or "heroes" in it and then one of the dudes in the FALCONS was like why don't you just call it ANGELS, SAINTS & HEROES so we agreed.

Is there any significance to having those names in it ? Well it reminds me of the "Boondock Saints" I don't know if you have ever seen that movie.

M: There is definitely some heavy Christian connotations in this band. I wouldn't go so far as to say we are Christ-core (*laughter*), but we're close (*more laughter*).

B: We are anarchrist-core (*even more laughter*).

The band that God hates.

M: Well he doesn't like us much. We are kind of like Job. We are a significant part of Christianity but we are not well liked (*laughter*).

Tell us who you are influenced by ?

K: BONNIE TYLER, man. JIM STEINMAN. Just about everything Jim Steinman has ever produced. And MANOWAR for sure is a big one. I'm serious. I'm not kidding. There is that whole lot of the write the epic prognarian opera kind of thing. We try to do that in hopefully under six minutes all the time.

What about punk influences ?

B: SONIC YOUTH (*laughter*).

M: Shut the fuck up.

But for real.

M: We all came from the street punk scene so pick a street punk band.

K: Everyone in this band has a pretty wide taste in music. Like I don't just listen to mostly punk anymore. The band listens to pretty much nothing but bluegrass these days. Neil likes art rock. And I listen to some pretty arty metal so...



Kyle screaming.

M: I still listen to the same three CDs that I had when I was 15. HARD SKIN, RANCID "Let's Go", and SOCIAL DISTORTION records. But yeah we all like lots of stuff like we all listen to country like STEVE EARL and older country obviously JOHNNY CASH.

But who do you hear coming out of your sound ? That's what I am trying to get at. Because I have listened to you and I hear different things but I am trying to figure out where you guys are

K: Well you know what. A lot of people say that. A lot of people will listen to it and say "Yeah it's just like AVAIL" and then somebody else will listen to it and say "It's just like the DROPKICK MURPHYS" or something like that. Or they will pick six or seven different bands that ... I think this band is a reflection of all the stuff that we listen to that isn't punk than what we do that is punk.

Really ?

K: I think we rip stuff a lot easier from those bands.

Because I don't hear it. Well I guess I missed that.

EQUALIZING DISTORT

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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: Jonah Falco, Stew Ogilvie, Stephe Perry, and Mark Rodenhizer).

The show dedicates itself to the underground hardcore punk scene. There is a particular emphasis on international releases in the developing thrash, straight edge, retro punk, garage, Killed By Death, the crust and d-beat scenes, which means we play material like the Rats, Hoods Up, Regulations, Exploding Hearts, Frantic Flintstones, Hellshock, and Aaritila.

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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CIUT 89.5 FM - "Equalizing Distort" Top 10 Hardcore Releases for November 2006

Band	Title	Format	Label
1. MARGARET THRASHER	"Are You There God ? It's Me, Margaret Thrasher" ep		Clarence Thomas
2. THE KILL DECIBEL	"My Final War"	ep	Specimen 32
3. HOSTAGE LIFE	"Sing for the Enemy"	CD	Underground Operations
4. POINTING FINGER	"Milestone"	CD	Goodwill
5. ABOUT TO SNAP	"One Sided"	ep	Specimen 32
6. SIN ORDEN	"Somos La Mayoria"	ep	Lengua Armada
7. NAMES FOR GRAVES	"Worst Kid Ever"	ep	Specimen 32
8. MONUMENTS TO RUINS	"Under the Guise of Progress ..."	LP	Catchphrase
9. MASS GRAVE / PRETTY LITTLE FLOWER split		ep	Endless Sprawl
10. RATOS DE PORAO	"Homen Inimigo do Homen"	CD	Alternative Tentacles

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.

M: I mean we are shooting to be a punk band, but we take a lot of cues from punk music.

B: I think a band that we all like that everybody here listens to a lot is DILLINGER 4.

K: Oh yeah we do kind of owe some stuff to DILLINGER 4 as Pat Lazo likes to point out. But I certainly never learned how to rip their songwriting style off as much as I would have liked to. You know it is kind of what we are left with.

If you had to limit your music collection to five punk releases what would they be ?

K: "Let's Go" would be on there because it was my number one favourite all time punk release even though I don't listen to it anymore.

M: Do you want us to each answer that question because this might take a couple of minutes.

B: I don't think I am capable of answering that question.

You can do it individually or collectively ? However you choose.

B: "Never Mind the Bollocks." HARD SKIN "Hard Nuts and Hard Cunts".

M: Probably the MINOR THREAT discography.

K: I really like the "First Four Years" comp for BLACK FLAG. That was really important to me but maybe not so much for Mike or Neil.

M: Yeah I don't think I got into that totally.

K: I hardly listen to punk these days, if at all and if I do I like KID DYNAMITE and DILLINGER FOUR a lot and a couple more from that almost hardcore but not really pop punk...

B: GC5.

M: Oh yeah. We should mention the GC5. There are a huge influence. They were on tour with KING SIZE and HUDSON FALCONS back in those glorious street punk days of 1998-'99 so...

K: It's too bad because they had a lot of promise, but they are off doing much better things now (*laughter*).

Who writes the lyrics in the band ?

M: It is split between myself and Kyle.

Okay what are some of the things you write about.

K: Oh man, I could just complain a lot.

That's fine. What are you complaining about ?

M: Angst. Feeling angry. Going through hormonal changes.

B: Balls.

N: Being angry about being angry. That's a big one.

M: I don't know. It is pretty self-explanatory most of the time. A song like "Prevailing Darkness" is just about initially you are talking about a general condition in society today which sounds so pretentious for me to say



Kyle in the forefront with Mike and Benny doing the back up vocals.

that and then it goes into being more specific where you are talking about the dynamic of being in a band and what it takes to be in a band and what it takes to make it and you know how much ass you are going to kiss.

K: Or even just make it self-sustainable. The amount of fuckin' bullshit that you have to go through to get your record put out if you want to have anyone else do it even at a low level sucks. It is pretty brutal. It is like if you want to jump through all those hoops and make all those concessions and do all that stuff or do you just want to make some music.

M: Yeah I mean essentially it is not so much being frustrated with being in a band as it is with witnessing ...

K: ...being appreciated god damn it.

M: Yeah that's kind of like it...well I don't even know if I would say that. I appreciate us (*laughter*).

And I do too. The CDep I heard was really amazing. I loved it a lot and I was just kicking myself that I had never heard you before. A

friend of mine sent it to me from Kingston and I was like where does this band come from ?

M: You're not alone. There is millions of others that haven't heard of us.

K: We are having a really hard time. I mean like Ben and I were living in Buffalo for a while because we had border problems and everything

else. It was really difficult for us to get together and practise or do anything so we would keep on getting together and play these five or six

"Prevailing Darkness" is ... talking about the dynamic of being in a band and what it takes to be in a band and what it takes to make it and you know how much ass you are going to kiss.

shows and then we would whittle down to one or two and the shows wouldn't be very well attended and that would be our quota for the year. And

then we would really think too hard about how to put out the next record and delay it for like three years because we are like "You know we got to make sure we get this done or this quality recording" and then we would get to a point where we were trying to be perfectionists on no money so it is kind of difficult and it would just delay us and delay us and delay us on putting it out and then finally we were just "Fuck it. Let's just do it."

M: The geography of the band does not help our situation. Being a cross border band is a fuckin' nightmare.

K: None of us cross the border well at this point.

M: Essentially now we are all screwed, so I mean they expect us to have visas and all this other kind of stuff and we are like we are going down to play this dude's basement for 6 cups of beer. I am not going to drop a thousand bucks on visas for all this. You can't play for a paying audience and blah blah blah blah.

It is fuckin' ridiculous. Okay I was trying to figure out what was going on because when we were writing to figure out when we could get you guys in here ...

K: That was the problem yeah.

Yeah you said we were having difficulties and I didn't know what that actually meant.

K: I will be specific in our next correspondence.





Mike



Benny coming real with the leads.

No but now it makes sense and it is pretty shitty. And I understand. I was in a band that couldn't get across the border either and I remember how shitty it was because people were asking us to come down and play and it was a nightmare. You want to do that but you can't.

K: Yeah.

Anyway, I wanted to go back to the lyric question for a second. What is your favourite ANGELS SAINTS & HEROES song from a lyrical standpoint and why?

K: I like "Sinkin' Feelings" because I wrote it so I can appreciate how clever I am (laughter) but I just thought those lyrics went together pretty well and it's allegorical. It works on so many levels.

M: Yeah we finally achieved metaphor.

K: Yeah we like metaphors.

Alright. Anyone else want to take this question on?

M: I liked a ...you know that first song you played "Prevailing Darkness" or "Darkness Prevails"... we don't really have a title for that yet, but I like that song a lot because it is kind of a slap in the face. It is pretty abrasive. I would go with "Forgive Me, Save Me, Fuck You" probably being my favourite song lyrically because it sums us up pretty well. What's it about?

M: Utter and total nihilism (laughter).
K: Just more or less giving in.

M: Hurry up and die.
K: Not even. It is just like "Fuck It. I'm gonna go get drunk." It is like sitting under all this pressure to get all this stuff done and none of it is working and I am just going to have a beer.

M: Oh. That's not what I thought it was about.
K: What did you think it was about.

M: I thought it was about navel gazing with really lofty political aspirations and we are like "No man we have to do this and we have to do that" and discussing ridiculous things that have no application to everyday life.

B: I think you're wrong.

M: ... and being like "Screw that. Let's just get fucked up." I guess I'm wrong.

K: Well the get fucked up part at the end of that is important. You got the underlying premise of the song. The rest of it is open to interpretation.

M: The end is really good, too.

What about the other guys in the band?

N: I like getting fucked up (laughter).

B: Yeah me too. I didn't even know the songs had lyrics as a matter of fact. Just blazing guitar riffs.

N: Actually I don't really hear the lyrics until the albums come out. I don't actually know most of the lyrics to the songs so when the album comes out maybe we can come back and I can talk about it then (laughter).

K: You can just invite Neil back.

Tell us about your recordings to date. You had a demo initially?

M: No. Initially it was the ep. It was the 5 song ep. That was the first thing we did. And that is so old and so out of date.

How long ago was that?

M: We demoed all that stuff. I mean we demo

stuff so far in advance before we record it ourselves or at a cheap studio and we go and give it a listen so we can hear how the songs come together and that must have been demos....that was before we went on tour with the HUDSON FALCONS. That was a long time ago. Probably looking at about 6 years old, some of those songs.

K: Yeah actually, the initial run of the demo that was recorded from that session is actual left over KING SIZE BRACES songs. I mean some of that shit is really old.

M: Not really, but yeah.

K: There was only ten or twelve songs on it....

M: ...and we ended up cutting them out because we didn't want to be KING SIZE BRACES part 2. At least not so obviously. We wanted to maintain some of that influence and sound but not be a straight oi band.

Okay and where did you go from there?

M: Then we sat around doing lots of drugs for two years and when we came out of our stupor we thought "Hey, maybe we should record all our other songs that we demoed" and so we did that and I should mention that the studio that we recorded that at is awesome. The rates are great, the sound is great, the rooms are awesome. It is easily the best studio I have ever worked in.

B: Great guys.

M: The dudes are total dudes. You know, they get it.

Where is this studio?

M: The studio is called Preager Studios. It is at 440 Dufferin Street, north of Queen and it kicks ass.

I have never heard of it.

K: Yeah it is brand new.

M: Go to www.preagerstudios.com. Check it out.

Yeah I saw it on you're my space site.

M: Yeah, they are in our top 8 (laughter). They got priority status for being dudes.

So tell us about this recent recording. What is happening with it.

M: We just got the finished mixes yesterday so what we are probably going to do is master it, press it ourselves, like a limited run like about 500, shop half of that and sell the other half, locally.

Does it have a title yet? You had some tentative titles up on there.

K: Yeah we do have some titles.

M: Those are old bullshit though.

K: Well we have considered stupider things. Right now it is a toss up between

...they expect us to have visas and all this other kind of stuff and we are like we are going down to play this dude's basement for 6 cups of beer. I am not going to drop a thousand bucks on visas for all this.

"Duderonomy" and "The End Times Welcoming Committee". Well actually ...

M: "Fist of God" was in there too.

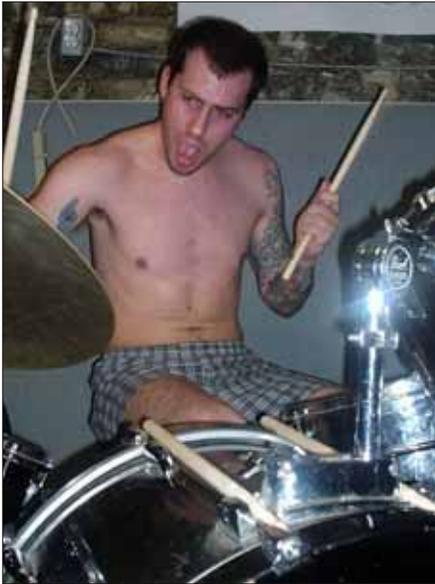
K: We like "God" titles mostly. We are really spiritual

(laughter) and we want to get that across.

M: We like to incorporate Jesus as much as possible.

K: It's God in a hateful way. It is old testament God. It is none of this loaves and fishes shit. It is like plagues and locusts and the rod stuff. Demonstrating the power not the forgiveness. I mean forgiveness is for God damn pussies (laughter). It's got to be kick ass. It's the old testament God. You've got to be scared of that one.

Alright. What's happening with you guys in the near future aside from this CD?



Neil hammering the skins.

M: Ben is going to go home tomorrow.
 K: Smoke some weed.
 M: I am going to go to work.
 K: This is actually my last outing with the band. I am done. This is my last stop. I'm actually signing off right now.
 M: Yeah tonight is the farewell to Kyle.
 K: This is it. I'm leaving the band. I think I am going to be moving out of town sooner than later so they might as well replace me now.
 M: We do have somebody waiting in the wings but the plan is deal with the ... in the next month deal with getting the record out. We have some shows coming up. We may be going to Ottawa in April. May 6th we are playing with the PROWLERS and FEAR CITY. I don't have a venue for that but that will be here in Toronto. Once the record is out and we get it shopped I guess we are going to be waiting for Sony to give us a call (*laughter*) and then we'll go from there. Next time you see us it will probably be at the SkyDome.
 K: You guys get signed to Sony after I leave because I want Play Station stuff.
 B: Dude you'd have to shave the fuckin' beard anyway (*laughter*).
 K: They can't see my beard on the radio. They don't know what you are talking about.
 M: We would let you back so you could string our guitars.
 K: Yeah. Well I just want a Play Station if you get signed to Sony. I just want the next one. That's my real only concern. I just want a plasma TV and some stuff.
 M: We'll make sure that is included in the contract.
So what is happening with you ? Why are you leaving ?
 K: I am probably going to be leaving town.
 M: His dick fell off.
 K: I just can't put up with the awesome-ness of this band any longer. It is overwhelming. I have just been overwhelmed with awesomeness over the past 5 years and I have

reached my awesome quotient fill.
 M: What was that about 15 grand of awesomeness.
 K: Yeah 15 grand of awesomeness.
 M: \$15,000 worth of awesome points.
 K: Yeah. Down the drain.
And now you're broke.
 K: I live in my parents basement to pay off the bills from this band now and I probably will be living there long after I am out of the band. And I'm 24 years old. And I haven't shaved in twelve weeks.
That's impressive. Twelve weeks.
 K: And I slept in my jacket the last two nights in a row.
 B: And you're wearing a weed bandana.
 K: ...and there is nothing ironic about it at all.
How can people get in touch with the band?
 M: Usually they can't.
 K: Yeah. Forget that. Smoke signals.
 M: Your best bet right now is to probably get in touch with us via my space. If your not on my space
 K: ...then what are you doing...
 M: I have the stupidest e-mail address on the earth. I can read that out to you and you can contact me that way. It is saintmykoll81@yahoo.ca. That's phonetic for Saint Michael.
Any last comments ?
 B: Fuck yeah.
 M: Thanks a lot for all the kids who have been supporting us for a while. I would like to thank all the dudes that came down today. We got Brian here, Lindsay, Eugene, Sally, and I think there is ...
 K: Bobby.
 M: Bobby is here, too.
Yeah it was great to see new faces out here. Okay we are going to play "Autumn in St.

Louis". Set this song up for us.
 M: Basically this song is about the shittiest tour we were ever on where we had to live without heat for five days in freezing cold conditions.
 B: For two months.
 M: So it would go from hot to cold. We were going north and south of whatever the dividing line is in the United States where it is incredibly humid and shitty.
 K: Loretta was unbelievably hot and where Buddy Holly is from ?
 B: Lovett.
 K: ...and Lovett is unbelievably cold.
 M: Both of which are in Texas within four hours of each other.
 K: It was insane. You get down to the Mexico border and there is plam trees.
 M: So anyway we got sick as shit and the RV broke down. The RV that we were touring on for the 10 billionth time and we sort of took a stand that night because the club we played in had no heat also and we were just like bone cold and we were like, you guys just go get some heat and we are going to hang at this truck stop and we spent the night eating twinkies and we end up getting a job at the back of a trailer with this dude moving mattresses. And essentially the song is suppose to be about an old country style Conway Twitty thing calling your girlfriend from the road kind of deal.
 K: So if you were going to ask us about what our songs are about and you would have picked that one we would have had something to say. So you know.
 M: That's what it's about.
I'm glad we finished up with something to say. Thanks a lot for playing.
 M: Thank you very much for having us.



LEFT TO RIGHT: Kyle with the pot plant bandana, Benny, Mike, and Neil.

Rodney Wall

Rodney Wall hosts a punk radio show on CHMR in St. John's Newfoundland called "Apokalyptic Raids". He has been involved in the St. John's scene for quite a while and also plays in SKULLFACE AND OTHERS. Just by way of prefacing this interview, I was very excited about the prospect of meeting someone knowledgeable on the scene in Newfoundland. Once I heard a radio piece on CBC's DNT0 about a basement punk scene in Goose Bay, but it wasn't quite the scene I was looking for. And in the mid-80s a band named SCHIZOID had moved here and formed a band called GODCORP. That's all I know about the place affectionately called the "Rock".

Rodney (R): Well SCHIZOID were a pretty amazing band. I think they were around for a couple of years. They released a 7". They were the first Newfoundland punk band to do that. And there probably wasn't another one until only a couple of years ago. I guess the Newfoundland scene is geographically isolated and sort of left to our own devices. We are not surrounded by people who have done it all before. So it seems a bit harder for Newfoundland bands to make the next logical step than bands in more established areas are able to do. You have to drive 900 km to get to the boat to get off the island.

That's insane.

R: Yeah. But there is a lot of exciting things happening right now. A lot of bands are gearing up to put out vinyl. There have been a lot of releases but it tends to be tape releases more recently CD-R releases.

Yeah that seems to be the new tape format.

R: Well it is the easiest thing for people to do. Oh and even more recently than that people are releasing MP3s.

Yeah. Well tell me about the radio show back in St. John's. First off what night is it on ?

R: It is on Sunday nights. It is on at 10:00pm St. John's time. 10:00pm until 1:00am. I have been doing a show since 1996. That is almost ten years now.

Now has it always been "Apokalyptic Raids" ?

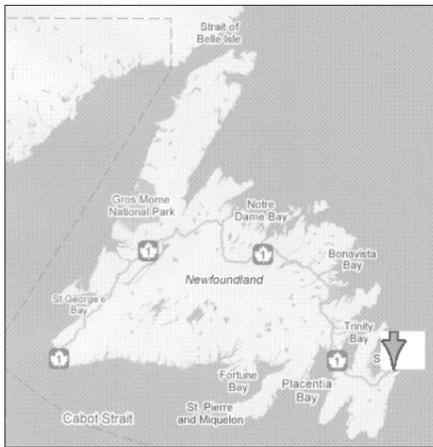
R: No. I started off doing a show called the "Goopy Ka Blooey".

Was it a punk show ?

R: It was. I mean it's a punk show in that I mostly listen to punk the whole time I have been doing the show, but it's not like a strictly punk show. Especially "Apokalyptic Raids" where I play punk, hardcore, crust, grind, black metal and sort of along that range of sounds.

How did you get involved in radio ?

R: Back in the 90's, before the internet radio was like a lifeline. I didn't grow up in St. John's. I grew up in a small town about 45 minutes



outside of St. John's, so I wasn't connected to any kind of music scene except through Much Music and magazines and the radio. And when I found the CBC late night radio show "Brave New Waves" when I was in high school I discovered all sorts of stuff I would have never had access to otherwise and through that I discovered that in St. John's there was a college station. Now I couldn't get it in the town that I lived in, but whenever I would go into St. John's I would turn the car radio to CHMR to hear what was going on. I became obsessed with it just because there was no other way to hear music. Otherwise I would just go to record stores and buy stuff that looked interesting or buy used tapes of bands that I had seen on the guitars

of other bands that I liked.

Is there many record stores in Newfoundland ? Like how do you get records ? Is it mostly mailorder or tape trading or ?

R: I started ... in terms of when I really started getting into punk...

When you first started the show how did you get material ?

R: Oh well CHMR has a fairly extensive record

library. I had that to fall back on. But pretty early on....

Did they have lots of punk ?

R: They had some. Early on they had enough to keep me interested, but as my show continued I started to narrow my tastes towards the stuff that I really liked. And then I found myself way more on my own. Ordering records through the mail. Eventually I was ordering enough records that I just decided to do a distro and so I started setting up at shows. I'm at the point now where I pretty much only bring in my own stuff. It has always been a struggle to keep up. To play new material all the time. But I started selling records at shows and at the time that I started doing that nobody else was doing that. It was probably five years ago. Since I have started doing that a couple of other distros have started up and just this past month a DIY not-for-profit record store just opened that is dedicated to just punk rock. So it is getting easier.

That's good. Good signs. Signs of life. What is the idea behind the show ?

R: To a degree I am sort of an obsessive person and I am always trying to find new music and I get really excited about it and the show is a way for me to play the music that I get really excited about for other people. And also like an excuse for me to be obsessive about music because I can say I am doing research for my show.

Yeah for sure. I use that too, all the time. So we mentioned the kinds of hardcore you are playing. What are some of the bands that you are digging right now.

R: Right now ?

Yeah because I know that it usually changes from week to week

R: Yeah.

That's the way it is on our show too.

R: Oh god. There is always so much stuff.

This is always a hard question.

R: Lately I have been listening to GATES from Japan. I have been listening to a lot of black metal and crust punk for the past year and thrash metal. Well crossover and stuff. I find that those genres work really well together. There is a lot of movement back and forth. So I listen to a lot of stuff from Japan, like I mentioned GATES. Sometimes I don't know how to pronounce names like ZOE. I like those guys a lot. This past summer I also discovered the joys of Brazilian thrash metal. So I have been listening to VOLCANO and SARCOFAGO and SEX TRASH and tons of bands like that. And this new wave of power violence that have been going on for the past couple of years. Bands like UZI SUICIDE are really really good.

Oh yeah. They are amazing.

R: WARZONE WOMYN and THE ENDLESS BLOCKADE from Toronto.

Have you heard BRAIN HANDLE ?

R: No I haven't.

It's some of the guys from WARZONE



WOMYN.

R: Okay.

It's amazing.

R: ACXDC. I like that band a lot. I think they get lumped into the power violence kind of stuff. They are fast thrashy stuff.

Okay we've got the SCHIZOID record cued up. The one we were talking about initially.

R: I really really like

this record. It is really too bad that nobody has heard it because there was only 300 made.

Yeah. It sucks, but we were lucky enough to have them bring them out here because they were re-locating here temporarily.

(Then we played a set of material which had the KILLING in the set. Then I started saying)

The thing that people should know about the band is that Dave Munro was the singer of this band and Dave Munro put on the first ever New Years Eve fest, which was infamous. The show took place at Lion Heart studios which was this great space in Kensington Market. People were flying in from all over to see this show. It was an amazing show. Folks saw the CHOKEHOLD reunion, a UNION OF URANUS reunion, and a great regional showcase of bands from Quebec and Ontario with a lot of international touring bands. It was a phenomenal show. One that folks in Toronto haven't really seen like since.

R: Dave is really important to the St. John's scene. He moved out there five or six years ago. I guess he has been involved in hardcore for a long long time and he moved to our town and wanted to start something up. And there were the beginnings of a scene in one of the suburbs of St. John's called CBS or Conception Bay South. A bunch of kids out there were starting bands and putting on shows, but the late 90's were a pretty dead time for the St. John's scene. Not really much was happening. Shows would happen every couple of months.

In terms of punk and hardcore, there were a few punk bands around sort of like in the new school tradition, but not too much that I found terribly exciting and not that well attended. And then around late 2000 the KILLING started up and I don't want to give them too much credit, but around the same time everything



just sort of exploded and a hardcore scene kicked off in St. John's and shows went from happening every couple of months to a couple every month. And it was not unusual for 250 to 300 people to show up to shows on a regular basis.

That's amazing.

R: Yeah.

You don't see that

here.

R: And to a degree it has been going strong almost ever since. I think it peaked out a couple of years ago. I think there was a show with 350 kids crammed into this space that definitely couldn't hold that.

This is a story that Steve Musgrave was telling me yesterday.

R: With Dave and the KILLING he brought a very very confrontational stage presence to the scene which hadn't really been seen in St. John's in memory of people going to shows. I think in the original 80's it was probably a bit rougher, but people really took to it and pretty soon shows became really well attended, and they got really crazy. People would go nuts. Tons and tons of dancing. People just kind of lose their minds. And then a lot of people started starting bands.

That is great especially because Dave was so mild mannered when he was here. You knew there was a crazy side to him but he didn't show it in the hardcore scene. It's a different Dave I think. It is St. John's Dave. I wanted to talk about the significance of some of the bands that you played in this last set. TOUGH JUSTICE?

R: A lot of the St. John's scene is in a hazy legendary status because there weren't as many zines around. There weren't as many records released.

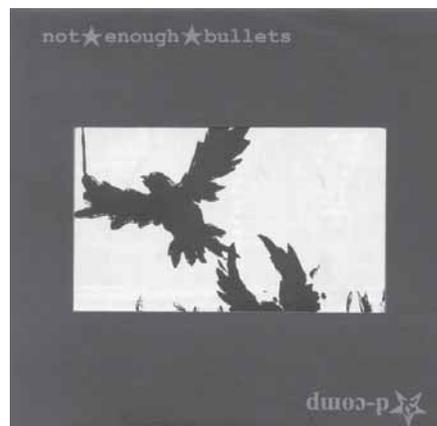
It was more based on an oral culture.

R: So what I know about TOUGH JUSTICE is that they were around in the late 80's. They were a hardcore band. They

seemingly were pretty popular. Some of the guys were kicking around in the early 90's. It seemed like the hardcore scene kind of died toward the end of the 80s and was resurrected as kind of an alternative grunge scene in the 90s with a lot of the people who had been involved in hardcore and punk now emerging as alternative rockers.

This was their next phase in life I guess.

R: Yeah and in the early 90's that was the beginning of a really strong all ages scene. I think in the 80s it was a lot harder for shows to get put on. That is the sort of understanding I get. And things were more kind of fly by night. In the 90s things start to get a bit more established. There wasn't a lot of straight up punk and hardcore happening. But there were a lot of people making music and there were a lot of people excited about it. There was a lot of punks in attendance at the gigs because there wasn't much else going on. That kind of died out because there was a buzz on St. John's as being one of the next big scenes and I think a lot of bands thought they were going to be rock stars and when it became apparent that this wasn't going to happen it stole the winds



out of the sails of the scene. Whereas right now we have been riding high for about five years and I think we are in a much better position now because nobody ... there is no illusions about what we are doing. We're getting together and playing music and kind of going crazy together for the sake of it and hanging out with our

friends and seeing our friends bands and hopefully now more bands are starting to talk about touring and this will facilitate some records coming out this year. I'd like to see that St. John's scene take that next step to communicating better with other punk communities that are out there and get some information and records going back and forth. **Where does NOT ENOUGH BULLETS fit in there ?**

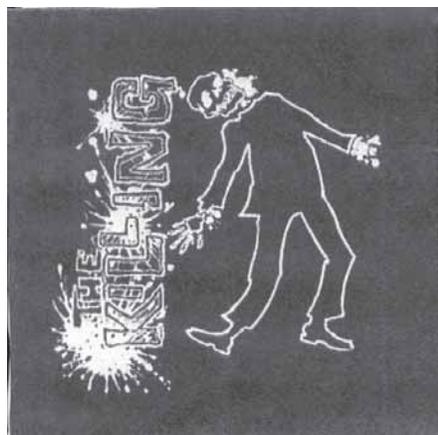
NOT ENOUGH BULLETS formed out of the ashes of a band called THROUGH ENEMY EYES. THROUGH ENEMY EYES were a kind of metal-core-ish band. On the rougher ends of the metal-core spectrum. Very influenced by bands like LEFT FOR DEAD, bands like that, and very influenced by bands like the KILLING as well.

When did they start ?

I would guess around 2000. And they became really really popular.

I heard some talk of a show where they did MINOR THREAT covers.

That would have been NOT ENOUGH BULLETS I think. But when THROUGH



ENEMY EYES broke up a couple of the guys in that band and a couple of guys in the KILLING started a band called NOT ENOUGH BULLETS and they just played fast thrash. And when they started out they were just a sloppy bit of noise. Nobody knew what to do with it because it wasn't rhythmic in the way THROUGH ENEMY EYES had been. It didn't have, I guess, that ...there was no youth crew in it at all. It was just fast. Eventually they



became a bit more musical. And they were one of the big bands in the scene for a while. And D-COMP as well, actually, who were another band that came out of that scene and also had members of the KILLING. I mean it's a small town so the bands were pretty incestuous. People are in a couple of bands.

Just to make it work, I'm sure. Also they probably try and play other styles of hardcore that they don't hear.

Yeah totally. But both D-COMP and NOT ENOUGH BULLETS that shared that split were really big bands for a couple of years and people would come out and really go off for them.

And then we heard the KILLING and we kind of got an idea about what they were about. So I wanted to take it to ... I understand that you are in a band called SKULLFACE. Tell us about that band.

SKULLFACE AND OTHERS started three or four years ago. I'm really bad with timelines sometimes. I started a band with friends of mine called ZAPRUDER and we were St. John's first power violence band. We are a three piece, bass, drums and vocals, eventually two basses, drums, and vocals.

Just like SPAZZ.

We were mid to slow paced power violence because our drummer was just learning to play drums and I would write all these really fast songs and she just couldn't play that fast. Like I would write this song that was really fast and then she would play it at half speed so we just had to concentrate on being as heavy as we could. We were kind of short lived but we made a bit of an impact and the biggest fan of ZAPRUDER was this guy named Phil and he got in contact with me and was like "I want to start a power violence band with you." And that became SKULLFACE AND OTHERS. We teamed up. See one of the things about St. John's that is sort of different than say larger scenes is there is not the distinctions between elements of the scene because there is not

enough people in town that are INFEST freaks to start that INFEST clone band. You have one INFEST freak who has to explain to everyone else in the band what INFEST sound like. So when we started trying to put together a power violence band we ended up ... like our drummer came from a technical death metal background and so there is blast beats all over the place and our guitarist is this guy named Curtis Killfooy. He doesn't really

come out of a punk tradition. He comes out of a glam/goth rock tradition and he could barely play guitar when we started but writing songs with him was really fun. He totally really gives it when he plays and so SKULLFACE AND OTHERS were a power violence band, but we have a lot of punk rock in us and a little bit of metal and it is kind of a bunch of people trying to make a common thing, but I don't know. It's hard to explain.

No. I understand. And that's how genres develop right. You've got people trying to translate a sound and what they do is put in what they can technically.

When I heard SPAZZ and MAN IS THE BASTARD in the mid-90's it really kind of changed my life. That little bit. I grew up on heavy metal and then kind of switched over to punk and got away from heavy music for a while because I thought it was too frivolous or something. I became very serious in my late teens and early twenties and punk was about important things. And then when I started getting into MAN IS THE BASTARD and SPAZZ it could be serious sometimes and ridiculously silly at others. And they could be fast and punk rock, but they could be so heavy. It seemed like everything I wanted all in one place. And so when I started a band I kind of wanted to do all that.

Yeah, of course. Did the band record anything ? SKULLFACE ?

Yeah. Yes. We recorded a couple of things. There has been MP3s floating around for years because somebody recorded the first show we ever played and that floated around on the internet for a while. There is a lot of kids in St. John's who bring video cameras to shows and so there is lots of live tapes.

Oh yeah, Steve was telling me this.

Like just tons and tons. It is unbelievable how many there are sometimes.

It seems like ... there used to be a zine here called Camera-core and this was back in the days of VHS before digital video cameras and they put out two issues and you got a real snapshot of the scene at the time because you were filming mostly bands that were here. Less touring bands, more local bands. It seems like you guys have the making for that right now.

Well there are some kids right now who are putting together a video compilation. So I think it might ... I don't think there is going to be interviews and stuff on it but there will be a cross section of what has been going on.

Yeah there wasn't many interviews in this one either.

Oh okay.

Yeah it was more of just the scene.

Totally. So yeah. We have some live stuff. We recorded a demo tape a couple of years ago. We called it "These Songs Go Off Like Torture". And that came from, a German zine that reviewed our first show, an on-line zine. I can't even remember the name of it. Anyways it was in German and we ran the review through an on-line interpreter thing and the first line was "These songs go off like torture". That's beautiful. We must steal that. And then this past year we recorded a bunch of other stuff with the intent on putting out 7"s this year.

That's wicked. Is that going to be on Scum Tribe ? Scum Tribe is a distro ?

Scum Tribe is a bunch of things. Scum Tribe is a bunch of kids. They put on shows. They have jam spaces. They put out tapes and patches, pins and t-shirts and all that kind of stuff. And they are a kind of a record label as well. The tape "These Songs Go Off Like Torture" came out on Scum Tribe, but I don't know if the next two 7"s will. I think they are probably going to be self-released.

That's great. And where do you get stuff pressed in St. John's ? Obviously you send it off.

We send it away.

I don't think there is a pressing plant there.

No. And I think that is one of the things that's really lacking in our scene is that sort of ... I mean if you are playing in a punk band in

Toronto and you wrote some songs and you play some shows and you decide that you want to put a record out. Well how do I do that ? Well you ask one of the dozens and dozens and dozens of other bands around that have put out a record. And they go "Oh you do this".

There is a lot of resources available to us.

In St. John's it's like I don't know what the hell I am



supposed to do now. So we are slowly building up those kind of skills. But we are still taking baby steps.

That's okay because that is how it starts. And it is important. As to where it is now.

Even though having a record here is one of those landmarks for a band in some ways for a scene that has so many of those things it is not always special.

I think what can happen is when you are surrounded by lots and lots and lots of stuff going on you just sort of take it for granted that stuff is happening, but when ... I think one of the reasons why the St. John's scene is good is because if you are in St. John's and you want to have fun well you better make your own fun because it is not like there is a billion things to do all the time so it is like the kids deciding like screw it I am going to start a band or lets go to the show and they don't go and stand around and be jaded. They go and lose their minds and jump off the walls.

Make it memorable. It's basically what you have to live off of for the next couple of weeks or whatever until the next time you get together again. Are there other bands you play in or is SKULLFACE AND OTHERS the name of the band.

SKULLFACE AND OTHERS is the name of the band. I have played in a couple of other bands. Mostly just short-ish sort of things. I was in a short lived band called LITERALLY GAY. We played a couple of shows and didn't do much else. Years ago I was in an improvisational noise group called BOGNOSTROCLUM.

Where did that name come from ?

It's a Teddy Ruxpin reference actually. It's a cartoon from the 80's. I steal everything I use. **That's okay. Appropriation is a big part of punk.**

And it's a great word Bognostroclum.

It totally throws me. Okay we've got a SKULLFACE AND OTHERS song we are going to listen.

Yeah this is a song called "Hardcore Makes me Cum" and it is from the new batch of recordings and this song tells the story of a couple of years ago while living in Edmonton I attempted to go see NEUROSIS on a Friday night and was unable to do so because they didn't show up. They played too long in Vancouver the night before. They decided to skip the Edmonton show and just play Calgary. I cursed them and ended up through a series of events getting a free vibrator that night. So I wrote a song about it.

(After a set of music)

What did we hear in that set ?

We heard three tracks from the newest batch of recordings we had just done that we are

planning on releasing a couple of 7"s from. We heard "Bike Crew" which is our cock rocky metal ode to riding bikes in the post apocalyptic future city scapes and ruling those cities. Before that we heard "Bike Joust". We



wrote a couple of songs about bikes. "Bike Joust" is pretty self-explanatory. It's about jousting on bikes.

Is that something you guys do ? It sounds like a neat idea.

We don't do it as much as we like to talk about it. We like to yell it while we ride around on our bikes.

Okay so you guys are big bikers.

Yeah, yeah.

That's cool. I support that because I too ride everywhere.

I am a big bike fanatic. SKULLFACE has what we call the four violences. They are the pillars of our existence. That is power violence, pansy violence, posi-violence, and pedal violence.

Pedal Violence ?

Pedal Violence. That's the bike part.

Okay. I figured that out. But what does it involve ?

Simply that we write songs about biking. And we support the biking violence.

U-Lock justice ?

Exactly. Before that we heard "Hardcore makes me cum" which I explained

Missing NEUROSIS.

Yeah the missing NEUROSIS story. I don't know if I am ever going to get to see them now. It makes me sad. They aren't touring these days much.

I don't even know if it would be worth it. I was a big fan of "Word as Law" and that was about it.

Oh yeah.

Anything after that I can't take.

I think I still like them. The new album is not as good but "Enemy of the Sun" that was a fine record.

You can't get me to say "Yes".

Okay.

Okay I wanted to ask you about ...we were talking a bit about the scene. In St. John's Newfoundland, what bands are there now?

Oh man.

Because we have only talked about some of the not so recent bands.

Wow. Right now...

I was told to ask you about D.A.S. - DRUNK AS SHIT.

I brought some DRUNK AS SHIT with me. So maybe we should play that next. DRUNK AS SHIT are a crossover band. They started just this past summer. A bunch of kids who

wanted to play thrash and they were a billion times better than they had any right to be. It was just one of those bands that everybody heard about them - oh yeah there is going to be this band called DRUNK AS SHIT and they are going to be really wicked and you go to the show and they are all 16 or 17 and they start and it was just beautiful. It was like how the hell did these guys get good.

I had an experience like this. I was in a band not too long ago and we went out to the east coast. We went to Cape Breton. We went to Sydney and played ... they were all 15 or 16 years old. The first band. They were called DWA - DISGUSTED WITH AUTHORITY and exactly...they sounded like VOID but they had no clue who VOID were. No clue. You know what I mean. They were just being kids, playing aggressive music and it sounded righteous. Yeah. I had the same experience. It's amazing.

There is a couple of bands in town like that. There is another band called CAMPUS ENFORCEMENT who are even younger than D.A.S. I think their drummer looks like he is 12 or something. And again amazing. It is like incredible. They may have already broken up. Bands they are like so quick. You've got to catch them while they are there.

Keep those video tapes going.

There is kind of a big crust scene and an early 80's crust punk-ish sort of scene. *Scum Tribe* is a major influence on everything that is going on in the punk scene right now. And *Scum Tribe* is sort of coming from a crust point of view. The RIDICULICE, SHIT LEGION, RESURECTUM, CIDER SQUADRON 666, and PROFESSIONILL who are a more just a straight up hardcore band. They are absolutely amazing. I was really hoping to have some PROFESSIONILL with me tonight, but due to being far away from home I couldn't get my hands on anything.

Yeah. I'm sure you didn't come out here just to come on the radio show. You came here to see some shows and stuff like that. Susan brought you up and then we came up with this idea to have you on the radio show, so yeah definitely an after thought unfortunately...

...but there are just really right now tons of really good bands. There is another power violence band called BANK ROBBERY who are really

good. They are movie obsessed over some movies. They like to dress up in costumes.

That's neat.

..and they are totally good fun. Who else ? You know it is one of those things where you try and remember something and your brain just leaves your head.

Yeah. I was going to ask you about...I don't know if this is a good way to ask you but



fill in from the KILLING to now if you could.

The KILLING til now.

...which might be an arduous task.

Well I think what really made our scene workable was after the KILLING came along THROUGH ENEMY EYES and this first

bunch of bands. A band called FIRST BLOOD were in there, as well. All these bands were playing hardcore. These bands tended to be older. They were all in their early twenties to mid twenties in terms of age. But very quickly these kids would go to shows started forming their own bands and there was

a group of kids who were the first generation of new punks and they sort of like just immigrated from the mall so they all had bad hair and listened to bad mall punk. They were really interested in finding out about something else.

Yeah they were ready for a scene.

They were dubbed the "ugly kids" and when the "ugly kids" started bands that's when things really started to kick off. There was a band called VIDEO DEAD that was one of the first kid bands and they were just amazing. Energy like bouncing off the walls. And from there after they broke up a bunch of those kids started a band called NERVE ATTACK. There was another band called GET STABBED. A power violence band kicked off inspired by ZAPRUTER called LANGOR. They were pretty amazing. Actually LANGOR put off some of the most amazing sets I have ever seen in my life. Mosh pits with trampolines and kids dressed as robots with "mosh-a-tron" written across. And in the past couple of years as that generation of kids got a little older and the newer kids started coming along there has been this constant resurgence of new bands and new kids, but a lot of the people have stuck around too so we're at a point now where we've got a good cross section of ages and just tons and tons of bands though sometimes short lived. Shows happen now a couple of times a month. Attendance is down slightly, but you can still get 150 kids at most shows.

You know what's a good sign though, even if bands are short lived, people are encouraged to try.

Yeah totally.

That's a good sign.

Uh hmm. So yes. There is like WEREWOLF. They are another band that are kicking around now. They are sort of on the heavier end of things. SWORDS, which features members of D-COMP.

Okay you started answering this question. When I was talking to Steve he has been to...

This would be Steve Musgrave who was in NOT ENOUGH BULLETS and the KILLING.

Yeah. Steve Musgrave. Was he in WHICH SIDE ?

Oh yeah, he was in WHICH SIDE.

When I was talking to him he said that he had lived in a number of cities in the Maritimes so he had seen a bunch of scenes out in the east coast and he said there was nothing like the St. John's scene anywhere east of Quebec. He said the St. John's scene

was probably the most prolific and active and receptive and fun scenes that he has lived in all the places that he has lived and travelled. So my question isthat's his observation. I figure it is pretty valid since he has been to a bunch of places. What do you think is the magic to the St. John's scene. You started answering it initially at the beginning of the show when we were talking about the isolation and the obstacles to travel and people having to make their own fun.

Yeah I think that is a big part of it. I mean I've lived in different cities as well.

It seems like these borders almost demand loyalty or commitment to a scene which is like this unconditional love and people just go to it and live it.

Well if you can get it really moving then it can work. I've been involved in the St. John's scene long enough to see it have a couple of false

starts and fall on its face, but I think right now what is making it so strong is the people who come out. They just really love it. They love playing in bands, they love watching their friends bands play. It's a real community in a lot of ways. There is a lot of bullshit that you would expect to go on in any kind of community like

people fighting with each other. There is cliques and other stuff but people just really love it. I would say that having lived in Vancouver and having been to shows in Montreal and Halifax and Edmonton and Toronto ... I have been to shows in lots of places I really have to say that some of the

best shows I have ever seen were not big bands that I have seen but bands of kids that nobody will ever hear outside of St. John's. For me that is the magic of punk right there. When people start talking about the history of punk a lot of times what they do is give you a list of rock stars or something and I think if that is all that it ever was then it probably wouldn't still be around. Chances are good that the best punk band that ever existed will be remembered by five people. Those things are always out there, where it is just moments. You are at a show and everything falls into place and you look around and you can't believe this is happening. You can't believe that this allowed to happen. And I think that people understand that what they have got is something special. Because our scene runs into the same kind of problems all the time, like losing venues, people causing trouble at shows, but there is so many people who really care that in the very odd time that a fight might break out it's stopped immediately. And violence within the scene is practically non existent. I can't believe it sometimes that people can create something that is so volatile but maintain it in such a way that it can continue because people, even drunk punks who are drunk off their head will see somebody doing something that they shouldn't be doing at a show and will be "You can't do this dude. We are going to lose this place." Even the people on the outside who appear not to care at all do care. They care a lot.

Okay we don't have much time left. We want to hear some of these bands that we have talked about. But we have something else cued up. We have the ATTACK cued up.

Okay I will play something by the ATTACK and

That will give us some time to get something else together.

The ATTACK came out to St John's a couple of years ago and

A great band.

Yeah they really were. I have known Jeff Kraft for a long time now. Yeah it was a great show. Like people jumping off the ceiling and stuff. It was a legendary show. Another thing that has really been healthy in the scene in the past couple of years is more bands are coming through on tour.

And how long does it take to get to St. John's from the mainland ?

Well I don't know if I should be telling people the answer. It is really easy to come to Newfoundland. Bands, please come.

Never mind. We won't say it then.

It is a 900 KM drive.



My point is that it is an extra effort to get there.

...but a lot of the bands that have come through have really had great times and not simply great times, but bands come through and they get paid when they come to Newfoundland because people come out. It doesn't happen everyday. They are not the third

band this week. And they sell a lot of merch again because kids are starved for it. They buy a lot of records. So MURDERSQUAD came through last year and I think one of them said it was one of the best shows they ever played. **They were talking about it.** And MISERY INDEX played last year as well. UNDER PRESSURE came through. So bands are coming.

We just heard from WHICH SIDE, another of the recent St. John's hardcore bands.

And did they come after NOT ENOUGH BULLETS?

Well I think they might have co-existed very briefly, but they were the next band. They finished up this past summer.

Okay we've got to split, but I just wanted to ask you how people can get in touch with you regarding Apokalypse Raids, the show, SKULLFACE AND OTHERS, the band, and other things going on in St. John's.

Well SKULLFACE has an e-mail which is skullfaceandothers@gmail.com. I have an e-mail which is crom@ghostmail.net.

Is that any relation to the band CROM?

No well see I have a bit of a Robert Ee Conan thing. SKULLFACE AND OTHERS is actually the first ever published book that included Conan stories. That's where the name comes from. So I can be reached at that. I can give out my mailing address which is 14 Blatch Avenue / St. John's, NF / A1C 4P5 and if you want to write me letters and stuff. I wish I had Scum Tribe's mailing address.

We will bug you for it.

I will contact those kids and get them to send truckloads of demoes up here.

Okay we got to split. Project Bounce is coming up next. I want to thank you for coming in.

Oh no problem. Thanks for having me.

Especially on a night that you have got a lot to do.



Reviews

Reviewers are: Craig Caron (CC), and Stephe Perry (SP)

About to Snap "Already Dead" ep

This is the latest ep by ABOUT TO SNAP. This band fuckin' rules. From the music that sounds like a cross between YOUTH OF TODAY and S.I.E.G.E. to the cutting lyrics that remind me of LEFT FOR DEAD. This is a record to behold. Even the artwork of hanging office workers captures the deadening of the work place. Part metaphor, part truth. And it has the Mike Bukowski look. This is ABOUT TO SNAP's best release to date. (A389 Recordings / P.O. Box 12058 / Baltimore, MD / 21281 / USA / www.a389records.com) – SP

Ada Max "5 Tales Terror" CD ep

Holy fuck does this ever sound like the ACCUSED. Japan's answer to the ACCUSED. Done by former members of FLASH GORDON no less. The singer sounds so much like Blaine. And the guitarist sounds so much like Tommy. The title of the CD is called "5 Tales Terror" which suggests the ghost story themes of the Martha Splatterhead legend behind the ACCUSED. ADA MAX is to the ACCUSED what BALZAC are to the MISFITS. The disk starts out with some creepy noises that slowly build into a crossover thrash crescendo. Eventually the guitar comes charging out at you like a page from the ACCUSED song book. It's haunting. And it's great like hearing DFA bring life back to that style. It's Japan's time do emulate splatter rok. And ADA MAX do a great job of it. (MCR Company / 157 Kamiagu / Maizuru / Kyoto 624-0913 / Japan / www.dance.ne.jp/~mcr) - SP



Argue Damnation "Re-Cycle Old Pure Hardcore Punk Scum 1994-2003" CD

9 years in existence. That's a good amount of time. Especially in the ever competitive Japanese scene. And ARGUE DAMNATION spread their oats pretty wide. MCR collects the band's numerous comp and split contributions to pull together a discography. That totals 9 releases for the band involving hard to find splits and equally buried political comps. Stripped down primal sounding punk a la CRASS reminding me of REALITY CRISIS meets FLUX OF PINK INDIANS. The band is a political band which is rare to see these days, but a breathe of fresh air. (MCR Company / 157 Kamiagu / Maizuru / Kyoto 624-0913 / Japan / http://www.dance.ne.jp/~mcr) – SP



Bob Burns and the Breakups "Frustration" CD

BOB BURNS AND THE BREAKUPS finally have a full length. It is all rock from start to finish. Garage rock that is. The kind that *Rip Off Records* dreams of putting out. But because the band is from Wisconsin it probably never will. It is a travesty how these scenes from Wisconsin get overlooked. Anyway, BOB BURNS AND THE BREAKUPS combine the energy of HOLY SHIT with the garage sensibility of the CATHOLIC BOYS to churn out something as lethal as DEAN DIRG or HENRY FIATS OPEN SORE. And the production on this is blown out so that everytime the band sings it comes out as a crackle on the speaker like the good old days of AM Radio. Lo fi, high energy punk n roll to (s)cream to. (Mad Cook Records / www.madcookrecords.cjb.net) – SP



Blowfly "BLOWFLY'S Punk Rock Party" CD

BLOWFLY? For those that don't know BLOWFLY he's one of the original rappers that started doing potty-mouthed rhymes before it was cool. He would wail along to old soul songs giving it an XXX Rated edge. He could out cuss the truck-driver and out sing the preacher. BLOWFLY sings and rants about sex and I'm sure by many PC folk think he is the OG anti-christ. Yes, BLOWFLY sings about sex and on this LP has created a punk rock karaoke of sex filled punk songs. This isn't some MENTORS rip at heavy metal with boring sixth grade poems about going through someone's purse; well ok the lyrics remain pretty 6th grade. This is the caviar of perversion; that will have nuns giggling. Punk Rock Party is exactly what you would expect - a compilation of punk hits plugged through the sex filter of BLOWFLY. Classics such as the RAMONES "I Wanna be Sedated" becomes "I Wanna be Felated", BLACK FLAG's "TV Party" becomes "VD Party". BLOWFLY busts a nut with THE CLASH "Should I Stay or Should I Go" turning my 7th grade anthem into "Should I Fuck this Big fat Ho". BLOWFLY and Jello later join forces for a pissstake of the DK's "Holiday in Cambodia" rewritten as "R. KELLY in Cambodia". For many this may be too un PC; which is cool because if some heavy metal band or porno grind band did the same thing I'd be thinking "Fuck I listen to Punk to get away from this Bullshit". Regardless I did get a chuckle and have played it a few times and know I will be playing it again. I do wish they did some editing and cut off the Pat Benetar song and a few of the originals to make a scorching 12". This is one of those



records you want to throw on when your world becomes a bit too fucked up and you need to evade the shit shadow just long enough to regain some sense of perspective and composure. Likely a disc to put on your Christmas list, or to watch for in used bins. This is a fun novelty record but I really feel my hard earned bucks can be better spent on D.I.Y. releases. (Alternative Tentacles / www.alternativetentacles.com) - CC

Blitzkrieg Boys "20th Anniversary Album" CD Tampere's answer to the RAMONES. The BLITZKRIEG BOYS started back in 1985, first releasing material two years later. But the original intention was to be a band like the RAMONES. The band has gone through periods of breaking up and getting back together. I think they are back together at the moment. Anyways the band recorded material during two of those reunions. I believe some of this material is from those sessions. Actually there is material collected from various periods of the bands together state including material as a band called NOBODY'S HEROES. 31 songs of the 35 here have been unreleased. The early stuff sounds like "Gabba Hey" era RAMONES. The later stuff sounds like melodic punk. Warning there is some live and acoustic stuff tacked on the end. Can someone say filler? (Woimasointu / [Aapelinkatu 10 F31 / 02230 Espoo / Finland / www.woimasointu.com](http://Aapelinkatu10F31/02230Espoo/Finland/www.woimasointu.com)) - SP



Deadfall "Keep Telling Yourself It's Okay" ep This is DEADFALL's latest release and it is a motherfucker. This tiny piece of plastic packs a wallop of early MDC sounding hardcore..... The material sounds like lost tracks from the "Millions of Dead Cops" LP. Nic sounds like a young Dave Dictor. That is until you hit side B. the opening track is an instrumental called "What a Bogus". It is a demented surf sounding Mexican stand off sounding song that takes the PLUGZ and crosses it with a DEAD KENNEDYS sound. It could be a song off the "Repo Man" soundtrack. Besides this one brief interlude the band resorts back to their rapid fire early American sounding hardcore sound. "one Man's Dog", a unique song that compares Bush with David Berkowitz, blends the dark surf with the DEADFALL's fastcore. But the title track is the clincher. It's a song the sums up American foreign policy as a policy of greed and is so MDC right down to the spelling of Amerikkka" with three "k"s. This is DEADFALL's best stuff yet. And it's on blue and white splattered vinyl. (Tank Crimes / P.O. Box 3495 / Oakland, CA / 94609 / USA / www.tankcrimes.com) - SP

Dicks, The "Hog" ep The DICKS were a pretty awesome band. Known as the "commie faggot band" from Austin, the DICKS were outspoken on a lot of issues. Like a lot of bands at the time police brutality was one of them. The band's first single came out in 1980 and was titled "Dicks Hate the Police". It was a killer record. So much so that bands continue to this day to pay homage to this record. Well *Delta Pop Music* has released two out-takes from that session which includes a spirited version of "Hate the Police". The A side is "Pigs Run Wild" which appears in a different recording on the "Kill From the Heart" LP. As much as I like the LP version, this out take is rawer sounding, a little slower and you can feel the anger. This is a must have for DICKS fans. And it is pressed on swirl blue and orange vinyl to boot. (Delta Pop Music / www.deltapop.com) - SP

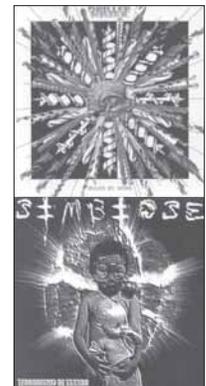


The DICKS "Hog" 7" Thank you Mr. Delta Pop and Mr. Floyd. Thank you very much. I'm left speechless. "Hate the Police" is one of my favorite songs ever at both 45 rpm and at 33 rpm as a slow knuckle dragging; sludge induced basher. I would love to hear KILLDOZER cover this song!!! This pretty pink and blue single contains two outtakes from the classic

1980 session. Great sound and nice coloured sleeve with cover art by Mr. Floyd. Thank you, thank you, thank you. (Delta Pop / www.deltapop.com) - CC

Dicks, The "Ten Inches" 10" This is the fuckin' DICKS in the beginning. This punk prom, which took place in their hometown of Austin, was the DICKS first ever show. So it captures the band in their infancy. But stories have circulated about how Gary Floyd boasted of the DICKS before they were even formed. And the in between song banter is testament that Gary Floyd was ready to be a frontman. There are six songs captured on this 10". The record starts out with "Kill From the Heart", the title track off their first LP. Although the song starts off slow it picks up the pace with a free form jazz meets hardcore style that was reminiscent of bands like the MINUTEMEN. The next track is "Bourgeois Fascist Pigs" which sounds great live. The songs "Wheelchair Epidemic" and "Bookstore" capture Floyd with some free-from ranting that he was notorious for. And "Bookstore" was one of the DICKS songs that addressed the issue of homophobia. "Little Boys' Feet" starts out the second side. And the record ends with a hardcore version of the BEE GEES "night Fever" which is decent. Although not as good as the "Live at Raul's" recording, this record still captures the DICKS in the beginning working out their shit. Gary Floyd does some in between song taunting of the crowd and versions of some of the DICKS best material is found on here. Not a must have, but certainly a good document of the band to have released. And it is pressed on swirled pink and yellow vinyl. (Delta Pop Music / www.deltapop.com) - SP

Driller Killer "Ruled by None" / **Simbiose** "Terrorismo de Estado" split CD Where the fuck have DRILLER KILLER been ? On Hiatus ? Glad to have them back as they rip through two new tracks of Scandi motor charge inspired crust. And although the band features former members of ANTI-CIMEX, the band sounds more like the Gothenburg style of crust that Swedish hardcore has become known for. Portugal's SIMBIOSE don't fall too far from the Scandi-crust tree. In fact they have that same kind of WOLF BRIGADE meets SKIT SYSTEM sound to them. SIMBIOSE contribute two new originals. An awesome pairing of Scandi crust. (MCR Company / 157 Kamiagu / Maizuru / Kyoto 624-0913 / Japan / <http://www.dance.ne.jp/~mcr/>) - SP



Eve "Kyojou Mini" CD Monsterous! Raging japacore; heavy, pulsing and ready to explode. EVE have created one hell of a debut. After releasing 2 amazing CDR demos the band has released an 8 minute temper tantrum that has me looking for more. Jagged, guitar leads, group vocals, driving drums – this band has me road raging at my desk. The more I listen to this the more speechless I am. (Bloodsucker Records) - CC

Everything Falls Apart "Escape" ep This is a great new hardcore band out of Buffalo, that doesn't have that straight edge power violence sound to them. Pat, the singer, reminds me of an early version of the singer from CAREER SUICIDE. The record cover artwork reminds me of that of the first HOSTAGE LIFE demo. The name conjures up similarities to EPILEPTIC TERROR ATTACK. And their song about Buffalo makes reference to a NO TIME LEFT song regarding the public transit which is a 'train to nowhere'. Even the title track expresses the loathing for their home town in "Planning My Escape". We can share that sentiment for our own hometowns. The band sounds like part TERMINAL STATE, part DEAD KENNEDYS. A good blend of early east coast meets west coast American hardcore. But put it all together as a self-released record



and you have something exceptional here. (Everything Falls Apart c/o Pat Shanahan / 95 Baxter Street / Buffalo, NY / 14207 / USA / www.everythingfallsapart.org) - SP

For the Worse "Couldn't Give Two Shits About the Kids" LP

This is a vinyl issue of a record that came out in 2003. The initial release came out on *Rodent Popsicle records* as a CD. It's good to see the European release get the vinyl treatment. This recording is off the hook. It reminds me of the intensity of AGNOSTIC FRONT's "Victim in Pain". Just insane ranting with songs flowing seamlessly into each other. The momentum is manic. And Mike sounds like a young John Joseph. I keep expecting to hear the lyrics to "World Peace" or something. Instead Mike spits out lyrics on the more humorous side of things. From mosquito bites to bad dental hygiene to wrestling commentary. It's entertaining and a good laugh. One track is left off the vinyl but its not really essential. (Kangaroo Records / Henk Smit / Middenweg 13 / 1098 AA Amsterdam / Holland) - SP



Fuck on the Beach / Relationshit split CD

Well fuck me. I thought FUCK ON THE BEACH had called it a day. Not only are they not broken up and have a new split CD out, but they just did a south east asian tour. That is how this split came together. RELATIONSHIT are from Jakarta Indonesia and FUCK ON THE BEACH must have put this together after having played with them. And FUCK ON THE BEACH's sound has matured. They are not the same high pitched screechy vocalled fastcore band of the past. Their sound is slowed to a burning spirits pace and is heavy as fuck. It is crushing. However they have still retained the multi-layered screaming, which pushes their material over the top of most burning spirits bands that just play heavy. The levels of insanity in their sound, just makes their material so much more crazier. It is a hyperventilating experience just trying to sing along with this new stuff. I can't tell you how much more I have fallen in love with this band. And the band has re-done their theme song and it sounds so much better than the original. They have also covered VIVISICK and SHIKABANE on here. It's unreal. RELATIONSHIT's side starts out a little misleading with a garage punk like intro, but by the song's end they have reverted back to their fastcore self. The unique thing about RELATIONSHIT is that half of the songs are sung in Indonesian. But to write RELATIONSHIT off as a fastcore band would be a mistake. In fact in the song like "Mari Menabruk Pagar" the band uses a protest style chant with emo style strumming to drive home the point that "it is about the people". In songs like "Why Do I Stay Anyway" the band blends both styles together. And "Same Old Style" seems to incorporate a Portland feel of moody crust to a breakdown, which sounds awesome. This hybrid mashing is fuckin' cool. And if that weren't enough the band covers 7 SECONDS' "Young 'til I Die". This disk is supposed to have some live footage of the two bands while on this tour. I'm technically inept and couldn't make it work, but I'm sure others will enjoy this added material. (MCR Company / 157 Kamiagu / Maizuru / Kyoto 624-0913 / Japan / www.dance.ne.jp/~mcr) - SP



Hellshock / Effigy "Out From the Dark Side" CD

This was originally released as a 10" a year or two ago. When it first came out it sold out immediately. It makes sense because there was only 500 pressed and I think it was pressed by Crust War which means that most of them probably sold in Osaka. So many of us have never heard this record. Until now. *Crimes Against Humanity* did us the favour of re-issuing it in a CD format so that some of us North Americans had a chance at hearing this. This is my favourite material by



HELLSHOCK yet. A little more tempered and a little more thought out, then some of the bands earlier material, but fuck if every song doesn't eventually charge out at you. PDX stenchcore as the band refers to themselves. Featuring former members of DETESTATION, REMAINS OF THE DAY, and AUSGEBOMB.T. They are a band to be reckoned with. And they knock out one of the best covers of a POISON IDEA song I have ever heard. Grizzle sounds just like Jerry A. I think some of this has to do with being from the same city as the 'Kings of Punk'. The crust capital in Japan is Osaka. That's the city that EFFIGY are from. I think this split probably had something to do with a tour that was set up for HELLSHOCK in Japan. What an appropriate pairing. A very apt cultural exchange. As EFFIGY represent HELSHOCK's crust counterparts overseas. In fact EFFIGY are a little darker sounding. More into the metal side of things. Citing SEPULTURA and CELTIC FROST as influences, the band throws in these flying guitar solos only heard on those classic metal records. And EFFIGY's material is based around those building guitar chugs that early SLAYER and METALLICA made popular. Even Matsumoto's vocals are throaty and evil sounding. If they weren't punks I'd swear they were metalheads. But aside from the metal EFFIGY owes a lot to the Swedish Gothenburg scene. Think CELTIC FROST meets WOLFBRIGADE. (*Crimes Against Humanity* / P.O. Box 1421 / Eau Claire, WI / 34702 / USA / www.cahrecords.com) - SP

Koro 7"

I have been rabidly obsessing over this 7" for the past 15. I only have a bootleg of this killer slab until the amazing folks at *Sorry State* reissued this platter. Yes the music may have been sped up in the studio; but who the hell cares because this 7" will leave you speechless, stunned and drooling once the stylus hits the grooves. Eight blistering songs, filled with catchy riffs and choruses capturing all that teenage angst. The band is fuckin tight!! How the hell does a bunch of kids in Knoxville, TN create a monster of a 7" in 1983. After all of these years I finally have a great sounding copy of this 7" with the original cover art and lyrics. 8 songs in less than eight minutes. Buy your self a bunch of these because you need one in every room. Thank you Sorry State; you have made my year. This is hands down the best record/reissue/whatever I have purchased this year!!! (*Sorry State Records* / 1102 N Greensboror Street / Carrboro, NC / 27510 / USA) - CC



Limp Wrist "Want Us Dead" ep

This is a brand new ep by LIMPWRIST. "Want Us Dead" is the first recording with Scott who has been added to the line up. Although Scott's story is not exactly new. Scott was the original drummer of the band and when LIMP WRIST thought about getting back together it became a natural to go to Scott. Anyway, although this band doesn't exist on a permanent basis, the music on this ep picks up right where they left off. Four new songs of uncompromising hardcore both from a musical and lyrical perspective. This is a band to pay attention to. This is the kind of hardcore that has inspired the current renaissance in an early American hardcore sound. "Just Like You" starts out the ep with a punk beat that begs for acceptance, but only as bait for rejection. It's a brilliant lure and parody of the normal world, at the same time. This leads into "What's Gone Wrong?" which is classic LIMP WRIST song. It is youth crew a la early UNITY meets later YOUTH OF TODAY with emphasis on the speed and the group choruses. Whereas the lyrical matter is as punk as can be with the internal questioning that most punks inflict upon themselves. It's the psychological questioning of someone who feels like they are falling apart. The torture of an analytical mind. "Fake Fags" starts off the b-side. The song starts out with a heavy bass line reminiscent of AGNOSTIC FRONT or NEGATIVE APPROACH. The song lambasts the metrosexual scene



for being too open for influence. And the last song is the title track. "Want us Dead" is a song inspired by real life stories about gays and punks being killed. Now some might think these are stories of the past, but sadly they are not. The beat behind it is set to something that sounds like the ADICTS "Just like Me". But Martin's anguished screaming sets the tone for this being more of a hardcore sound. Their sound blends early punk with early hardcore so seamlessly. Overall, this record has an inspired collection of new LIMP WRIST material. All this while being an inspiring record for what hardcore bands should aspire to be. A blueprint for today's crop of hardcore bands. (Lengua Armada / 530 Divisadero Street, #241 / San Francisco, CA / 94117 / USA) – SP

Manifesto Jukebox "Strain" LP

I think this is MANIFESTO JUKEBOX's third release. "Strain" reminds me a lot of Revolution Summer era DC hardcore. They take the melody of THREE and combine it with some quirkiness of SHUDDER TO THINK. It is still hardcore in nature but there is a lot more styles of early emo coming through on this recording. Take all the energy and passion and tunefulness of "Dark Days Coming" and give it a slight quirky tweek and this new MANIFESTO JUKEBOX album is what you'll get. I should also mention that this release comes packaged in a beautiful gatefold cover. It reminds me of the artwork on TORCHES TO ROME releases. (Unsociable Records / P.O. Box 105824 / 28058 Bremen / Germany / www.unsociable.net) – SP

Margaret Thrasher "Are You There God ? It's Me, Margaret Thrasher" ep

MARGARET THRASHER are a relatively new, mostly girl band from Vancouver. They sound like a cross between the REGULATIONS and the PEDESTRIANS. Good mid-paced punk that picks and chugs along like the PEDESTRIANS..... but tuneful in the way the REGULATIONS sound as they try and re-create a garage inspired version of the CIRCLE JERKS. In addition, Jul's vocals remind of Mike Hillis from PORCELAIN FOREHEAD. There is one slight difference. Mike Hillis tried to sing in weird ways whereas, Jul just screams her guts out making her sound extremely hoarse. I'm not really sure why they sound the same, but they do. This is a great new band to pay attention to from Canada's left coast. (Clarence Thomas Records / P.O. Box 21530 / 1424 Commercial Drive / Vancouver, BC / V5L 5G2 / Canada / www.bistrodistro.com) - SP



Nazi Dogs "Chase the Man" LP

The NAZI DOGS are a punk n roll outfit from Germany and are not to be confused with the lead singer from the VILETONES. However the band is inspired by that same era that the VILETONES are from. And I was reading on the *Wasted Sounds* website that the singer happens to like the VILETONES so I guess the name is no mere coincidence. Primitive garage inspired punk from the same scene that gave birth to the SHOCKS and DEAN DIRG. But the band veers more to the rock end of this spectrum. Side A closes out with a PAGANS cover and Side B is an over done DEVO cover. Don't get me wrong. I love DEVO. And I love "Mongoloid". And NAZI DOGS do a unique version which is really good. But the song is done by a lot of bands. And DEVO had so many other great songs on that "Are We not Men" LP. Anyway, back to the NAZI DOGS. In listening to this record I kept wanting to hum along to the lines of "Search and Destroy". So I hear a strong IGGY POP influence in here. But the band has a more modern garage sound to them and the rock n roll is played way faster than the STOOGES ever did. Think of the SAINTS if they grew up on *Rip Off Records* bands and just got started three years ago. And one last thing I want to mention is that the cover artwork is amazing. It is a re-make of the "Easy Rider" movie cover with Hitler in place of Dennis Hopper and Bush lite as his riding campaigner. Two Nazis riding through the country side. It is hilarious. (Zurich Chainsaw Massacre / Am Kasselhaus 9 / 79576 Weil am rhein / Germany / www.zcmrecords.com) – SP

Ratos De Porao "Homen Inmigo do Homen" CD

New R.D.P. It is heavy like crossover, but the music is fast as shit. I'm sure it doesn't hurt that Boka has been moonlighting in all these contemporary hardcore bands like I SHOT CYRUS. But in the band's twenty year history they have been known for walking the fine line between hardcore and metal. And it suits them just fine. This latest release marks the band's twenty fifth anniversary as a band. "Homen Inmigo do Homen" sounds as fuckin angry as their first release "Crucificados Pelo Sistema". But the band pulls no punches when it comes to being heavy. Fuck this new R.D.P. is as fuckin' raging as anything they have ever done. It is sure not to disappoint fans and will win many new converts. It's like crossover but with a way more manic and schizophrenic path. (Alternative Tentacles / P.O. Box 419092 / San Francisco, CA / 94141 / USA / www.alternativetentacles.com) - SP



Rattus "The Poko Recordings: 1981 – 1984" Dbl LP

RATTUS are Finland's best known hardcore band. Like DOA is known for Canadian hardcore, RATTUS are synonymous with Finnish hardcore. The band started up in 1978 and broke up in 1988 only to get back together more recently. Of that first period the band sort of had two eras. Before 1986 they were strictly a hardcore band. After 1986 they started getting influenced more by metal. But all these recordings all fall under the hardcore era. In fact this is the crème de la crème of RATTUS' material. It was originally released on a CD in 1993. But *Zurich Chainsaw Massacre* has turned this into a double LP as it should have been. Each side represents one of four releases. The gatefold inside cover lays out the front and back covers of each respective release, along with some pressing information. This is a collector's guide to RATTUS. A lot of love went into making this. Side A is the "Rattus on Rautaa" ep, which was originally pressed as only 500 copies. This is RATTUS' third release. It is rough and scrappy sounding punk. My favourite song on the ep is the last one "Meita Vainotaan" which reminds me of the ADICTS, as the song breaks down into chaos. "Rajoitettu Ydinsota" is probably the bands best known ep. It was released in 1982 and has seen a number of legal and bootleg pressings. This is the record where the band started to sound like DISCHARGE. Well not exactly like DISCHARGE but you can hear the influence. The second record is two mini LPs put together. The first side is "WC Räjähätä". I think this is my favourite record. This was their first record pressed in the States. You can hear how the band became an influence for bands like RAPED TEENAGERS. But this is also the record where the band starts to sound a little like RAW POWER. There is something about the speed and song writing that reminds of "Screams from the Gutter". Anyway the artwork on this record is a Pushead drawing. At the time only fast bands would have Pushead artwork on their covers. That was the stamp of the new school of speed. RATTUS were one of them and could have easily fit well on the "Cleanse the Bacteria" comp had the comp come out a year or two earlier. Side B of this second record is "Uskonto on Vaara". Again this as originally pressed as 500. It too has a Pushead cover drawing. This is the drawing used on the Double LP package. This record represents RATTUS peak. The music is manic. The pace is non-stop. The vocals are a lot more growly sounding. This represents the "Kings of Punk" release for RATTUS. In other words they would go on to release great material but nothing as flawless as this. This whole collection represents RATTUS' best material. There was something about the *Poko* era of RATTUS that really saw the band develop and come into their own. All the folks involved did a great job of re-viving this material. It is a joy to hardcore head bang to. (Zurich Chainsaw Massacre / Am Kasselhaus 9 / 79576 Weil am rhein / Germany / www.zcmrecords.com) - SP



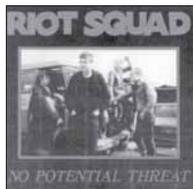
Reserve 34 "Everything" CD

As the title suggests, this CD is a discography for RESERVE 34. Who are RESERVE 34? They were a four piece straight edge band from Vancouver that existed between 1996 and 2002. The band was hampered for many reasons from having their stuff get distributed widely. Some of it was released as extremely rare demos in the beginning. Some of it never got released, like the Nardwuar radio session or a couple of recordings that got forgotten about. And some of it got released on labels that weren't well known to straight edge kids like *em Records*. There was a lot of great stuff that has been overlooked by this band, but *Specimen 32* is doing their part to make you aware of them. And this discography is arranged with the most recent stuff first, and the earlier stuff last. RESERVE 34 site GORILLA BISCUITS as their starting point. But the band has more of a SWIZ feel to their sound. But it's a heavier sounding SWIZ. Like a youth crew SWIZ. And the song titles suggest the same sort of interpretive feel to them. Like what is "Rum Tug Tugger" about? And they do two versions of "Use Your Head" which are not UNIFORM CHOICE cover's. The Nardwuar interview on here is hilarious. It's chaotic and spontaneous, and your usual Nardwuar pisstake. Nardwuar gets Matt's mom to come in a comment on Matt's use of profanity and his piercings. At one point Nardwuar encourages the band to all get Prince Albert piercings. I wish I could see Matt's mom's face on that one as she tried to figure it out. Or maybe she was hip to it. Anyway, there is a lot on here to give you an idea of what RESERVE 34 were about. They probably never got as big as STRAIN, but they had a lot of talent and did a lot of recordings and had some good times by the sound of it. (*Specimen 32* / 6 Confederation Drive / St. Thomas, ON / N5P 3N9 / Canada / www.specimen32.com) - SP



Riot Squad "No Potential Threat" CD

RIOT BRIGADE were a hardcore band from the early 80's UK scene. The band went through a line up change before they released anything. The recorded line up comprised a mix of punks and skins which was the way that fans of BLITZ and NO WAY SYSTEM liked it. The singer had an uncanny resemblance to Wattie giving the band an EXPLOITED feel. They wrote songs like "Fuck the Tories", which suggested they were in line with the first wave of UK hardcore bands. RIOT BRIGADE never released a full length. The original singer started up a label and went on to release the band's material. Then a Brazilian label was to release what is essentially the "No Potential Threat" release. This *Captain Oi* collection has 13 additional tracks which include "Fuck the Tories" and "Religion Doesn't Mean a Thing" and the other ep material along with some demo tracks. But songs like "No Solution" sound like out takes of early BLITZ material. And "Police Power" remind me of ABRASIVE WHEELS. This RIOT BRIGADE material is punk gold as far as I'm concerned. (*Captain Oi!* / P.O. Box 501, High Wycombe, Bucks / HP10 8QA / UK / www.captainoi.com) - SP



Sam Lawrence 5 "This City Is a Fist" CD

Like THE LORRAINA's, THE VAPIDS, and THE ORPHANS the SAM LAWRENCE 5 fly the flag of Hammer Punk. On this, their 2nd disc, they open with 'Hamilton at War' a mid pace call to arms that immortalizes Reigning Sound (R.I.P.) as the focal point for barricades and general unruliness as we shut the City down. S.L.5 play mid paced punk rock with melodic overtones and lengthy lyrics. A few of the songs have some surf/rock-abilly influences that add a different dimension to the band. Lyrically the band is 100% Hamilton. There are some great socially conscious anthems such as "Hamilton at War" and "Blood on the Streets" to some boring songs about drinking and peeler bars; that is unfortunately also characteristic of Hamilton. The band also writes about Zombies which ain't punk rock but is just fine with me. I live in this fuckin city and understand the appeal of the undead

and the effects of spending too much time in this toxic waste of a city. "This City is A Fist" has been on repeat listens. I wish this was an LP because the cover shot of Hamilton is classic and should be hanging in my house. If you get to the Hammer you will be certain to see them on some punk rock bill. (Double Hell / www.doublehell.com) - CC

Sheglank'd Shoulders "Endless Grind" CD

These skateboard hooligans from Calgary pull together a pretty fuckin' decent skate-core release drawing on influences like AGRESSION, STALAG 13, the ZERO BOYS, and the ADOLESCENTS. At times the band reminds me of HATED YOUTH, at times they remind me of the DAYGLO ABORTIONS, and most of the other times they remind me the STRETCH MARKS. "Flatspot Hell" starts off with a bass line right out of the DAYGLOS "Dogfarts". And "Longboard / Short Dick" could rival HATED YOUTH's "Hardcore Rules" as one of the most inspired songs of all time. The band sings about nothing but skating and it is pretty entertaining. Take ILL REPUTE and cross it with early DAYGLOS and SHEGLAN'D SHOULDERS is what you'll get. (Hit the Deck / 1531 23rd Avenue NW / Calgary, AB / T2M 1V5 / Canada / <http://hitthedeckrecords.com>) - SP



Sin Orden "Somos La Mayoria" ep

SIN ORDEN are a band from Chicago that Martin found out about by doing a presentation in a high school that his sister taught at. The guys from the band came up to him and gave him a demo after the lesson and we have been the beneficiaries ever since. This is the follow up to "Brutalidad Juvenil". "Somos la Mayoria" continues along the same lines as the first ep. Like the first record there is an intro piece. "Somos la Mayoria"'s intro is put together by DJ Vicious and incorporates a bunch of hip hop scratching and sampling. It reminds me of PLUTOCRACY and their ability to mix hip hop with power violence. The intro leads seamlessly into a screaming tantrum of hardcore that builds from the song writing ability of 9 SHOCKS TERROR and LOS CRUDOS simultaneously. The 9 SHOCKS comparison comes from the fast unrelenting hardcore pace and the LOS CRUDOS comparison comes from a building song structure and the shrill shouting of the vocalist. I couldn't think of two more perfect influences. There is this sound that comes from bands from Chicago. Whether it be CHARLES BRONSON or MK ULTRA, the bands in the last decade are all super fast. SIN ORDEN fit right in there with the likes of KUNG FU RICK, FOURTEEN OR FIGHT, and the FORMALDEHYDE JUNKIES. Except SIN ORDEN sing in Spanish, which is a language well more suited for hardcore. This is a great follow up to the last ep. (Lengua Armada / 530 Divisadero Street, #241 / San Francisco, CA / 94117 / USA) - SP



Supreme Commander "120 Years in the Business!" ep

A relatively new band from DC featuring former members of LATCHKEY, WAKE UP COLD, and the DAYCARE SWINDLERS. Not exactly household names in your average punk household, but these cats have been around the block. The band does have a demo and a split with TWO MAN ADVANTAGE on *Basement Records*, but this is my first exposure to the band. They remind me of the MISFITS. I think it is because the singer does some singing. And the band plays a more mid-tempo style of punk similar to what a lot of bands are doing today. And with guys in their 30s you can only imagine the number of influences going through their punk filters. Think CRO-MAGS meets the DESCENDENTS doing MISFITS covers. (A389 Recordings / P.O. Box 12058 / Baltimore, MD / 21281 / USA / www.a389records.com) - SP



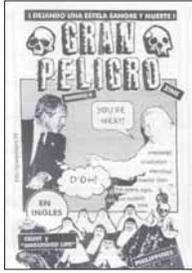
zine Reviews

Gran Peligro zine, Issue #4

I learned today from a co-worker that *Gran Peligro* is a high class resort in the Philippines. I guess there is a bit of irony in naming your zine after this place. I know *Gran Peligro* as a fanzine put together by Jay Garcia, who writes about the various scenes throughout the Philippines. Jay is also doing his service with the army. He is currently stationed in Dubai and talks a little about life there in the opening segment of the zine. It would have been great to get an account of life in Dubai especially now that some folks are starting to pay attention to the area. Anyway, that is not what the zine is about. The zine is a spotlight on the scene in the Philippines. And it is mostly written in English so that folks in North America don't have an excuse not to order it. This issue starts off with an interview of a guy who does a video compilation of bands from the Philippines called *Crap Salad*. It sounds totally interesting and DIY and reminds me of the *Camera-Core* days in Toronto. *Camera-Core* was a video-zine done here in Toronto put together by Paula of CHICKEN MILK and this dude named Chris. They filmed shows at that time and transferred them to VHS. It was pretty awesome. This is what Santee of *Crap Salad* does for shows in the Philippines. In the discography question Santee rhymes of loads of bands that I have never heard of before. So much to learn about from this area. The next interview is with Monina, who is the singer of a band called STANDFAST. STANDFAST are a feminist, vegetarian band that are described as similar in nature to ANTI-SCHISM. This is followed up with an interview with Corix the editor for "No Bullshit" fanzine, that I think might be available on the web. I looked it up and the web link is no longer in use but I did find a mspace site for Corix, which has loads of his interviews up and other great links to the Philipino scene. Check www.myspace.com/corix. There is an interview with Melvin from a grind band called CRUSTRATION and another band called MASTER TITAN that I can't really figure out what they sound like. There are reviews of just Philipino releases, which is a great way to get acquainted with the scene. There are some articles both in togalag and English. And there are cartoons and photos. Best of all I find clips of EXD throughout used as background for the cut and paste job. I love it. There is also a pretty amazing article on punk fanzines and the origination. You can get an idea of some of the content which is found on Jay's website, which is www.granpeligro.tk. But you don't really get the layout or all the pieces. I would order a copy. (Jay Garcia / Cluster - M / Lot - 72 / Bagong Nasyon 1 / Antipolo City 1870 / Philippines) - SP

Life's A Rape #2, 8 1/2"x 11 16 pages

Taking it's title from an M.D.C. songs life's a Rape is a solid zine that is making it's mark in only 2 issues. This issue has a fun a short, not very serious interview with the HARD SKIN. The interview with Damian from FUCKED UP comes across as old friends reconnecting and doesn't become a propaganda piece for the band but rather an overview of his activity with side projects, the new LP etc. I felt like I was eavesdropping on a long distance phone call. Good job. My favourite piece has to be the retrospective of the 90's Clevo HC scene, a scene I adore. *8 Records* get extensive reviews and the piece concludes with short anecdotes involving key players in the scene. I hope there is a second installment on the Clevo scene that includes a timeline and more stories as they do capture the cast of characters. Solid record reviews complete the zine. Colin is a rabid collector and it would be great to see "his months in records" included in the zine as it is astounding and inspirational to see the records that he trades, sells and buys on a regular basis. This is a true FANzine I'm looking forward to #3. (M. Colin Tappe / Box 278 / Carlsbad, CA / 92018 / USA) - CC



Nardwuar the Human Serviette vs. Bev Davies: A 2007 Punk Rock Calender!

This is a fucking great idea. A punk calendar. Nardwuar has stumbled across something really great here. According to the notes on the back of the calendar that is quite literally how it happened. Nardwuar met Bev at Joey Shithead's annual garage sale. She was there selling some of her photos of the SLITS, BLACK FLAG, the POINTED STICKS, the ROLLING STONES, and Nardwuar struck up a conversation. He became fascinated with the stories behind

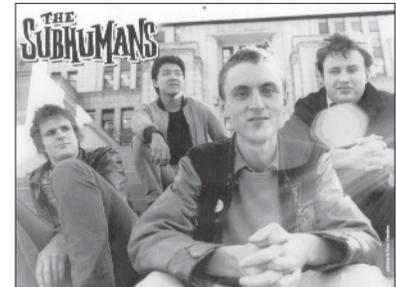


the photos and so what does Nardwuar do? He turns it into an interview. What a great idea. You get the stories behind each of the pictures. The calendar starts out with a really young picture of the SUBHUMANS on the steps of the vancouver's City Hall. This is particularly timely as the SUBHUMANS have



Dead Kennedys

gotten back together, released a new full length, and are gigging out. The shot of MOTORHEAD clowning around outside of one of their own gigs opening for Ozzy Osbourne. There is a great shot of the AVENGERS with a story about Zippy Pinhead sleepwalking into Penelope Houston's room and peeing in her dresser drawer. There is an amazing shot of BLACK FLAG on the steps of a house that looks so much like the MINOR THREAT shot on "Salad Days". There are photos of ADAM AND THE ANTS, JOHNNY THUNDERS, the CLASH, the GO GOs, GANG OF FOUR, the RAMONES, and so many more smaller shots and crazy stories



Subhumans

snuck in after the months run out. There is also a really famous picture of Jello Biafra that looks like Jello is running in mid-air. Jello is running due to an altercation with ANTI NOWHERE LEAGUE's biker buddies. Just an incredible collection of photos and stories. My wife and I were checking this out for hours. I'm not sure if this is for sale or if this is just a promotional piece, but you should write *Mint* to find out December

is upon us. I can't wait til the new year to hang this baby. In the meantime, there are more stories about Vancouver to read through the eyes of Bev and Nardwuar as they recount the past. This is fuckin' ace. (Mint Records Inc. / P.O. Box 3613 / Vancouver, BC / V6B 3Y6 / Canada / www.mintrecs.com)



Black Flag

Profane Existence double issue #50 / 51

A double issue. It's hard enough getting through a single issue because there is so much to read. It reminds me of when I first found out about *MRR*. There was so much to read in the issue. The zine wasn't overrun with columns. There were loads of interesting scene reports and stories about punks from around the world. Well *Profane Existence* has become like that. And so it is difficult to put the zine down and it takes a long time to get through it. Which makes it well worth the money. And the

layout of the zine has gotten so much better. It may not be as current as *MRR* in terms of reviews, but *PE* is a standard bearer for the stories of the scene especially from those still politically active. This issue has lots of great stuff in it. It opens up with an interview of this new-ish rock punk band from Sweden known as IMPERIAL LEATHER. I had no idea about the origin of the band name and get their approach to the band is very cool as well. There is an interview with APATIA NO from Venezuela, who have been living in Europe for the last little while and you get a really down to earth approach about activism. I had no idea how many releases they had under their bullet belts. Fuck. This is followed up by a super informative interview with RUINS. It was great to read how committed to punk politics this band is and I hope they keep on as a band. Now that BOXED In have called it a day, they fill the void of great old hardcore from the UK. SICK TERROR offers us a perspective on Brazilian hardcore and the helpfulness of international punk solidarity to their scene. And MASS GENOCIDE PROCESS give us a look into one of the most active scenes in Europe which is the Czech Republic. There is a huge interview and profile on Skuld Records with an interview of Kleister and an accompanying discography. There was so many great bands on that label from CONTROPOTERE to NAUSEA to AMEBIX to MISERY to DEFIANCE to HIATUS to DETESTATION to AUS ROTTEN. And Kleister shares some great stories about the label. There are some profiles on autonomous spaces. There is an overview of Clitfest 2005. And there is a great piece on NAUSEA as told by their roadie Jim Martin who is the singer for BROKEN. I actually remember some of the events Jim speaks about. But their tour in Europe is one bad time. Some great photos. There are columns, the By Any Medium Necessary section, and vegan recipes. And then there is the reviews which I wound up circling quite a few things that I wanted to get. It took them six months to pull this issue together and it took me about six months to read it, but worth every minute. (Profane Existence / P.O. Box 8722 / Minneapolis, MN / 55408 / USA / www.profaneexistence.com) - SP



Quick Fix, January 2007, 42 pages

Do you remember *Utne Reader*? It was a publication that took the best and more progressive articles from mainstream magazines and put them together on a monthly basis. That's what David Koenig has done here. He has taken some of the best and most personally interesting pieces from the web and put together a fanzine from it. And knowing Dave's past and given that he has been a big booster for the New York scene it is no surprise to find three different interviews with different members of URBAN WASTE / MAJOR CONFLICT. Some good insight into the early NYHC scene. And there is a fairly recent interview with Mikey Bullshit about the reformed GO! Great stuff. One of my favourite pieces was the interview with Sean McGhee of *Overground Records* about the "Anti" anarchist comps. There are quite a few interviews with internet radio DJs, like Oliver of radio schizo who shares all his secrets of internet radio trying to encourage more folks to get into it. Great idea. There is also an interview with Erik of *Activity Earslaughter* who is a newcomer to the internet radio hosting. I want to check out some of these shows now. I was able to download a Generation Annihilation podcast and listen to it over a lunch hour. That was pretty convenient. You can get the first issue of Quick Fix at <https://hardwaremediaandradio.sslpowered.com/quick%20fix%20jan%202007%20final.pdf> or on my space at <http://www.myspace.com/quickfixfanzine>. I think Dave is trying to do these on a monthly basis so keep checking back. - SP



video Reviews

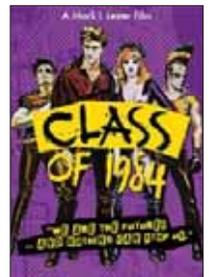
Bad Brains "Live at C.B.G.B's 1982" DVD

Holy fuckin Rollers where the hell do I start with this DVD. Before I start this review I need to catch my breath before I hyperventilate. This is the goddamn shit. BAD BRAINS caught live at CBGB's over 3 nights in 1982. The band is on fire and blaze through the early discography at lightening speed. The DVD opens with 'Big Takeover' and the intro alone had me pacing waiting for the implosion to occur. The band is tight with their stop on a dime thrash and throw in a few reggae loungers so that you can catch your breath. The footage is amazing; shot on stage from multiple cameras. The sound for the most part is good soundboard quality but varies in quality from night to night. The DVD is presented as a "60 minute set" with songs from all 3 nights interspersed. Any between song banter has been removed, a slight flaw that is forgotten as soon as the band kicks into the next song. This DVD has been played 4, make that 5 times, in a row and has been serving as the background music for the house. The DVD has a few extras that are interviews with fans, some fun shots of people getting their heads shaved etc but are pretty minimal and not nearly as important as the band playing. There are also 2 different settings for the audio. I can't wait to try out the surround sound option next time I visit my buddy with a larger than ever necessary TV. I hate to sound greedy but when is the remaining 3 hours going to be released? P.S. where the hell was this footage for the past 24 years? (MVD Visual / P.O. Box 280 / Oaks, PA / 19456 / USA) - CC



Class of 1984 DVD

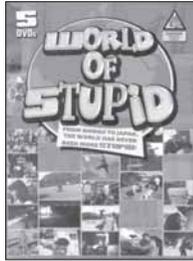
I saw this movie when I was about 12 years old and I instantly fell in love with it because it was all about PUNK and how we were suppose to be; had over the top violence and was likely my first intro to a fuckin sociopath. It also had TEENAGE HEAD in the movie and that earned it instant Hammer points. 25 years later the film is still a favorite, even if it seems like an extreme after school movie warning your kids about the dangers of punk rock. After all of these years the movie seems more realistic than it did when I first saw it. Have you been to a high school lately? Police are now stationed in many of the schools and on a few occasions I have seen them stationed at the doors with metal detectors in hand ...not to far off the opening scenes. CLASS OF 1984 is basically a mix of *The Blackboard Jungle*, an old 50's J.D. film, crossed with an Americanized *A Clockwork Orange*. To sum it up a film about mindless psychopaths, gangs, drugs, violence and rape. Salami from the *White Shadow* (don't pretend you don't know what I'm talking about) plays Stegman is the punk gang leader of a bunch of old misfits that wreak havoc on the school. I think if I was in my late 20's and still in high school I would be one miserable son of a bitch as well!!! Stegman is a brilliant, insane, young sociopath. His ability to manipulate and instigate was lost on my 12 year old eyes but is pretty neat to watch today. Similarly the themes of breaking points and revenge motifs were lost on me as I recall being fascinated by the violence.... punks having their arms cut off; being killed on a saw, random car crashes, explosions....who the hell needed revenge concepts when they were 12 years old. Not being a fan of revenge films like *House at the Edge of the Park*, *Thriller*, etc. I did enjoy the teacher vs. the gang theme that is the basis of the movie. Thinking back to high school this learned helplessness element was present with teachers turning a blind eye to injustices folks did...because they were powerless; had no authority or no support from their peers. Sadly this continues today and the dark cycles of rape, nihilism, prostitution, drug abuse, violence and mindless



abandon are themes I see too often in my day job. CLASS OF 1984 is as enjoyable today as it was 25 years ago. The movie has aged well and has been a DVD of repeated watches. One additional fascination I have with the film is locating scenes when we are in the Big Smoke. The movie was shot mainly at Central Tech; but there are some bar scenes off of Yonge Street, and a Police station that I am still looking for (*It's on Main Street South of Gerrard St- Ed.*). Some of you older punks watch the Bar scene with TEENAGE HEAD. I'm certain there are folks in the background that you know. The DVD extra's are also worth watching for a more insightful glimpse into the roots of the movie. Give this a look for. I am on the look for the original soundtrack LP that features the title song written by ALICE COOPER, as well as tunes by TEENAGE HEAD and FEAR. (Anchor Bay) - CC

World of Stupid DVD boxset

A 5 DVD set of acts of Jackass boredom and bravery committed to video. Nine crews from nine countries around the world try to bring a laugh to their boring corner of the world with these acts of retarded fun. The DVDs are set up like TV show episodes for each of the different countries complete with a retro lounge theme song and opening segment on each of the crews. the reason for this is that the "World of Stupid" is a series that appears on Fox Reality network.



The e-jets are first up. E-jet is like a slang for idiot or idiot. A bit of genius right at the beginning. This crew is from Wales and I thought they might be a repeat of Dirty Sanchez antics. Well some of that was true. They profiled some of their earlier antics of stapling their ears to their head and become a firing squad for Welsh racketball champs. One of the gags that sets them apart is drinking sour milk like it was champagne. Although puking is never a fun thing to watch, especially in the jackass skits, this is funny. The e jets have two videos out already. The camera crew follows them around while they make their third. This first two days of shooting are a bust. It looks like the e jets run their course. Then they try to give each other haircuts with the weed wacker. And they start to hit their stride.

The second country we visit is France. Our hosts are a crew called Fonky Napalm Corporation. The folks that make up this crew are into the underground scene. Some of them are made up of hip hop heads and others I made up of underground metal heads. They put aside their differences to rock the extreme nature of daredevil fun. The most noted stunt is where the dude sets fire to his hair and headbangs for as long as he can. Fuckin' classic.

One of my favourite groups was the Chinseen from Hong Kong. This group had a lot of great ideas, like wokboarding down the escalator system of the Honk Kong underground. Or the human target using roman candles firecrackers and shooting them at one of their crew. Or dressing up like gorillas and running through the zoo. They also had a girl in their crew who turned a subway car into her dressing room while a camera caught they evasive techniques of the folks around her. Fascinating as a study in turning public space into semi-private space. And she did some other pranks which included a prank on a boy band that involved wetting herself for which the boy band got down and dirty to check her vacated seat. She also gets a tattoo on her tongue. The Chinseen crew were a real highlight of this collection.



Chinseen were only to be rivalled by the Tokyo Shock Boys. This crew of four from Japan are the O.G.'s of extreme stunt entertainment. The crew has been around a lot longer than the CYK origins of Jackass. And the move their pranks to the arena of a live show. It is fast paced and the stunts they come up with are out there like the guy who spits out milk through his eyeballs. Or the guy who ate a live pirana and had to go to the hospital because the pirana was eating the lining of his stomach. Talk about tummy aches. The weirdest thing is the guy who bobs his head in tempura batter and then in something that activates

the batter to puff out instantaneously. Could it have been hot oil ? I haven't been able to figure it out.

And what is it with the folks from down under. A crew from Australia called the Pickled Eggs stage an event on the public transit where a guy dressed as a courier lets out thousands of crickets and creates a mild panic on the subway. If only it were at rush hour. And they have another great prank where a guy skateboards in front of cars just coming out of the carwash with a bucket of fresh dirt which inevitably gets poured all over the hood of a freshly washed car. Brilliant.

There was a crew from Canada known as Boner. They loved to party. Most of their stunts were born out of spontaneous goofing around on the slopes and in the hotel rooms at night. They are a pretty wreckless bunch and have war stories galore about broken bones and hospital visits.

The crews from Brazil and Russia were lack lustre. The Brazil crew was known as N.O.I.A. and their name translates to mean "Our Stupid Organization Rules". One of the best stunts they come up with is a home made bazooka gun that they use to shot tennis balls into their stomachs at point blank range.

The Russian crew known as the Debloids seem to be born out of a bunch of punks. There are GREEN DAY posters on the walls of the kids bedrooms. One ballsey stunt is where they set fire to one of their friends blankets as he is sleeping. It goes up like a tinderbox and I am amazed that the apartment doesn't catch on fire. One of the younger kids in the group sticks a condom over his head and blows up it to an unbelievable size using only his nose. That made me dizzy just watching it. And the crew finds some unused syringes for which they recruit their girlfriends to turn his ass into a human pin cushion. 40 syringes make it into his butt which gets put on display on her balcony.



There is hours of idiotic fun complete with a bonus session of bloopers. Get inspired and make your own fun. Here's just some of the underground crews in time for Jackass 2 and "Team Sanchez's" North American debut. (Madacy Home Video / P.O. Box 1445 / St. Laurant, QC / H4L 4Z1 / Canada) - SP

rumourmill

The legendary Corktown ain't so legendary. The home of hammer punk has closed it's doors to the skull wearing, leather jacket crowd and longtime lifers who have made the bar home for years. The bar is now a celtic bar featuring limited live shows by ughhh celtic bands. * *schizophrenic records* has reissued the FREEZE "Guilty Face" 7" with 2 bonus tracks initially recorded for "This is Boston Not L.A." compilation. Mail order copies include coloured vinyl and an additional lyric sheet containing the original hand written lyric "drafts" hand numbered and signed by Mr. Clif Hanger. Watch for a live 1980 LP, as well as a compilation LP of live/demo/long lost recordings. * REIGNING SOUND is closing with a bang. A weekend long keg party with sets by bands who frequented the store on a regular basis. REIGNING SOUND WILL BE MISSED. Thanks for all your hard work Jimmy. * *Heartfirst records* will be re-issuing the "How We Feel" album by SO MUCH HATE that came out in the 80's. They were one of the great Norwegian punk bands. * The POINTED STICKS are playing a couple of shows in early January * CITR Radio will be hosting the next National Campus And Community Radio Conference in Vancouver BC this summer. CITR has also just launched its new website and is now doing podcasts check it out at www.citr.ca * THE REBEL SPELL left early October to tour North America for six weeks. The group has a new drummer replacing Stepha who is now on Maternity leave. * THE SUBHUMANS have also set out on a fall tour of Canada in support of their new album "New Dark Age Parade" * THE TRANZMITORS have just recorded ten new songs at The Hive studio. The recording is scheduled to be released as a full length on *Deranged Records* by the end of the year.

SUDDEN IMPACT REUNION SHOW



Photos by Mark Hesselink



NON-PASSIVE RESISTANCE
 GUNNAR HANSEN
 THE BAYONETTES
 SCILED / ROTTEN
 SOCIETAL / HEVORRRAGE
 10:30
 JANUARY 28th 2006
 CORKTOWN TAVERN
 FREE FREE FREE

CARTE BLANCHE PRODUCTIONS PRESENTS
PAINT IT BLACK
 (HABE TYPARE REPORDING MONSTRS. EXE. HEETANCE)
CAREER SUICIDE
 (TORONTO THRASHPUNK)
TO THE LIONS
 (EX-CONFINE / GRADE)

COMMANDO
 (OC CITY MELODIC HARDCORE PUNK)
 SUNDAY MARCH 26
 EL SALON (4387 BOULEVARD SAINT-LAURENT)
 7:00 PM \$10



SUN. JULY 30th
 THE BASEMENT
 11:00PM - 1:30AM
ALL AGES!
JUDGE DEAD
BANK ROBBERY
 LAST SHOW!
 NORTHERN
 THE DUBS
 NORTON METAL

PRESENTS THE RETURN OF
FAIR WARNING
 ALBUM RE-RELEASE!

 \$6
 WITH YOU ARE THE SCENE!
EVIL BOYS FROM HELL
FRIDAY-VENDREDI
 21th 19 JUILLET
 PLAYHOUSE 5656 PARK AVE

POST
 NO
 BILLS

SUNDAY MARCH 26
KNUCKLEHEAD
RIPCORDZ
RANDOM KILLING
THE FALLOUT
THE DIABOLLOCKS
THE SNOTROCKETS
THE DECAY
 ALL AGES
 5PM TO 11PM
 AT THE KATHEDRAL
 PUNK FUCKING ROCK - ASSHOLES!

DAVE DARK AND KAREN UP MEANT HADEN WEDD ON T. I. NEEDS OF FORTIFYING THE MEDICAL
 AND ADVISORY: THIS WAS FOR IN (SPOOKY) CURE UP. BY THE BY * PUNKS WELCOME TO
 FUCKED UP * DROP DEAD * 9 SHOCKS TERROR * THE
 REGULATIONS * CRIMINAL DAMAGE * PISSED JEANS *
 RIGHTEOUS JAWS * BORN DEAD ICONS * MIND ERASER *
 CAREER SUICIDE * THE INMATES * THE CREEPING
 HORRORIES * THE BRUTAL KNIGHTS * THE DARKVOICETS * MIND
 ERASER * THE BAYONETTES * BRAIN HANDLE * COLD WORLD *
 FORMELDAVIDE JUNKIES * CIVOK * NINJA HIGH SCHOOL * SALUBRANTS
 ALL WHITE * DIRTY BS * TERMINAL STATE * URBAN BLOUNT * ANAGRAM *
 WYRD VISIONS * ATTACK IN BLACK * BILLY TALENT * MORE TBA


Punktober
 Fest 9
 Saturday October 21st
 Endangered Feces
 The Throwaways
 Dissidents
 Dirty bird
 Zask
 plus one T.B.A.
 \$7
 Newmarket Youth Centre 56 Charles Street

RANDOM KILLING SURVIVORS WILL BE SHOT AGAIN
AB IRATO
FINCH BROWN
REYNOMICS
SHENMAN SEPTEMBER
FEST 29-30
 HIGHWAY #30
 MEYERSBURG
 \$5

THE THREAT
 \$5
SINKIN' SHIPS
 AND SPECIAL GUESTS
OUTBRED INLAWS
 FRI JULY 7
 SILVER DOLLAR
 486 SPADINA AVE.

TUESDAY, SEPTEMBER 19
 Talk Like A Pirate Day
 the
Qvon Drats
 THE CARBONAS
 THE Z-RAYS
 Dress Like A PIRATE, get in FREE!!!
 SMILING BUDDHA B&R \$5 DUBBOOKS
 981 COLLEGE ST SET 501 9:30PM

Sunday August 27 White Orchid 9pm
the aversions
 The Bayonettes About To Snap
 \$5

THE CLASS ASSASSINS
 INDUSTRY RECORDED ARTISTS
 (MAYNOLLS SONG)
SINKIN' SHIPS
 FEAT. SHOW WITH
 MICKY DE BRITAIN
THE FALLOUT
 (MAYNOLLS SONG)
DOGS
 HUNDREDS OF SINKIN' SHIPS
 AND COVERED BY 92
 PLUS DJ HEWERLAND
 (MAYNOLLS SONG)
 SAT AUG 26
THE KATHEDRAL
 19th / 5500 BURNHAMTHORPE RD. 11PM-5:00 AM

Ratatak Productions Presents
THE 3 STARS
THE ANTI-CSI
 HANDS OF THE FEW
 PERFECT PATIENT
 MAD KID DISEASE
 SKINCH
 Friday 12th 26th
 17th 1510 19th 19th ages
 MAVERICKS 221 Main St.
 Doors at 11:30pm
 *No W of exchange, verifon records & end hits
 visit www.punkfesttba.com or 254-punk for more info

Violent Minds
Violent Minds
 THE KATHEDRAL
 19th / 5500 BURNHAMTHORPE RD. 11PM-5:00 AM

Devils Night Horror Show
 with Vancouver D-beat Crust Terrorors
MASS GRAVE
 Toronto Hardcore Punk
FATO ACTION
 Picton punk/hardcore
POLIDICKS
 Saturday, October 30
 ALL AGES, \$7
 The Cathedral, 451 Queen at Harbour
 info, MP3s, releases, shows, forums, etc...
 www.woundedpaw.com