

# EQUALIZING X DISTORT

Volume 11, Issue 03

March 2011



## SNAKEPIT

*SNAKEPIT were a hardcore band from Toronto featuring D'Arcy on vocals, formerly of BORED STIFF, Kody on guitar, formerly of EVERYBODY'S ENEMY, Conor on bass of TOTAL TRASH, and Rob on drums of IN TIME and BORED STIFF. They wrote quickly, released a couple of eps worth of materials and toured Japan. This interview happened on air before the tour on Sunday July 25<sup>th</sup>, 2010. Interview by Stephe Perry. Photos by Rad Party on line blogspot, Sean Decory, and other undisclosed photographers found on their facebook page.*

### **Introduce yourselves and tell us what you do in the band.**

D'Arcy (D): I'm D'Arcy. My voice probably sounds familiar because I co-host this show but I do vocals in the band.

Connor (C): I'm Connor and I do bass.

Koty (K): I'm Koty. I play guitar.

### **And who is missing out of this mix?**

C: Rob is our drummer, he had to work.

### **Were you guys in any previous bands prior to SNAKEPIT? Or maybe you currently moonlight in other bands?**

K: I was in a band called EVERYBODY'S ENEMY in Japan. I was in the band for six years. I was the guitarist.

### **And EVERYBODY'S ENEMY has had a couple of releases out right?**

K: Two albums and lots of compilations.

### **What about the rest of you?**

C: I haven't been in many bands. I was in a band called the VACCINES when I was 14. We got to open for GANG GREEN when they came through.

### **That was alright. They were actually okay then.**

C: They played "Alcohol" four times.

### **It's a good song.**

C: Since then, I was in a band called HANG YOUR HEROES.

D: You are in TOTAL TRASH.

C: Oh yeah. TOTAL TRASH is with Andy who used to play in BORED STIFF with D'Arcy, and Aican and Spencer. It is a great band.

**I am glad it didn't slip your mind. And D'Arcy maybe you can tell us how many bands you have been kicked out of? Just kidding. I know you were in BORED STIFF.**

D: I have been in a couple of bands when I was 14 or 15 that aren't really worth mentioning. They played one or two shows before splitting up, but in terms of the hardcore punk world I

sang for BORED STIFF. That was almost a year ago since we broke up. Then me and Connor started a couple of bands, but they never really amounted to much. Then I played guitar for BLACK FAXES who are still together and are still a wicked band. They already had a guitar player and I was the second guitar player and they were fine with just one but I played a small tour which was about four or five shows with them. And around the same time I also sang for another punk band called MINIMUM WAGE, formerly known as BIRTH DEFECT and we opened up for UNRULED when they were here. They were pretty awesome but no longer play. Splitting my time between SNAKEPIT and then, and both bands being fairly similar it was kind of weird to front both so right now, I have just got the one band.

### **And Koty, I wanted to ask you about how you came to Canada? And then how did you come to find the punk scene?**

K: I just checked the *EYE Weekly* magazine and found out about a show.

### **What was one of the first shows that you went to see?**

K: I think it was NEGATIVE APPROACH. It was a great show.

### **How did you guys come to meet each other?**

D: We were both at IRON AGE at the Poor Alex and then Isabelle from PICKED ON tapped me on the shoulder and said this guy is looking for a band and he just moved here from Japan. This was at the time when me and Connor had been jamming with a couple of projects and couldn't get anything going.

C: We did that for a while and it never took off.

D: And people kept dropping off and being added on and we couldn't get a solid thing going and

then when Koty spoke to us and we were like 'fine we will just start our own band'. Then we started looking for a drummer. But, Koty, when did you move to Canada?

K: End of August. I was able to get a VISA so I came.

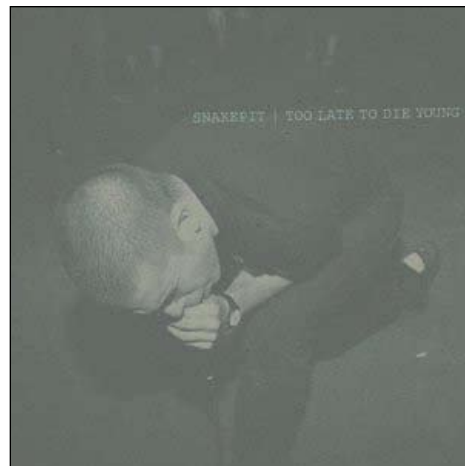
### **Was there a reason why you wanted to come here?**

K: To start up a band!

### **Mission accomplished.**

D: Before Canada, you were living in Australia. You left

EVERYBODY'S ENEMY and then you moved to Australia for a year and then went back to Japan, saved money, then came here with your guitar.





# EQUALIZING DISTORT

VOLUME 11, ISSUE 03

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

The show dedicates itself to the underground hardcore punk scene. There is a particular emphasis on international releases in the developing straight edge, garage, Killed By Death, power violence and crust scenes which means we play material like Profound, Mean Jeans, Nitwitz, Nuclear Cult, and Kreigshog.

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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**I wanted to ask you what the idea of the band was when you first started?**

C: We wanted to do something fast and heavy and mix a lot of our influences.

D: Yeah. Me and Connor were open to a lot of ideas. When we were jamming we tried a whole bunch of different styles of music. We had jammed with a whole bunch of different people. There was a D-Beat band and there was a punk band and then ultimately him and I were just happy to do anything. We worked pretty well together. No matter what if Connor finds somebody he will get me to sing and if I find somebody I will get him to play bass. So when we met Koty we knew that Koty would be the captain of this ship. He is leading us in whatever direction. We have been able to incorporate all of our influences and stuff but ultimately it comes down to Koty's guitar playing sound. When it came out of the amp the first time we heard it, it was different. It had it's own unique sound and that was the SNAKEPIT sound. Since then we have been trying to incorporate a lot of different things but ultimately it is CAREER SUICIDE and a lot of Japanese influences. There was no set path it was just like lets make this a wicked band. Koty led us there. He is our main influence.

**I agree with what you are saying and I don't want to take away from Connor and Rob who also play excellently, but I do agree that there is a unique sound in Koty's guitar. I have an idea of what it sounds like but I am curious to know what you hear. When I listen to it I think of the FEEDERZ and DEAD KENNEDYS without the emphasis on surf. I like that better because I would love to hear what the DEAD KENNEDYS would sound like without the surf end. You also play solos and they are really trebly and high end and the gnash chords so that there is a grit sound. I love how it sounds. Is that the idea? Am I missing the point?**

C: No. I always have that same feeling from his tone. Koty will spend so much time trying to find a tone at the beginning of every show.

**Koty, who are your influences?**

K: I love rock and I love heavy metal and I have been inspired by that music. My sound comes from that.

**Are there bands from Japan that you draw influences from?**

K: Many bands. EVERYBODY'S ENEMY, LIP CREAM, VIVISICK, and many local bands.

**You were telling me that LIP CREAM are doing a reunion show.**

K: Yeah.

**There seems to be a fascination in North America with LIP CREAM. What about the rest of you guys? Who do you credit as influences?**

C: I am a huge BLACK FLAG nerd. I like Dukowski.

D: Probably my favourite vocalist is Chris Colohan who is now in BURNING LOVE and was in the CURSED and the SWARM and LEFT FOR DEAD. He has these really great primal and guttural tortured screams. They are really emotional. That is what I try to carry across in my vocal performances. Be as emotional as possible. Instead of just screaming the words be able to have feeling behind it. But our band doesn't sound anything like CURSED or BURNING LOVE.



## CIUT 89.5 FM - "Equalizing Distort" Top 10 Hardcore Releases for June 2011

	Title	Format	Label
1.	COKE BUST	ep	Grave Mistake
2.	POISON PLANET	ep	Third Party
3.	NO PROBLEM	ep	Handsome Dan
4.	KREIGSHOG	CD	HG Fact
5.	SORRY EXCUSE	EP	Third Party
6.	DEAN DIRG	LP	Hardware
7.	FUCK ON THE BEACH	CD	HG Fact
8.	SCHOOL JERKS	ep	Cowabunga
9.	DISABLE / WAR VICTIMS	ep	Charged // Distorted
10.	REALITY CRISIS	ep	HG Fact

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.



We are a lot closer to a band like the SCHOOL JERKS or something. It is sort of a blend of both. Incorporate the lighter punk sound but my voice is a little bit deeper than that. I think it creates a unique sound.

**If you had to limit your collection to five punk releases as a band what would they be? This is a reflection of your sound. If you were trying to describe your band to somebody who has never heard you.**

C: First I would say CAREER SUICIDE just because it is the fast rock 'n roll sound.

D: Being a local band that Connor and I grew up seeing every single one of their shows. They are a big influence.

K: I Like NEGATIVE APPROACH.

D: Yeah the fast elements.

K: VITAMIN X. METALLICA.

D: Kody loves metal. Not so much in our sound.

K: DS-13.

D: You were saying before in the zine that we sound like DS-13.

**Yes. I said that.**

D: I would say VIOLENT ARREST for me.

**The reason why I said DS-13 is because one of your songs reminded me of a MINOR THREAT song.**

D: That is an obvious one. Connor and I are MINOR THREAT fans.

**Have you played many shows yet? If so who have you played with?**

C: The last show we did was in Oshawa with a couple of local bands.

D: We played with DRIVE CHIMES and THEIR DECLINE IS OURS.

**That's one show. Last week we announced five or six.**

C: The first couple of shows were not in venues. We played two kitchens, a basement, a ballet studio. The first show we did we played after the OMEGAS at Rancho. I took a stage dive and hit the floor and my whole face was swollen up. It was ridiculous. It was a fun show. I whipped an orange into the crowd.

D: And Rob Ferraz was there taking pictures. DEATH IN CUSTODY played that show with SICK ERROR, BAD SKIN, BIRTH DEFECT.

C: The next show was with BOTTOM FEEDER. That was at another house.

D: We played with the CHRONIC at the BroHaus. Then we played the Ballet Studio third.

**Was there a show with a band from Montreal that tried to bogart the show?**

D: It was our very first show and I forget who that was. Then we played Turdfest. My friend Danielle threw that at the Ballet Studio - That was great! Actually, that was the first show I ever played with MINIMUM WAGE too. We played with a bunch of great weird noise bands and the promoter Danielle's band JOHN MILNER YOU'RE SO BOSS who were awesome. We played with INDUCED LABOUR, another female fronted noisey weird band. I think in total we have played eight shows now. We were supposed to play with LIBYANS at Siesta, but they couldn't cross the border.

C: We just played with LAST LAUGH and KILLS AND THRILLS at Siesta. Both those bands were really, really good.

D: KILL AND THRILLS did "Ace of Spades". And sometimes when a band pulls out a really famous song like that it is such a drag, but it was great. They nailed it. It was awesome.

**How long has SNAKEPIT been together for?**

C: We started jamming in November.

D: I met Koty on Thanksgiving weekend 2009 and we started jamming. Our first practice was around January 2010. We had a hard time finding a drummer at first.

Rob: I was eating with Ed and we were at Sadie's Diner and Rob was washing dishes and I talked to him because I remembered he played in IN TIME. That was in November. Then we played our first show in March.

**So you also have a recording that you have done. A 7 song CD self-release, which has got incredible packaging. Can you tell us about when that was recorded? I am impressed with how quickly you guys have moved.**

D: I think we are impressed with ourselves. Things





are moving really fast.

C: We have been hustling. That recording we did with Jonah from FUCKED UP/CAREER SUICIDE. We did that in March, recorded before our first show, because we were trying to get CDs ready for our first show.

**Well going into a studio often helps get the songs down so you must have been raging. You had been practicing in a studio for hours and hours on end. Punk bands don't get the luxury to do lots of practicing.**

C: I find that this band records fast. It is usually done in one take.

**Except for when you recorded in Studio 3.**

D: We did that 7 song EP in three days at the FUCKED UP / CAREER SUICIDE / ENDLESS BLOCKADE jam space with Jonah Falco.

**How many did you make of this?**

D: We made 25 copies and then we did another 50

later on. My brother did the layout.

**How did this come together?**

D: I was looking for a unique way of packaging the CD just so that it was more of a memorable release. When you *buy* a record, there is more to it. There is something to look at. There is a lyric sheet. It's worth more for your money. You appreciate it a lot more than just a blank burned CD. So I wanted something like that, so I found this really nice way of making the cover. It was a you tube video for a homemade CD case. I copied the idea and changed it a little bit.

**It is a self-contained piece.**

D: It is one piece of paper and you put the CD in the middle of it and it folds around the paper and comes open on the other side.

**It kind of opens like a flower.**

D: Exactly. So we had the lyrics on the inside and the credits and the songs titles on the outside. Ryan

Walker from RAH is a professional photographer and he is amazing and he did some promo shots for us. We put those on the outside cover. The artwork was done by Zukk Ozakai, drummer for the band ASPIRIN, who is Kody's friend from Japan.

**That is the artwork we see in full colour on your Myspace site.**

K: Yes.

**It is black and white on the CD but it looks even more amazing on the site with full colour.**

D: Yep. We did that, my brother put it together and it was 7 songs, 15 minutes. And actually now it is supposed to be pressed as a 7". It will be out in a couple of weeks time.

**Did you print the cover because they look like they are printed? And how did you cut those?**

D: We hand cut those. That was a laborious process. I went to Staples and got that done.

**It's a bit like punk origami.**

D: Yeah. Now it is coming out as a 7" on *How Much Art Can You Take* who did the HERPES 7" and a couple of other wicked records. It is a small label out of Dayton, Ohio. James from DAMAGES/VERMIN RITES runs it. He is also in a couple of other bands. The packaging will be in full colour. There is even a back cover to go with the front cover. Zukk also drew it. It is us hanging.

C: It was going to be people hanging from a pit of snakes and then D'Arcy had this idea that all the people hanging would look like us. I was like 'that sounds stupid'. Then he did it and it turned out cool. It is tough to get their likeness but he did it. He is really good!

D: So the front we have got this guy fighting snakes in full brilliant colour, on the back is all of us hanging from rope dangling towards this pit of snakes who are about to eat us.

C: Koty is cutting his stomach with a samurai sword.

K: Traditional society in Japan.

D: He doesn't want to die dishonourably.





K: I cry in the picture but we don't cry!

C: Snakes never cry!

**BORED STIFF** reminded me a lot of SSD so it is appropriate that this comes out on a label called *How Much Art*. I don't think that should be lost. I saw another connection to another label, *No Contracts Just Trust*.

C: That is Tory from the CHRONIC. He is a good buddy of ours. We have played shows with him. It's his label.

D: He is putting out our full length.

**Do you have a full length's worth of material?**

D: We are working on it.

**You had seven songs on the CD and you recorded ten songs tonight. That is three more songs.**

D: The original demo was never intended to be pressed as a 7". That was a lucky fluke that he wanted to do that for us. Then we are doing a compilation with Chris Colohon's label *High Anxiety 416* with all the other Toronto bands on

that.

C: Who else is on that?

D: TOTAL TRASH.

C: We recorded one, and MOLESTED YOUTH is on it.

D: SCHOOL JERKS.

C: INEPSY is on it. This is a Montreal / Toronto comp.

D: The OMEGAS are on it.

C: It is pretty stacked.

D: URBAN BLIGHT is on it. SLOBS are on it. NAUGHTY GIRLS. There is an unreleased BAD CHOICE song on it.

**Do you know the name of the comp?**

D: City Limits.

**Will it be on vinyl?**

D: Yep. LP. One side is all Toronto bands. One side is all Montreal bands. Check out the *High Anxiety* blog – [www.highanxiety416.blogspot.com](http://www.highanxiety416.blogspot.com).

**I was going to ask you about song titles.**

**You have some interesting song titles, like**

**"Hipsterectomy", which is a favourite of mine.**

C: We are a big fan of puns.

**You have a song called "Hogtown Blues".**

**"Snakes Never Sleep". "Kill John Mayer".**

**Some interesting song titles so tell us about some of your songs.**

D: "Hogtown Blues" of course Hogtown being Toronto. The song is all about living in Toronto and the things I hate about Toronto. The lyrics mention everything from the smell and the dirt and how shitty it is. The chorus is "piss, puke, blood and cum, rats, shit and yuppie scum". The other half of the chorus is "One more condo, one more mall, hopeless, endless urban sprawl". I mention that there is more Tim Horton's than high schools. The "Hogtown Blues" is everything from gentrification to everything being dirty and smelly. I have lived here my whole life. You get sick of it, as much as it is home and you love it. "Kill John Mayer" is directly influenced by a Bill Hicks comedy routine. Bill Hicks is an amazing comedian. He has this bit where he goes "if you are going to kill somebody have some fuckin' taste about it." He said all the good men in the world were murdered, like Martin Luther King, Jr., Jesus Christ and John Lennon and yet WHAM and NEW KIDS ON THE BLOCK still exist. How come no one kills those assholes?

C: You would have to rank Bill Hicks and Indiana Jones up there with all our musical influences.

D: And "Ghostbusters"! Those are big external influences." So "Kill John Mayer" was directly related to that.

**That sample on the CD with the guy talking to his girlfriend about the records, was that from "Diner"?**

D: Yes it is!

**It's good you use samples. It reminds me of the way SPAZZ used to do intros to their songs.**

D: There might be a sample on the album.

C: They are going to be shorter!

D: They are not going to be on the 7". That one that Rob is talking about from "Diner" is more than half the track! If you are watching a progress



bar on a digital player, more than 3/4s of the song is the sample and the song is less than a minute! But the song is about Siesta Nouveaux and going to shows. The first line is "Saturday night in the pit. Loud as hell and smells like piss." The whole thing is about going to shows and being a part of hardcore and how that is sort of my favourite thing to do. There is nothing I like better than being at a show and hanging with my friends and playing these songs. It is just about how much I like records and hardcore.

**What is your favourite song from a lyrical standpoint and why do you like it?**

D: Probably "Records".

**Just because it expresses your love for hardcore I suppose.**

D: That song was written specifically with Siesta Nouveaux in mind. When we played our fourth show there and we played that song it was Saturday night. It was a cool moment because ...

**...you were living it.**

D: Yeah. Other songs are about the economy collapsing and peak oil and what will happen when that industry collapses and we'll be in a stone age and stuff. There is "Hipsterectomy" and "Kill John Mayer", which is about how much I hate popular music and how I can't stand people trying to actively be cool instead of being themselves. "Records" is my favourite song because its simple and it is the most true feeling of any of the songs. You can say Toronto sucks but it is also home. The other things are terrible but I am not directly connected to them. But "Records", this is our life. This song is about being in a mosh pit, it's about having fun with your friends. When people hear these songs that's where you are. It is Saturday night and you are in the pit. It is loud as hell and smells like piss. "Out of tune but I don't mind / I've seen the same band twenty times". That's why it is my favourite song.

**What about the rest of you. Do you have a favourite song from a lyrical standpoint?**

C: I like "Crossing the Rubicon". I think you did a good job with that one.

**Do you know what the song is about?**

C: From what I gather it is about being broke and alone. I like it because it is different.

**Is that the one where you start speaking at the beginning?**

C: Yeah.

D: It is real slow. It is completely different from all the other songs. That one is also super honest. "Didn't eat today didn't sleep last night." That



came to mind because I went "Where am I right now, and what is going onto me right now?" Well, I hadn't eaten that day and I hadn't slept the night before...so, alright, start there and go forward!

K: My favourite is "Records" which is the same as D'Arcy because the lyrics are totally his life. It is his experience. It really cheers me up.

**It is an expression of our life and mostly we don't get to see our life of punk or hardcore represented in mainstream media or any kind of media. It is absent.**

C: Or falsely represented.

D: Those punk hooligans wrecking everything!

**So to have an honest expression of it is refreshing.**

D: Not that I won't write another 50 songs like this but there is a ton of songs about how much the world sucks. The other six songs on that recording are all about that. I haven't heard a song about how awesome a moshpit is in a long time. Lets write a song about that. That's where you are when you hear the song anyways. There is nothing better to sing about.

**I wanted to ask you about the band's plans for the next little while. What do you have coming up? There is some bigger plans in the future but also I think the band might expire soon.**

D: The band will be together forever.

**Tell us what your plans are for the next little bit**

**because you are going to be going to the States this week.**

K: Hopefully.

**With or without a drummer. Maybe you need a drummer.**

C: We need a temporary one week drummer. If you want to come to the States and have a lot of fun.

D: Rob, who is not here tonight, is stuck at work next week. We have all these shows planned and now we don't have a drummer.

**Maybe he should call in sick. Ed said maybe his grandmother just died.**

D: Friday we are supposed to play Chicago. Saturday we are playing in Dekalb, Illinois. Sunday and Monday shows have been cancelled. We are still trying to scramble for a show in Michigan. The rest of the week is all confirmed and ready to go. Tuesday we are playing in Indianapolis at the Hooserdome. It is a brand new venue. It is the first show they are having there. There is a vegan potluck. We are playing with INDIANAPOLIS FOREVER and RELIGIOUS POLICE. Wednesday we are playing in Pittsburgh at the Mousetrap. Should be awesome. Search on google. There is wicked pictures of shows on there. Thursday we are playing in New Brunswick, New Jersey with GDP. It will be their tape release. Friday night we are playing in Brooklyn at the Stolen Sleeves house with five other bands who I can't remember right



now. Some of them are crusty and D-Beat heavy. It will be a good mix. And then Saturday we are driving home and playing in Welland. The venue is up in the air. It is the Hardcore Olympics summer fest. Every good band from the area is playing. BURINING LOVE and COLISEUM are on it. RAH's first show in a long time. DESPERATE TIMES are playing. CAN'T STAND is playing. Shane who plays in SOUND ASLEEP had the show booked at his high school, but it has fallen through for some reason.

**We have also talked about the records that you have coming out so we don't need to go over that.**

D: After tour we come back and play Toronto at the Smiling Buddha and the Bovine Sex Club with BLACK FAXES and LOATHESOME. After that we are finishing our album. The 7" will be out at the end of August. Then we will work on the LP. That is about half way finished now. That will be out on No Contracts Just Trust. We will have a record release show for that. Then in November...

K: ...you are coming to Japan.

D: And who are we playing with in Japan?

K: November 20<sup>th</sup> we are playing with DAMMIT HONEY. They are planning the event. This show is in Tokyo at a place called the Flat. November 21<sup>st</sup> I am organizing the show. I have invited some great bands like VIVISICK and DEEP SLAUGHTER. They are amazing. GRIND SHAFT, EVERYBODY'S ENEMY, HORSE AND DEER, and someone else who the drummer used to play in Toronto about 8 years ago with the ENDLESS BLOCKADE.

**I remember meeting him. He recorded on one of their EPs.**

K: We might play in Nagoya on the 22<sup>nd</sup> and the 23<sup>rd</sup> in Osaka. I am asking a band called CxAPx. No shows on the 24<sup>th</sup> or 25<sup>th</sup>. On the 26<sup>th</sup> we might play with TOTAL FURY, but we are not sure. On the 27<sup>th</sup> is A.O.W.. On the 28<sup>th</sup> I asked EVERYBODY'S ENEMY to do a show. AGGRESSIVE DOGS have been around for 25 years and they might be playing.

**That's a pretty big deal. That's a lot of dates. You better save up your money because you**



**are going to find sick records over there and then you are going to cry when you can't afford them.**

D: American tour Friday. When the 7" comes out we will do a party here. We will play some local shows. Work on the LP. Do an LP show before we go in October. Then we will play Japan. I don't know what is happening after that!

**I just wanted to get some of the details down about the Japanese tour because that is a pretty big deal. I don't know too many bands from here who have gone to Japan.**

C: It is an opportunity that you can't say no to. How many bands have a guy from Japan who walks in and just starts playing guitar?

**The ENDLESS BLOCKADE had a drummer and I don't think they went to Japan. It doesn't happen even if you got members from Japan.**

D: We say it a lot but we also get compared a lot to CAREER SUICIDE because we are fast and fun and they went to Japan. I have their Japan tour T-shirt that they sold here in Canada. And Jonah

recorded us. To have this connection to CAREER SUICIDE and then to go to Japan just like they did is kind of cool too. That is the only other band I can think of that went there from here.

**What is the best way for people to get in touch with the band?**

C: Myspace. We put up a blog today.

D: We just started a new blog that people can follow and read. It is going to be more personal an interactive and open then the facebook or the myspace page. The blog will be our main thing. It is [snakesneversleep.tumblr.com](http://snakesneversleep.tumblr.com). So if you already have a tumblr blog you can follow us. Everything we post will show up in your feed. We will be writing a tour diary of every show we play next week. Every night from Dekalb to New York City. We will post up pictures. The myspace page is [myspace.com/snakepithardcore](http://myspace.com/snakepithardcore). We have a facebook account that if you search snakepit you should find it.



# MARTHA AND THE MUFFINS

*I grew up listening to "Echo Beach" on mainstream radio. They were a band that I had claimed as part of the punk scene back then because I knew enough from shows like the New Music that they were from this scene. But they wrote songs catchy enough to break out of the underground. With the release of their new album "Delicate" I have been hearing Martha Johnson and Mark Gane back on the radio again. The CBC had been giving them some short stints. It always bothered me that the CBC never went and covered the OCA or punk roots of the band. So I wrote the band and asked them if they would mind doing an interview that would look at their roots and they agreed. Henry Martinuk is a punk archivist who happened to go to the same high school as Mark. In fact, he started a band with Mark's younger brother and used an old Martha and the Muffins reject band name for his band the Anemics. Who better to talk about the origins of the band than Henry. Here is a transcript from a conversation that took place on Equalizing-X-Distort between Henry and Martha and Mark on May 16<sup>th</sup>, 2010.*

Before we go into the deep dark distant past I should mention that you really do have a new album out that was just released in February.

Mark: We do. It is called "Delicate".

Martha: It took about four years to make. We are quite happy with it. We did a couple of live shows in February when it was released and it went very well at the Music Gallery.

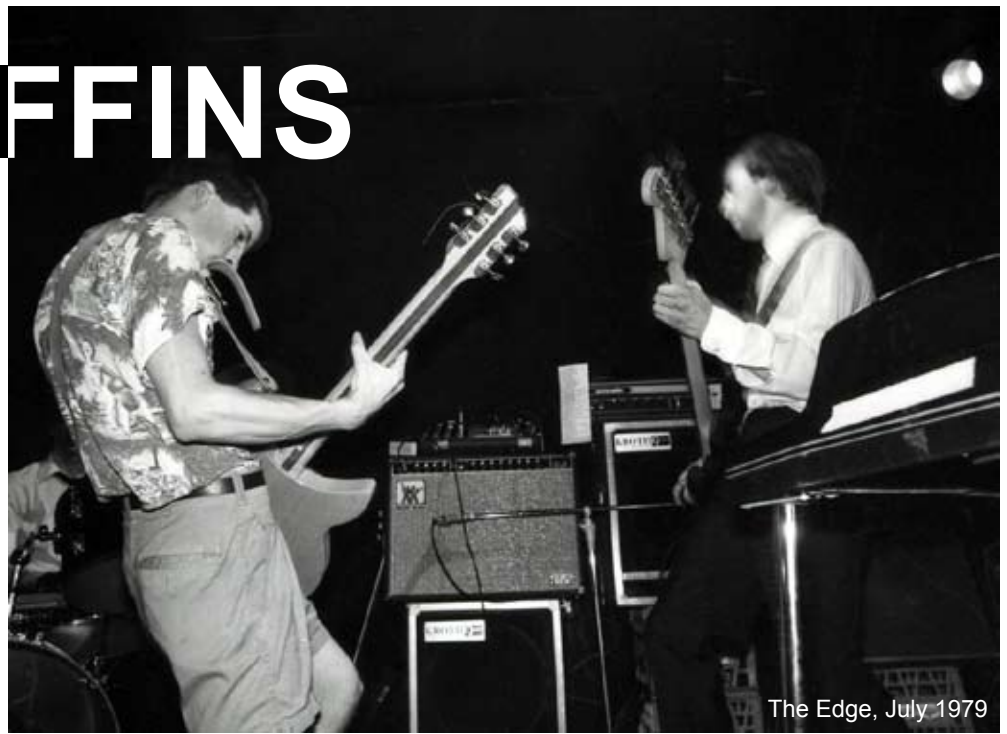
**Are there any more plans for touring or playing live?**

Martha: We have a couple of things up our sleeve but nothing definite. We are taking it slow getting back into the groove of playing.

**Great. Well I know a lot of people who would like to see you. It is kind of a bizarre time now because there are a lot of older groups .... groups that were your contemporaries in '77 - '78 and they are touring again. For example next Saturday the VIBRATORS are playing. They have most of the original members playing. And in June we are going to be lucky enough to get the DIODES again. And opening up for the DIODES are going to be JOHNNY AND THE G-RAYS. Another great Toronto band. And one of the bands that I know John MacLeod, the main vocalist for the G RAYS has always told me that he is one of the people of the Thornhill sound.**

Martha: John and I go way back.

**Very exciting. As much as there was substantial punk bands in Toronto there was a lot of diversity in the scene as well. That was certainly reflected in your band, MARTHA AND THE MUFFINS, as well as JOHNNY AND THE G-RAYS, the CADS, and a lot of bands like the DISHES that preceeded us. They were there in '75. There was a lot of interesting music being**



The Edge, July 1979

made at that time. Mark you are actually from Etobicoke not Thornhill. As great as Thornhill is there is a lot of great musicians from all over the place including a little high school that I went to coincidentally called Etobicoke Collegiate Institute.

Mark: And of course we have a secret handshake that only Etobicokians know. Obviously we can't show that on the air, but we are doing it right now.

Martha: I will turn away.

Mark: You can't look Martha because you are from Thornhill. I have seen you and John MacLeod do it actually. It's a whole different thing. I was sneaking a look.

Martha: We just do it mentally.

Mark: So you were faking it were you then?

Martha: John and I are having mental communication right now and all the other OH THOSE PANTS people.

**OH THOSE PANTS. That is a really important reference. So lets talk about OH THOSE PANTS and the wonderful stage theatrics of OH THOSE PANTS.**

Martha: Well I was the only girl in the band and I played my acetone organ. That was one of the only reasons why I was asked to be in the band because I had an acetone organ, which Steven Davey convinced me to play. He is another Thornhill person. OH THOSE PANTS used to get paid in beer. Most of the people in that band went to OCA before there was a D on the end of it. It was just a party band really. We would have a theme every night like wrestling or the beach.

Mark: I remember seeing them at OCA when they opened with "I'm in with the In Crowd" and Eddie McGlauglin and Robert Lusk came out in tennis shorts bouncing tennis balls. I thought this is totally cool and totally weird. I want to be in a band like that.

Martha: It was really fun to be in that band. They had a lot of stage presence those two, who were



the lead singers.

**A lot of those songs that OH THOSE PANTS do are available on youtube. Owen Burgess, guitarist for the CADS and OH THOSE PANTS let me know that there was links there. So if people want to check out the mayhem that was going on at OCA, which was a pretty wild place in the 70's as opposed to know which seems more staid and boring.**

Mark: I have to agree and because I am an alumni. The biggest mistake they made was to become a university. We have a lot of universities. What we need and continue to need is an art college. But that could be a whole other discussion.

**Well there has to be a place for experimentation especially in art. It is an absolute must.**

Martha: One of the drummers in OH THOSE PANTS, his name was Experi Mental.

**That was Chris Gerry. Right.**

Martha: I am digressing I'm sure but I wanted to tell you some of their names. Lord Lusk was another. I was Cerise Sauvage. I got it off of a Jell-o package. Wild Cherry for those who don't speak French.

**Let's talk about the early 70's. I remember it quite well unfortunately and the awful dinosaur bands that were stomping around. The situation was pretty dire here in Toronto. It had stagnated a lot. There were numerous bar bands and numerous bars to go into and**



no all ages shows that's for sure. I got most of my music fixes through high school dances and that sort of stuff. The fortunate thing is we did have a lot of good local bands come through my high school and that gave me an opportunity because I couldn't get into the clubs to. The music was pretty formulaic.

Martha: There was still some okay stuff like MCKENNA MENDELSON MAINLINE. I saw them at the Masonic Temple.

Mark: I saw them at Etobicoke Collegiate. They were a blues band, but they had this weird edge.

Martha: And they had a fifty foot penis. That was one of their songs.

Mark: But Mike McKenna played a Les Paul and when I saw it I thought that is the kind of guitar I want.

Martha: And you did.

Mark: I finally found one. It was left handed but it had what Frank Zappa called that sweatog sound. I thought it looked really cool because it didn't look like a Stratocaster.

Martha: There were a lot of 60's bands in the Yorkville scene that were quite interesting.

**There were but that was the 60's and by the 70's ...coincidentally enough Mike McKenna is still playing and he does tiny little clubs here in Toronto. It is kind of disheartening but that is the life of a musician. No matter how good you are you are still going to be winding up playing a club later. He is an amazing musician. He plays with great musicians including Luke Gibson. He also played with people like Keith MacKaye who was in Kensington Market. If anyone would like to see a really great blues band. Solid musicianship. Just terrific. There are a lot of great Toronto musicians still making**

**a career out of it.**

Martha: ROUGH TRADE came out around that time. John MacLeod introduced me to their music. It was pretty out there for that time.

Mark: They were pioneers that way.

**So besides Toronto bands what kind of bands were you listening to back in the 70's before you started a band?**

Martha: After the Beatles there was the Beach Boys. I had an older sister so I started out with all the Bobby stuff when I was really young. The Beatles formulated my whole interest in music. And Motown. Wilson Pickett.

**I do remember you doing a wonderful version of "Day Tripper".**

Martha: The Beatles had a big influence on me. In the 70's I was listening to Roxy Music and David Bowie.

Mark: For me it was all those influences as well. I was and still am a huge King Krimson fan. Bowie and Roxy Music were huge influences. In the early days of the band we saw a want ad for a Wurlitzer electric piano and of course that was their sound so I bought it for \$400 and between the acetone organ and the Wurly that was our sound. I loved the sound of the Wurly.

Martha: We did a rendition of "Additions of You".

Mark: Well you had to. You had the Wurly. You had to do that.

Martha: Then we ended up opening for them on a tour that we did in 1980. We didn't get to meet Bryan Ferry unfortunately. He was ill.

**How was doing the vocals then?**

Martha: He managed to do it but he had kidney stones.

Mark: They had to cut that tour short.

Martha: We only did London and Glasgow.

Mark: He was lurking around. You got glimpses of him. You know how he has that characteristic bent when his is singing. I always think he had kidney stones because he is always bent over when he is singing.

**Mystery solved.**

Mark: It is part of his sound.

Martha: It is funny because recently I sent him a song from our new album because I heard he was looking for songs and I was a bit late because he had finished making the album, but maybe he will remember it for the future.

**You played "Daytripper" at the Beverley Tavern. Can you tell us about that recording?**

Mark: It was in 1978. We were a bit rough there, but we scarcely knew what we were doing. I think at that time we didn't have enough songs of our own, so we used to do "Daytripper".

Martha: "My Day is Empty without You".

Mark: A great Supremes song.

Martha: "Additions of You".

Mark: A Roxy Music cover.

Martha: "Motor Bikin".

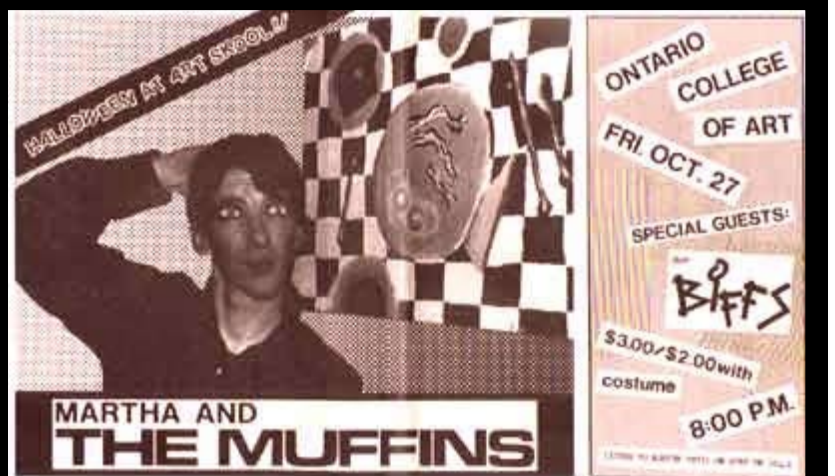
**"Cartoon Party".**

Mark: You would be the only person who ...that was an original. That was David Miller's song.

**I barely remember that, but I do remember you announcing that.**

Mark: I think you are the only person in the world that would mention that song.

**Well I went to the Beverley a lot. The Beverley was a great place to go because it was at the end of my high school days and it was ideal. There was no cover. There was always great bands playing. Very cheap beer and just a great atmosphere.**



Martha: Nice waiters too.

**The waiters were unique. They had a bleak view of life.**

Martha: You must have known them better than I did. I remember when we used to play there we would always have a backdrop. There was posters we would put up and then our two M's. Martha Laddy and I used to get into the same sweater with a big M on it to do that song "My World is empty without you Chuck". "Daytripper" was the song that we would invite somebody from the audience to come up and play the tambourine.

Mark: I think it was more like Steven Davey insisted he come up and play tambourine. I think we were forced to invite him.

Martha: I remember the entrance to the Beverley, when we weren't playing and we would go see somebody like the DISHES or the CADS, you would come up the stairs and there was this doorway and everyone would turn to see who was coming in. There would be the crowd from OCA who had been there all day long including the teachers and actors. They would be there the whole day and the whole evening.

Mark: The entrance was such that you couldn't really escape entering or leaving without being noticed.

**I have a fond memory of going up to the Beverley and walking in and I knew every person there. It was bizarre.**

Martha: It was like a club, but not an exclusive club.

**But a great place to see bands and bands would have two or three dates in a row. It was a relaxed place to play. It was a good atmosphere all the way around.**

Martha: But the stairs were hell to get your equipment up there. I remember lugging stuff up there.

Mark: Of course you didn't carry the acetone up there, did you?

Martha: No. But I did carry things up.

Mark: But you're right. It was like a living room. It was almost like the OCA living room plus everybody else that was attracted to it.

Martha: It was like Carl Finkle's basement, where we had weekend bands. The first weekend band I was in was called MARZIPAN. It was an extension of all that for me.

**I moved out to Etobicoke in '75. There was one thing that was a culture shock for me. There was nobody on the streets and everybody was in their basements. That's what I find out hanging out with people from high school. There was always a basement party going on. Almost everyday we would gather in people's basements. It became a natural sort of thing. Going to the Beverley Tavern felt comfortable because it was somebody's basement transported up to the second floor on Queen Street West.**

Mark: It was very basement like.

**It was. The paneling had the cheap Canadiana.** Martha: It was musty smelling. Always a hockey game on in the back.

**True Canadiana. One of the bands that were influential was the DISHES. The DISHES had an incredible sense of style. Very new wave. Very arts oriented. I think they were influenced by Roxy Music and the bands that came out of England. The DISHES were wonderful to see live and it amazes me that they didn't become something more famous.**

Martha: Yeah. They had some good songs. I went to high school with many of these folks.

**I was hoping to get the DISHES to reform for a one off gig for the second year of Illuminato. I was doing associate producing with Martin Robertson, who by the way just passed away. A really great producer. Martin will be sadly missed. Martin worked with Kate Bush and David Bowie in England.**

Martha: That is where we first met him.

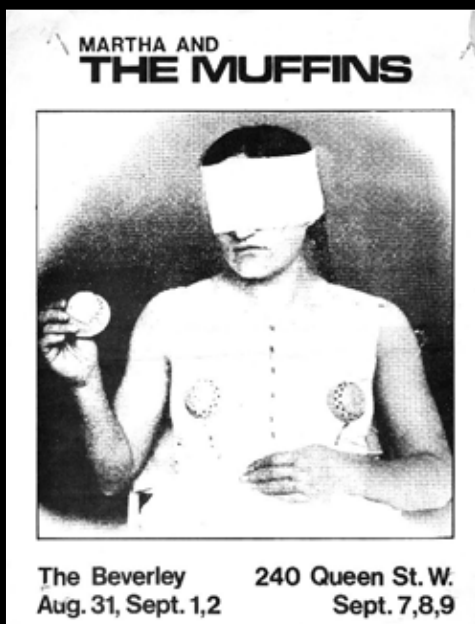
**He had a vision at the first Illuminato. He ran a coffee house that Kensington Market played at. A lot of the bands that were playing the coffee houses in Yorkville and I wanted to get the DISHES because so many people hadn't seen them and I thought we could entice them to play but they absolutely were not interested. The singer, Murray, had no interest in playing**

**music which is a shame. But there is a broadcast of the DISHES at the time recorded by TVO and one of these days maybe TVO will have the sense to play it again because it was a good half hour of the DISHES at their best. An intriguing band with lots of influences all over the place. Interesting subject material. Because they were from Toronto they had songs like "Fred Victor Mission" and a lot of references to Toronto. That was one of the most substantial things that came out of the song writing in the 70's. I remember not being able to relate to the bands that I was listening to and that might have been part of the problem. I was listening to bands like Yes and had such hyperbole. Totally unrelatable to a teenager who was not interested in metaphysics in their lyrics. It never made any sense.**

Martha: Well song writing can be tricky. I think in the early days of the song writing in the band Mark wrote more songs than I did. A lot of that was due to the fact that he had a tape recorder before I did. And neither of us read or wrote music. I am not putting your writing down. You wrote wonderful songs. I just couldn't remember what I had written. I would just play it on the organ and then it was gone and I had a young healthy memory then.

**Let's talk about one of the songs that actually started the evening's night "Suburban Dream". Do you want to talk about the imagery there because I thought that was very evocative.**

Mark: I think that might have been the second song I ever wrote for the band. Basically it was a recollection of every time my friend Chris Lencki and I would go for long walks after dinner through the streets of the suburbs. We would often smoke dope and walk around and basically it is a recollection of all those things that were going on. I will probably get murdered for this, but I was never a hockey fan. It was about being a disaffected teenager walking around. You grew up in the suburbs and it acknowledged that you were a white kid in the middle class suburbs, but you were an outsider because you didn't like hockey. "Hockey night is such a bore since the old man bought a brand new car" and all that stuff.



It was about swimming pools and the problems that the parents were having with their kids. Even though it wasn't necessarily real in terms of real life experience, it was a snapshot of what it was like to be a teenager in the suburbs and not buying into the mid-70's lifestyle. You were in it but you weren't buying into it.

Martha: I remember "Paint By Number Heart" was one of the first songs I wrote. I was hanging around with all these OCA people because I didn't go to OCA. I went to York University and took theatre and psychology at Centennial College. It is funny because all the men in my life thought I had written a song about them, but the one person I did write the song about didn't get it. I am not naming any names now either.

Mark: Who would that be? What band was that person in?

**"Paint by Number Heart" was certainly a great track. Really lively. You guys really did kick ass. Live it was just terrific.**

Martha: It is quite punky. I think somebody could cover that song now. I think it is still relevant. It is about artistic moods and temperament.

Mark: We have a recording of it from the Electric Ballroom in London in 1980 and it is indicative of the early band. It is very out of control or scarcely in control. They were recorded live on the *Virgin* Mobile.

Martha: The thing I remember about that place was they had a light meter on the side and if it got too loud the power would cut out.

Mark: And why that was is because it was a Victorian era movie theatre, hence the name. Electricity was just coming in and they had a Ballroom and it was in a neighbourhood. They have very strict laws in London about noise levels. There was a big thermometer looking thing on the wall with all these calibrations. When the band was playing you would see the light going up. And they said if you play too loud it will go over the top and then all the power is off.

Martha: So we had to watch Andy.

Mark: Andy was always the loudest thing. Our sax player.



The Beverley, 1978 - Photo by Debi Palloway

Martha: When he did his solos the whole band would retreat to the other side of the room.

Mark: You would hear your ear drums fluttering in their sockets. It was weird and squeaky. It was a great show and it was also taped on an early video camera by a young Tim Pope who wound up being a well known video director for DURAN DURAN and huge bands like that. But at the time he was this shy guy who was hired by *Virgin* to hang around and tape their bands.

Martha: It was an interesting time for us. We were touring and making albums. We made two albums in the same year. Richard Branson was around doing his practical jokes. He had a party for us and the success of "Echo Beach" on his barge, which he repeatedly banged into the sides of the canal.

Mark: Everyone was down below and Richard is up there steering going "hee hee hee" and then going "bang". Nobody really knew what was going on.

Martha: There were drinks flying in the air.

Mark: As it would happen, one of the radio pluggers, the guys that were hired to promote songs with BBC and Capitol Radio, he was a great guy but as I recall he was suffering from some major brain tumour. So he is on the upper deck half drunk reeling around and just as Richard hit the wall again I remember turning around just

to see him go head first through the hatch of the barge. And everybody knew he had this thing. And you know how you see things half way so its hallucinogenic. You don't see him coming down he is halfway through the hatch. Hits his head on the deck below and he gets up and goes "Woah" and everybody thought that was going to kill him. But he got up continued on for the duration of the evening.

Martha: He didn't inspire "Walking into Walls".

Mark: You know what, now that you mention it it might have. That was another song we wrote.

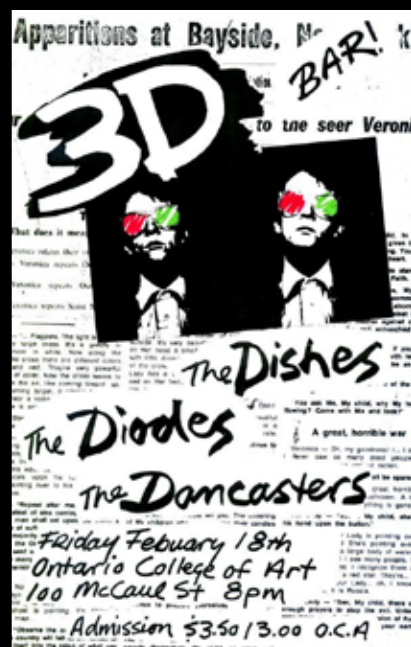
Martha: You never know. Subliminally.

**I do want to talk about some of the other clubs here in Toronto. During your early days before you were whisked off to England. You did play a lot. The Horseshoe Tavern and the Edge. That was through the Garys. The Garys were instrumental in promoting bands in Toronto. They did bring in the best bands and they did support a lot of great bands here in Toronto. The scene wouldn't have been as interesting or as exciting or as accessible if it weren't for Gary Topp and Gary Cormier.**

Martha: They were great guys.

**How did the Garys support you guys?**

Mark: They were very supportive of us as they were for all sorts of bands. The Toronto scene



would have been much the poorer without them. And on a long term basis they introduced all these interesting artists to people who might not have ever seen them under other circumstances. I remember seeing SUN RA at the Horseshoe and all these interesting bands at the Edge. It was the diversity that they promoted. It wasn't just one kind of music. They had all sorts of people come in.

**That's what I do remember about them. The Garys brought in tons of great groups but they also brought in the early punk and new wave scene here. They were responsible for bringing in the RAMONES to the New Yorker. The TALKING HEADS who played OCA and the DIODES opened that show which was an interesting story in it's own right.**

Martha: Do you remember the DISHES, DIODES, and the DONCASTERS show at OCA? I was in the DONCASTERS. The POLICE came in and the B52's. We played with the B-52's at the Music Hall.

Mark: And they were really nice, too. It is always neat when you have a headliner that are a nice band.

Martha: They are not always.

**So lets talk about the not so nice people.**

Martha: To be fair sometimes it is the crew but the band should have a handle on their crew. I remember a double bill we did in Washington with SIMPLE MINDS. They gave us two feet on the stage to play on.

Mark: Their drummer had some stadium sized drum riser. The interesting thing about that show was that we had a huge fan base in Washington and back then it was a matter of whether College radio played you. A lot of it wasn't getting on the mainstream radio. We used to tour on both coasts of the States. You would play certain places and generally speaking in America you would get great audiences even if they didn't know you that well. Then you would hit these pockets where they must have been promoting and we were late getting to Washington. The local promoter organized a signing at a local record store. We were two or three hours late and there was a line up around the block. We were stunned. With SIMPLE MINDS whether it was them or their crew and this was during the "Dance Park" era so we had our forth album out and they were going on like they were a big band and I remember Jocelyne, our bass player, was in tears and I said we are just going to go out there and blow them away and we did. It was one of those shows where half the audience was there to see us and they left after us. They are a great band and they sound great but that was not a good experience. It could go both ways. The B-52s were great. We recently played with a French band called NOUVELLE VAGUE. We played "Echo Beach" with them in February.

**Bands should realize that when you are going up in your career, eventually you will go down. You should always be nice to your opening groups.**

Mark: You should for all the right reasons and you are right Henry that the music days is a very up and down thing. You can be playing some huge venue one year and a few years later nobody cares.

Martha: I remember some of the double bills that

I saw. I saw GENESIS open for LOU REED. The opening band wound up being a bigger band later on. You never know where you are going to be.

**Let's talk about the new recording "Delicate". It is an interesting return to form. It's a very solid album. And it's available where?**

Mark: We have an on-line store. You can get it on I-tunes. Outside Music distributes it in Canada. You should be able to get it at HMV or CD Baby. I think zoonier.com has it. You can download it or buy it from a number of places either physically or virtually. We started working on a bunch of websites. It is real hard work because you have to maintain them all.

Martha: We never do music anymore.

Mark: We don't write songs anymore. We just maintain our websites.

Martha: We should be like housewives in the 50's. You have a baking day, you have an ironing day. We should have a writing day.

Mark: It makes a lot of sense.

Martha: And the computer just takes up so much time. Nobody is actually living. Everyone is just watching.

**Let's talk about one particular track on "Delicate". Your choice on any particular track. Let's talk about the creation on that track or some insights. I can think of one track. Well actually one of the songs is "Love began with Eve".**

Martha: I came up with the title. Our daughter's name is "Eve". She is 17 she was very young when I came up with that title. Mark ended up writing the lyrics to the whole thing. I think it is a lovely gift for a father to give to his daughter.

Mark: The lyrics were written shortly after she was born. They were written more as a poem. She is 17 and for years, the bulk of that time, I kept trying to find....well first of all it stayed in a folder with other poems for years, but then after when we were looking for things for the new album I got out all my lyrics and I thought this could be a good song, but for years I kept trying to find the right music and nothing would work. Once we did this thing at the Drake and we tried this spoken word thing with a back drop and it was sort of okay and one day I was just playing around with these guitar pedals and did this choppy kind of sound and out of nowhere these chords came and I thought wow, finally, this is it. But it took literally a decade and a half before the words got together with the music.

Mark: You and Leo did a great job with this song and Eve sings on it as well.

Martha: There is a song that used to be called "Call of the Wild" that is now called "Mess", that is one of my favourites. When we played live at the Music Gallery we had a new version of it that was heavy and sexy. I love it a lot.

**The video is great and that is on your website as well.**

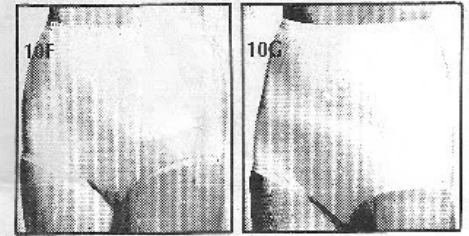
Martha: We plan on doing some more viral videos and putting them up on our website now that I have my flip camera.

Mark: We have a myspace page and a facebook page and an official website and a youtube channel.

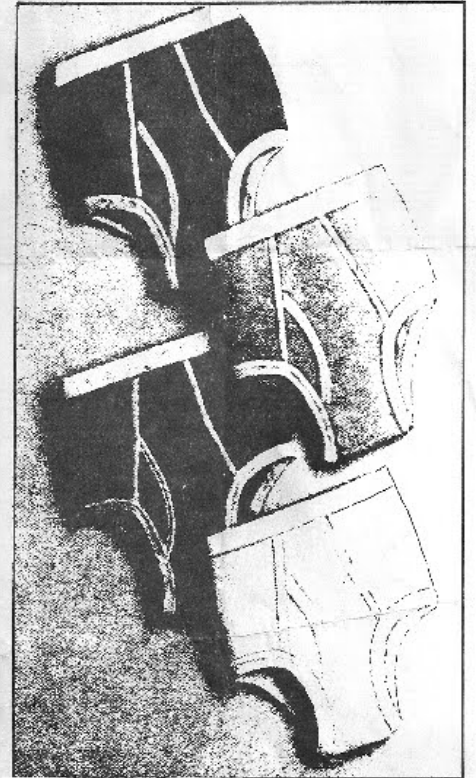
Martha: And we never write songs anymore. No we do.

Mark: You do.

## MARTHA AND THE MUFFINS



FRI · SAT · 20 · 21 · APRIL



# THE EDGE

Church at Gerrard  
366 9401

Mark: I have been writing with some other people. With Hill who has been playing in our band and Owen Burgess and a couple of other people. Mark and I have been pretty exclusive all these years with the writing.

Mark: You are just sick of me now.

Martha: I thought it would be interesting and I wanted to write songs for other people. I want to write hit pop songs and make a lot of money. I don't want to be old and poor.

Mark: Well good luck.

**Well I'm glad to hear you have a retirement plan.**

Mark: Well it is a plan anyway.

Martha: That's the thing about this business. There is no pension.

**Well folks capitalism is dying quickly so start writing songs and then you will have ...**

Mark: ... a socialist utopia.

Martha: We will have songs, our fans and a pension. We have some really loyal fans. People who have stuck with us over all these years. People have been asking when this new record will be out so we hope we have made some people happy.

**I know you are well remembered all over the world. There is still people covering your stuff, which is intriguing to see pop up on youtube and see someone's interpretation of you.**

Martha: Well the "Echo Beach" thing has been what has kept us going over all these years. There has been so many covers of it and it has been used in films. It is just really a song that never dies. It is really in the hearts of many people.

**"Echo Bleach". I don't seem to recall it. (jokingly).**

Mark: It's because you are too young Henry.

Martha: It's funny when I think back to when Mark wrote the song it was the third song you wrote.

Mark: Yeah, there was "Insect Love", "Suburban Dream" and "Echo Beach".

Martha: My first song was called "Baby, please come home". It wasn't very good. I won't sing it.

**Well you did have a lot of great songs and one of the interesting things I have found especially in the media that was prevalent in the late 70's was their ignorance and hostility to new music that was coming out at the time. It wasn't only to hardcore bands like the VILETONES or more straight ahead rock 'n roll bands like TEENAGE HEAD or the CURSE and it is interesting to see these bands reforming. There is a second life to all this stuff. I wanted to talk about your experiences with the early albums as well. You did have experience with Daniel Lanois who was pretty unknown at the time.**

Mark: Yeah he had quite a good reputation around Hamilton and he had done lots of local bands and he did the first Rafi kids album.

Martha: He had worked with a lot of the big singers too like Sylvia Tyson and Ian Thomas.

Mark: We met him through his younger sister Jocelyne, which was when our original bass player Carl Finkle was in the band, was waitressing with this young woman and thought this was intriguing. Lets try her out. And apparently Jocelyne was so nervous coming over for her first tryout that she never showed up. She phoned later saying "I don't know what got into me. I was scared." I think she went back to Dan or her other brother and they said you really should go because this band is reasonably well known and it could be a big opportunity. She did eventually try out and she did become our bass player. She said I have these older brothers that run a studio in Hamilton. Bob and Dan. At this time we were writing the music for "This is the Ice Age", our third album and *Virgin* wanted us to do our demo. We thought lets try this guy out. We went and did this demo with Dan and we really liked working with him and we asked him to co-produce the third album.

Martha: *Virgin* wanted to reduce our budget for the third album because they didn't know who this guy was.

Mark: They said if you are going to use an unknown person you are going to get 10,000 pounds less



and we said "Does that mean you will leave us alone?" We took it. We said "Great. We are going to do it in Hamilton. You won't be able to come down to the studio everyday and say, "Mark we want to hear another "Echo Beach"". So they left us alone and that was a major breakthrough for us because having taken experimental music at OCA through my friend Chris Lencki, I had a thorough knowledge and people like Steve Reich and I had done a lot of music like that at OCA so I think "Ice Age" was the first album where I could take all that stuff and apply those principles to an album.

Martha: Dan was very open to it all.

Mark: Without having the engineer go "Oh my God, Mark wants to do another weird noise." Dan was totally cool with that. I think it was a new thing working in that kind of music, but he was totally open to it. He wasn't rolling his eyes or anything.

Martha: It was pre-Brian Eno.

Mark: He came into the studio one day and said "Mark, we got this guy named Eno coming into the studio and Bob wants to know whether we should cash the cheque first because we don't know anything about the guy." My jaw just dropped. "You mean Brain Eno from Roxy Music. He's coming to Hamilton. This is incredible." He said "so it's okay?" And I said "Yeah, I think you'll be okay."

Martha: And he was okay. He did pretty well.

Mark: We used to go in there and they would be working together. Eno is a really funny guy. He has a great sense of humour.

Martha: He always had a theme.

Mark: ...when they were doing those ambient records.

Martha: They would be into pipe smoking or they would be into the stock market or wearing military shirts.

Mark: Often I think, because they did "On Land" at Grand Avenue, but you would walk in there and they would be sitting there with these epilep shirts or reading the stock market smoking pipes and I would go "so what do they do that is so ambient." That's what goes into making the record.

Martha: His brother Roger was in on a lot of this too. Roger Eno.

**I did want to talk about your third album because I think that was a maturing of the band in a lot of ways. The instrumentation was solid throughout the whole album. Not that the first two weren't really solid as well, but I think the third one was really intriguing in a lot of ways. The dimensions that you had in song writing on "This is the Ice Age" really showed the development of you as song writers.**

Martha: Some of people's favourite songs are on that album like "Swimming".

**"Swimming" is a great song and a fantastic metaphor, but the song "One Day in Paris" has a lovely vocal. It demonstrates the scope of the band at the time and I think it's a delicate song. Back in the bad old days before the internet and being able to record yourself at home due to a lack of technology a lot of people in the record business were subject to some pretty questionable practices. A lot of people were not lawyers per se and so they had bad experiences. You had some trying times in your career. Do you want to talk a little about that without getting sued?**

Mark: You touched on the contractual arrangements back then. Basically it was pretty exploitive. When we signed our contract with *Virgin* we were very young and in our twenties. We didn't have a very experienced lawyer. He was based here in Toronto and we should have got a UK lawyer.

Martha: We had no manager either.

Mark: We signed a typical contract where the record company goes we are going to do this, this and this for you and in return we are going to take about 92% of the profits and we are going to give you 8%, but you are never going to get the 8% until you pay off all your recording costs, your touring costs, and your video costs with that 8%. They are getting their 92% and they are going to get your 8% until you pay off your debt, which is never because you are constantly making records and you are constantly going on tour and making videos. For a lot of bands and ones that you perceive to be very successful a lot of them have never paid off their debts at all so they never make any money. We didn't realize the consequences of that until we started getting our royalty cheques. All this money came in but it has wings.

Martha: That was the cross-collateralization.

Mark: That is where they took your publishing royalties, which by law you are supposed to get, but they had this clause that said "if you are signed to the same company as a publisher we will take those publishing royalties as well and apply them to your debts. It is now considered thoroughly and morally unethical. Nobody in their right mind would sign a cross-collateralization deal now, but it wasn't that unusual back then.

Martha: Or giveaway their copyright on songs forever. *Virgin* or *EMI* now own the copyright to "Echo Beach" now and all the other songs but "Echo Beach" is the one that makes them money. We did eventually pay off the debt and we do get royalties now.

Mark: Richard Branson made his millions off the backs off those sorts of contracts. If you talk to anyone who signed to *Virgin* during that era they will all say the same thing.

Martha: XTC, SIMPLE MINDS, OMD.

Mark: There is not a lot of love there.

Martha: It seems so cruel to me that the people who actually create this music, I mean there is nothing without the people who write the music and they are so poorly treated and undervalued.

**This was typical of the time. A lot of the early Black artists who were making the music back in the 50s were ripped off tremendously.**

Martha: They were given a Cadillac.

Mark: It was even worse. I don't think they saw any accounting. If you read the biographies of some of those artists they didn't even get accounting sheets. They said we are going to get you some money to buy a car. "Hey isn't that great?" I think one of the most shocking things I discovered when we entered into the "Music Biz" was that it was a business. When you started meeting all the people in the record companies higher up, I'm not talking about the people you work with everyday because lot of them did love what they were doing, but the higher up people it was just a business. They might as well have been selling pantyhose or something. That was what shocked me. I was naïve. I thought they were in the music business they must really like this and you get into these conversations and all they cared about was whether they were going to make enough money and whether they were going to write another "Echo Beach" so that they could continue to make money.

Martha: The music was referred to as product. You sold units.

Mark: We love your new product. We have sold so many units. What is this boxes of Kleenex?

**It was essential for a band who wanted any kind of recognition or a hit single there was no other way to do it. This is cons before the internet, before technology allowed you to record at home. All this stuff was necessary. There was no studios where you could go in as a young band and record with just a couple of thousand dollars. It was all big money. There was no other way to get your music out there. If you wanted to continue on and grow as a band this is what you had to do.**

Mark: Thank God for the internet. I guess younger bands don't realize just how much things have changed.

**You kids today.**

Mark: Now you listen to me. But really you have completely connected with your audience in the most direct way. There is nobody telling you what to say or what not to say. It is just you and them. That is an extremely valuable thing. Like cell phones and all that stuff I think it is completely taken for granted. It wasn't that long ago that it wasn't like that at all.

**Well speaking of not that long ago one of the things that was really disturbing to me was that the media had a real latch on women and rock. I remember an article in the *Toronto Star* with incredibly sexist attitudes taking the examples of the two Marthas in MARTHA AND THE MUFFINS and maybe some other bands like the CURSE and the B-GIRLS and trying to develop this story based on this tenuous idea.**

Mark: Isn't that whacky? Women and rock.

Martha: It was a new era for women in the music industry. They were no longer the pretty person up front.



**There was enough of that still going on though.**

Martha: There was lots but there was room for other things. There was room for the B-52s and CAROL POPE and myself.

Mark: And also in visual art. There was the whole immersion of video art. People like Lisa Steele and New York people like Laurie Anderson and Colin Campbell were doing gender bending things and through that exploring what it was like to be a woman at that time. When you think about the kind of comments that were being made about women at that time it was this condescending attitude and insulting.

Martha: I compared it to dogs in show business.

Mark: How novel. They were more intent on the novelty of it then looking at the ideas behind what everyone was saying.

Martha: I am going to take the conversation into a very strange turn here. I heard something on the radio this morning. It does tie in. Lou Reed and Laurie Anderson are doing a concert and they played a little excerpt on the radio and it was silence because only dogs can hear it. It was high frequencies for dogs.

Mark: So it is all about dogs and show business.

**I wanted to talk about the absolute strength of women in the music business. One of the great bands in Toronto was the CURSE. Such an intriguing mixture of women. Such strong women and always a good show to see. One of the horrible things to happen to Toronto was the murder of a shoe shine boy named Emmanuel Jacques. It was quite disturbing. The immediacy of punk was to write a song about it. Their first single was on an independent label was "Shoeshine Boy" ..... Definitions of punk and new wave were media initiated and a lot of bands at the time were just playing their music without worrying about the label. One of the bands at the time was the GOVERNMENT. A**

**disparate band with a great sound. Not really punk or new wave but they had their own sound. The great thing about the movement or what was happening at the time was that there was an extreme tolerance for all kinds of music so you could listen to the DISHES, you could listen to the VILETONES, you could listen to the POLES, you could listen to the CURSE or the B-GIRLS and enjoy the music without any kind of categorization.**

Mark: Well that is the interesting thing about the early days of any musical thing is that it gets codified after a while. But when the music is being made initially the people don't really know what they are doing. It was like that when country music started, when the blues started. You know you read accounts of what white people thought when they first heard blues music and they talk of this unearthly sound that was coming from these string instruments with broken bottles and stuff. And you can only imagine what it would be like to have heard that stuff first time around because it wasn't like classical music at all, but it had no name. Now you go and learn how to play the blues or rock school. There are rock schools. But in the early days of a musical movement there are no names and you are right that it was a very diverse scene in Toronto and how would you classify the GOVERNMENT?

**How can people get in touch with you guys? How can people find out about shows you are doing or any background on what you on any back story on Martha and the Muffins?**

Mark: [www.marthaandthemuffins.com](http://www.marthaandthemuffins.com) and we have a myspace site too which is [www.myspace.com/marthaandthemuffins](http://www.myspace.com/marthaandthemuffins) or facebook.com/marthaandthemuffins and we have a youtube channel as well.

Martha: We did some things for Ox TV recently as well. You might find something on their website.

# reviews

## Amsterdamned ep

This is a Dutch band that started up back in 1980 and went until 1987. When the band was around they were only able to have a few songs released on the "Als Je Haar Maar Goed Zit" comp. I have never owned or seen those comps but there are 9 songs on this single so I am getting the feeling like this collection is an unearthing nonetheless. There is a mix of styles of hardcore on here. The structure is an awful lot like the ADICTS and the song "Confession" sounds like a rip off of "Just Like Me". But you can't peg these Dutch punks as clockwork orange punks. Sometimes they sound like NEGATIVE APPROACH. Other times they sound like CRASS. One of the singers sounds like Morrissey. They are all over the place which speaks to how diverse a sound AMSTERDAMNED could play. And they have one of the best possible names a Dutch band could have. They don't sound as fast as LARM, although songs like "Melting Pot" do reach LARM speed. This is one of the best well rounded collections I have heard from a long lost punk band. You can find out a little bit more about the band at <http://amsterdampunk.blogspot.com>. (Gummopunk Records – M. Schilpzand / Lizzy Ansinghstraat 75 / 1072 RE Amsterdam / Netherlands)



## Backslider ep

I think this is the follow up to the CHAINSAW TO THE FACE split ep by this two piece from Philly. Think of IRON LUNG doing LACK OF INTEREST and NO COMMENT covers. A 13 song ep just loaded with stop on a dime start and stops that lead from one deviation to the next and then end. It's a hyperventilating ride. (Blastcat c/o Patrick Forrest – 1701 Lancaster Avenue / Shillington, PA / 19607 / USA)



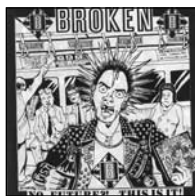
## Black Market Baby ep

This is a re-issue 30 years later of the original BLACK MARKET BABY ep. BLACK MARKET BABY were from DC and if you read "Dance of Days" you will come to realize the impact that this CLASH clone had on the DC scene. They don't sound so much like the CLASH on these songs, but there are echoes of that sound. Regardless they were an important part of the punk scene crossing into hardcore territory and it is a great band that traverses the two worlds. This re-issues also contains two songs from a show the band did at the 9:30 Club in 1984. The sound quality is excellent. (Dr. Strange Records – 7136 Amethyst Avenue / Alta Loma, CA / 91701 / USA / [www.rarepunk.com](http://www.rarepunk.com))



## Broken "No Future?! .... This Is It!" ep

This is BROKEN's first ep. BROKEN are from New Haven, Connecticut and feature Jim Martin, NAUSEA's roadie, on vocals and Bill from the PIST on guitar. Jim's vocals remind me a lot of AUS ROTTEN's which is appropriate because this record is released by AUS ROTTEN's label. It's like Pittsburgh's answer to Crass Records. Jim's vocals also remind me of the clean shouted styles of Brian Taylor from YOUTH YOUTH YOUTH or think "Millions of Dead Cops" era MDC. The lyrics take on lawyers, the elite, the truth, and terrorism. The music reminds me of RESIST in the punk nature of it meets TOXIC NARCOTIC. (Rotten Propaganda – P.O. Box 71287 / Pittsburgh, PA / 15213 / USA)



## Broken "We're Fucked" ep

This is BROKEN's second ep. BROKEN are from New Haven Connecticut, which has proximity to New York City. I wouldn't really peg them in with a New York sound. Jim Martin's vocals have an AUS ROTTEN quality to them. The music reminds me



of a cross between HUMAN INVESTMENT and GODCORP. The song "Truth & Consequences" reminds me of "Killing, Death, and Mutilation" by GODCORP, but that is only because the pentameter of the song is identical. The song "College Town" sounds like it is about New Haven and Yale as the story on the back cover seems to suggest. (Blind Destruction – Box 29 / 82 Colston Street / Bristol / BS1 5BB / UK)

## Brutal Knights "Blown 2 Completion" LP

I believe this is the last Brutal Knights release. It is sad really. This great party band is coming to an end. Does this spell the end of fun? Well "Blown 2 Completion" delivers more of the adrenalin fuelled dad like rants that previous releases have. And like the Brutal Knights the contradictions run high as the opening track sees the band recommended we "Relax. Take Breaks". For the most part this is driving garage punk fused with hardcore a la DEAN DIRG. There are a few exceptions like the electronic inspired "Summertime Coffee" which reminds me a bit of BORN AGAINST's "Well Fed Fuck". The other exception is "Too Many Tattoos" which is meant to sound like a mosh-core band for extra emphasis. The retard factor is high with songs like "I Hate Chores" or "I Want Wings" or "Food Shopping", but that was always part of the BRUTAL KNIGHTS. They weren't afraid to say what was inappropriate for the sake of humour. (Deranged Records – 2700 Lower Road / Roberts Creek, BC / V0N 2W4 / Canada / [www.derangedrecords.com](http://www.derangedrecords.com))



## Class of 1984 CD

This is a new band from Victoria, BC and it looks like they are made up of a couple of guys from the Jaks skate "team". The first song on this CD sums up the band "it's been 26 years now and the scene in 1984 was pretty tight .... They are on a mission of old school tradition". So you've got some geezers kickin' it old school but from a punk standpoint with a bunch of originals and covers of 7 SECONDS and TURBONEGRO. The songs are simple expressions of how much they love punk. There is nothing better or more honest than songs about how much one loves punk. No hidden political agendas, no recruitment, no soap boxing, just expressions about how great punk is. I have lots of love for the CLASS OF 1984. So what do they sound like. The melodic of punk and catchy gang choruses of oi. I think of early YOUTH BRIGADE meets the MOTHERFUCKERS. (Bullshit Records)

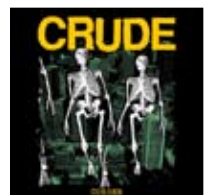
## Coke Bust "Degradation" ep

DC's COKE BUST come out with another barn burner which is a literal blink and you miss kind of release. 6 songs that whip by in an instant and this is a 45rpm 7". They don't fuck around. Youth crew, fastcore, with heaviness. Think NO COMMENT meets DURESS. This is an all out power violence meets youth crew assault. (Grave Mistake – P.O. Box 12482 / Richmond, VA / 23241 / USA / [www.gravemistakerecords.com](http://www.gravemistakerecords.com))



## Crude "Corner" LP

This is a four track recording that CRUDE did and it captures them at their rawest. This is the follow up to the three way split with BURIAL and NIGHTMARE that Hate Records (which is the same label as La Familia) did a year or two ago. This reminds me of great bands who take a step back and go for the energy like when GAUZE did a studio show in Tokyo or when EXCLAIM went for a blown out sound. In the former case the gamble worked in the latter it didn't. I am undecided about where this LP lies. On one hand I love how crazy fast it sounds. On the other I am disappointed with how in the background everything sounds. Stachel does an amazing job with pressing this on 180 gram vinyl which is collector quality. And the packaging is also amazing with lyrics translated into English for all us Gaijin. It's just that the recording doesn't punish is hard as the packaging looks like it should. So it will be a disappointment for those who won't give this repeated listens because they know CRUDE have sounded better. But for those lo-fi philes in our midst, the crushing nature of songs like "Human Breaker" will reveal itself in time. This is for the patient japacore fanatics. (La Familia Records – P.O. Box 105824 / 28203 Bremen / Germany / [www.lafamiliareleases.com](http://www.lafamiliareleases.com))



### Crystal Mess "Worms of the Earth" CD

CRYSTAL MESS are a crossover band from Calgary in the vein of the ACCUSED. There are lots of horror references, the cover looks like a Martha Splatterhead type character, the vocals are gargled and the guitar work is raging. I also contemplate whether there is some kind of connection to BEYOND POSSESSION given that CRYSTAL MESS are from Calgary. They play shows with bands like SHEGLANK'D SHOULDERS and credit bands like POISON IDEA and UNWANTED in their influences list. They also have VENOM and MOTORHEAD. This is a band born too soon and should have come out in 1985. Incredible, like when DFA came out with their first 12". A band that destroys for a smaller scene that no one would have heard of. They have a facebook page so you can find them that way.

### Deaf Mutations ep

This is a side project featuring half of CAREER SUICIDE. Dave Brown and Jonah Falco doing double duties to lay down some music that Dave Brown was behind. Dave is known as the drummer behind CAPITAL DEATH and more recently CAREER SUICIDE. He fronts this project along with doing the skins. Jonah fills in on the guitar action as best I can tell and does the recording. "Crash the Clubs" starts out the record with what sounds like a summation of BLITZ recorded material. There is a great punk beat, echoes on the vocals, and something mechanical about the drums and guitar. "Mutation Shuffle" has more of a CAREER SUICIDE manic-ness to it. "My Feces, Pt. 1" bridges the gap between the two. Dave originally released this as a cassette release on his own label *Sewercide Records*, but Static Shock, the same label that did the URBAN BLIGHT ep, has stepped up to the plate to make this available to folks outside of Toronto. (Static Shock Records - [www.staticshockrecords.com](http://www.staticshockrecords.com))



### Dean Dirg "Verpiss" LP

An LP on 45. Germany's DEAN DIRG is still dishing out their hard knock NEGATIVE APPROACH brand of garage punk. It is part punk and part hardcore the way bands like NA had a foot in both worlds. The only exception is the electro dance mix song "Dean Dirg's Bored Pt. III", "Interlude", and "\$8.95 (95 cent remix)" which did some channeling of KRAFTWERK and reminded me of some synth experimentation from the last BRUTAL KNIGHTS full length. They seem to be anomalies to the recording and not in keeping with the sound. I'm not sure if these are to represent a change in direction for the band or just filler, but it does represent three songs off the LP so this could be the new direction for DEAN DIRG. It is out there and a contrast to the straight forward hardcore sound that has defined this band in the past. It is fun and a diversion. The next release will be more telling. (Hardware Records - P.O. Box 1646 / 49006 Osnabruck / Germany / [www.hardware-records.com](http://www.hardware-records.com))



### Death Sentence CD

In 2009 this label named Lazy B digitized "Not a Pretty Sight" and "Stop Killing Me" into a CD format. This is the Vancouver band and not the Australian name doppelganger. The band always had a DOA likeness to their sound, but those comparisons were largely because the singer, Pete Cleaver, sounded so much like Joey Shithead. DEATH SENTENCE had a little heavier particularly on "Stop Killing Me", but that material came out two years later after the band worked at getting bigger production. As a result that material sounds like shit. But "Not a Pretty Sight" is incredible. We heard that record because *Fringe* licensed it in Toronto and as a result there were lots of copies around. From this release I learned that "Stop Killing Me" had originally come out on the band's own label Undergrowth, which was the name of the band's first demo. The opening track "Live to Die" reminds me of the BLACK DONNELLYS with the unrelenting build ups that just keep driving the song. And if I were to compare DEATH SENTENCE to anybody it would be DOA from the vocals, BLACK DONNELLYS from the pace and maybe some BAD BRAINS or GBH from a musical standpoint. One of Canada's lesser known gems. Up there with bands like YYY and DIRECT ACTION. (Lazy B Records - #1, 650 West 6th Avenue / Vancouver B.C. / V5Z 1A5 / Canada)

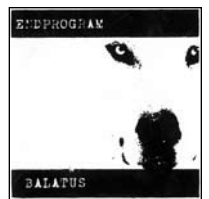
### Disable / Warvictims split ep

A d-beat split. It's a great idea and I am sure it is not the first, but why not pair up like minded and like sounding bands. Fans of the genre can appreciate the pairing and that way you don't feel ripped off if it is not a punk sound that you dig. DISABLE hail from Atlanta. I went to a Prank fest one year in Atlanta and the folks that attended fuckin' dug d-beat but there were no bands coming out with the sound. So it is great to see that scene evolve in a scene that was rocking out to DEATHREAT. WARVICTIMS are from Sweden, which is a centre that d-beat has really evolved. There are far more subtleties to the Swedish d-beat and with WARVICTIMS you get a layer of distortion overtop everything. It adds to the raw element and makes their recording all the more menacing. As the name suggests there is an ANTI -CIMEX influence to the sound. This band is a project band and has never played out. They feature members of the ACURSED and DOMSDOD and as a result there is a loudness to their sound, but with WARVICTIMS they are trying to be more wreckless, kind of like KVORTERINGEN. It is an approach that really works, which is why I love their side more. (Charged // Distorted - P.O. Box 21530 / 1424 Commercial Drive / Vancouver, BC / V5L 5G2 / Canada / [distortvancouver@hotmail.com](mailto:distortvancouver@hotmail.com))



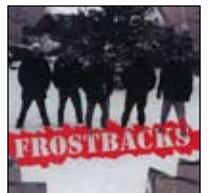
### End Program "Balatus" CD

This is the new END PROGRAM recording making it their third release. It rages like TRAGEDY and represents this city's new wave of crust that bands like SAIGON DISTRESS SIGNAL and LIVING DARKNESS worked on developing. The songs are mostly structured around a fast punk beat that offsets d-beat with pensive doomy sounding parts. It's crushing at the best of times and hits you hard. All I hear is a throwback to great bands of this genre like BEHIND ENEMY LINES and AUS ROTTEN. (High Art for the Low Down - [theendprogram@live.ca](mailto:theendprogram@live.ca))



### Frostbacks CD

The FROSTBACKS are from Victoria and this is the Class of '79. There is a total oi feel to these songs. They remind me a lot of the BUSINESS with maybe some TOY DOLLS melody thrown in. I am surprised that *Longshot Music* isn't all over this. It reminds me of how great EMERGENCY were when I first heard them. The West Coast keeps grinding out great punk in every genre and traditional oi can know be added to that list. There are some seriously funny songs on here and not just the general boot boy anthems. Like the song "Takin' Back Maine". A lot of people don't realize that Maine used to be part of New Brunswick. It is possible that it is an occupied territory of Canada's held by the States. Well the FROSTBACKS have read up on it and written a song about it. They also wrote a song about how our current Prime Minister has a hard on for the States in the song "Kill the Prime Minister of America". Beer bottles used to be these stubby short things that resembled those that drank them. The band does an "Ode to Stubby". Bob and Doug would be proud. "White Out" is a snow remake of "Wipe Out". Too genius. "American Invasion" is about the culture creep from the States through TV and other things. They also do a cover of the Second City punk song "I Hate the Bloody Queen" written originally by the YOUNG LIONS and Martin Short. It works perfect as an oi song and although the song was written as a joke some of it is not far from the truth. And "ogopogo" sounds like the HANSON BROTHERS doing "I Turned into a Martian". This is my favourite new band from the Great White North.



### Fuck on the Beach "Eat 'Em All" CD

"Eat 'em All" sees the return of FUCK ON THE BEACH. It is like they went through puberty. The vocals aren't as high pitched in the screech department. The production is a little heavier then usually. This wall of heaviness has the same old blistering pace that FUCK ON THE BEACH dish out. All the manic energy comes through and reminds me of how great a period Japanese hardcore went through during the bandana thrash years. This is way more



chaotic sounding than that, but you hear elements of that sound in "Choose Death". (HG Fact – 105 Nakeneah Inbach 1-M / 2-7-15 Yayol-cho / Nakano, Tokyo / 154-0013 / Japan)

#### **Heratys** "Helvettiin ja Takaisin" ep

This Swedish powerhouse has a new ep out. It rages as hard as the full length that was my number one pick for last year. These guys are from Southern Sweden and they play hardcore like only the Swedes can. But here's the kicker, they sing in Finnish. I don't know why? I don't know how? I just know it works the same way AARITILA works. Musically this has all the energy and spirit of KOVERTINGEN. But it has all the polish of MEANWHILE. Total mangel destruction unit. (La Familia Records – P.O. Box 105824 / 28203 Bremen / Germany / [www.lafamiliareleases.com](http://www.lafamiliareleases.com))



#### **Herodishonest** "Dangerous" LP

HERODISHONEST never disappoint. In fact, I would say they have become a band that continues to blow my mind. For those who think punk is dead they haven't heard HERODISHONEST. There is so much hardcore insanity packed into every song. It is fast, it is frantic and it is unpredictable. One minute they are playing a DEAD KENNEDYS riff and the next they are doing an EMBRACE impersonation. One minute they are BLACK FLAG the next they are STARK RAVING MAD. The song titles are out there and yet super funny like a CHARLES BRONSON record. The vinyl is that thick 180 gram collector vinyl. The band includes a CD and a download code so you can hear this whatever way you choose. This is punk rock gold. (if society – [www.ifsociety.com](http://www.ifsociety.com))



#### **h100s** "Recorded Live 1995 Cleveland" LP

An h100s show pressed live to vinyl. By all accounts this was a band you wanted to see live. And from the opening track "Dismantle" the band is playing the songs way faster than what you are used to from their vinyl. It is a pure adrenalin fuelled version of the band which is already pretty wild to begin with. Tony's banter in between songs is priceless going from encouraging to insulting to punk rock trivia to quick witted quips. I particularly enjoyed the Ian Dury impersonation. "Panic Attack" is spat out with a special agonizing venom, which the song deserves. This is vinyl worth doing. (SYG Records / P.O. Box 10455 / Pheonix, AZ / 85064 / USA / [www.sygrecords.com](http://www.sygrecords.com))

#### **Ilegal** "Error de Orden" ep

This is a band from Montreal released at least a year ago. It sounds unlike anything I have heard come from this scene in recent times. It is raw, fuzzed out and playing as fast as they can. There are bands like INEPSY drawing in some traditional influences like DISCHARGE and MOTORHEAD. But ILEGAL go for more obscure sounds that tap into the essence of hardcore sound that I first heard from regions in South America through the "Welcome to 1984" comp. It doesn't hurt that the band is singing in Spanish. (Lengua Armada – 1355 Grove Street, Apt. B / San Francisco, CA / 94117 / USA)



#### **Kriegshog** CD

This is a discography. There is lots of stuff on here. It starts out with a 5 song demo that I didn't know existed, but it is just raw and racing in a crust sort of way. The *Heart First* record is next which I love and is more thundering than the demo. "Rotten" is my favourite out of the bunch of tracks from that ep. Then there is some subscriber only demo that I also didn't know existed. This is followed up by splits with DOG SOLDIER and DEATHTRIBE and a full length. You can hear the progression over the years and instead of blowing out the production, the band gets wilder and louder and crazier sounding with each recording. I think I have found my new favourite Japanese hardcore band thanks to *HG Fact*. The full length is really the best of the lot finding the right mix of production values and energy. The re-recording of "Zouu"



or "Purpose" are ways of measuring the development of KREIGSHOG and this release contains both before and after shots. KREIGSHOG also do a song about Tokyo in that batch of material, which is just pure ugly. This is an incredible collection by an incredible band. (HG Fact – 105 Nakeneah Inbach 1-M / 2-7-15 Yayol-cho / Nakano, Tokyo / 154-0013 / Japan)

#### **Larm LP**

LARM were one of the most influential bands to come from Holland with regards to a scene that played with more speed and more politics. It is these two streams that they made an impact in. And the ripple effects were felt for years. I read that this was a re-recording of an early LP. Well I have "Straight on View" and it is not a direct replica. This record does share a lot of the same repertoire, but this recording was done in August 2010. They recorded to celebrate the band being around for 30 years. I have to say they have improved so much since the early days. They have done this without tempering their speed. That is a claim that a lot of bands cannot make. And then when you consider that this is describing the band that created the campaign to destroy music as an expression of their love for speed. I think this description is saying something. Hear the band that started it all playing their earliest material the best that I have ever heard. (Way Back When Records - Taskinlaan 9 / 2361XM Warmond / The Netherlands / [www.waybackwhenrecords.com](http://www.waybackwhenrecords.com))



#### **Lieutenant 12"**

The only thing I know about LIEUTENANT is that they are a super group project band from Buffalo that is made up of members who have played in bands like RUNNING FOR COVER, JOHN BROWNS ARMY, LEMURIA, GAS CHAMBER, and RESIST CONTROL. That should be enough to suggest that this is worth the hunting and you do need to hunt for this because only 600 copies were pressed. These folks have been around since 2005 but don't get together too often probably due to the busy ness of their other bands. LIEUTENANT play a brand of intense hardcore that harkens back to bands like NO TIME LEFT and DYS, but with the Matto's vocals sound like Doc Dart fronting CRIPPLED YOUTH. It's unique and it works. Fuckin' blazing from start to finish. Matto also had a hand in making this beautiful cover artwork that is hand made silk screened and involves Mona Lisa and machine parts. Symbolic of the Buffalo punk scene that has art being built from production lines. Everything about this is amazing. (Peterwalkee Records – 408 Richmond Avenue / Buffalo, NY / 14222 / USA / [www.peterwalkeerecords.com](http://www.peterwalkeerecords.com))



#### **Madmen ep**

MAD MEN is a side project that Jonah Falco does by himself where he explores his inner Italian side. There is no ode to the ad exec show or Jersey Shore, although most times meshed shirts are involved. But there is a nod to early Italian hardcore and other things Italian. Like the intro "Suspiria" which is a soundtrack to a Dario Argento film. This leads into a song about the Italian flag. The intro to this song starts off like a tough guy intro, which I believe is some of the original idea of this project. So musically Jonah fuses tough guy New York hardcore with the Furious Years of Italian hardcore and I think it is to some great effect. Think SICK OF IT ALL meets INDIGESTI meets PEGGIO PUNX. (Slasher Records – 109 Perth Avenue / Toronto, ON / M6P 3N2 / Canada)



#### **Mature Situations** "Old Hands" ep

This is a project band with Chris Colohon of LEFT FOR DEAD fame. The theme of the band is age adopted by these scene veterans. Musically there is some SLAUGHTER AND THE DOGS and MENACE, heard in songs "Scooters on the Streets" and "These Old Hands". These are offset by a couple of ripping fast hardcore songs. The songs are all written from the perspective of someone who is old and I am talking much older than the participants. Think of the dirty old man skits in Jackass and that is the same



idea. They use a take off on the DEAD KENNEDYS "Plastic Surgery Disaster" for the cover art of the kid's famine stricken hand with an old woman's hand. And Jello is getting gang raped by a gang of old men on the back cover. They even adopt the pink script font found on that DKs album. Details were considered for this design. Anyway, this is a neat little project band to come from Chris Colohon's workshop. (Deranged Records – 2700 Lower Road / Roberts Creek, BC / V0N 2W4 / Canada / [www.derangedrecords.com](http://www.derangedrecords.com))

### Mutated Earthlings, The CD

Is this a one man band. Marc Blind is the only musician listed on the back. I would have never known. Willy Jak from the FROSTBACKS did the recording and Murray Acton from the DAYGLOS did the production on this. There is a great sense of humour in this recording with songs like "Skateboarding Blind" or "Bowling Drunk" or "Swearwords in Braille". The sound reminds me of the ANGRY SAMOANS smarminess. (Absolute Underground - <http://absoluteunderground.ca>)

### No Problem 2<sup>nd</sup> ep

This is NO PROBLEM's second ep. The opening song is a lot slower and more plodding than anything off the first ep. It sounds a lot more menacing. Graeme's vocals remind me of Chris Jones like it is really being expelled from the gut. What makes this even more like VERBAL ASSAULT is the back up vocals. And then the talking parts on "Sound of Going Too Far" sounds like Ian MacKaye on the EMBRACE records. I guess Graeme just listens to too much straight edge as was already proven with the WHIZ KIDS side project. NO PROBLEM fits more of that post punk sound while still being very back to punk roots in nature.

(Handsome Dan Records – [www.handsomedanrecords.com](http://www.handsomedanrecords.com))



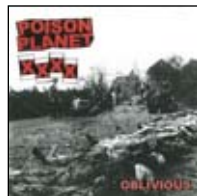
### One Foot in the Grave ep

I am impressed that not only did the band include lyrics but they also put explanations to their songs in the liner notes. ONE FOOT IN THE GRAVE remind me of listening to the second YOUTH OF TODAY. I was expecting youth crew and I got a S.I.E.G.E. charged record. This record looks like a straight edge tribute, but the music is not so heavy on the youth crew and more interested in playing a hybrid that includes a lot of hardcore pace in the sound. This is the kind of straight edge I love. So I would say this is inspired by later period YOUTH OF TODAY and I liken them to LET'S GROW meets BLACK SHEEP SQUADRON. The vocalist screams himself hoarse like early GORILLA BISCUITS. Another inspired release by Third Party. (Third Party Records – 1254 N. Maplewood #3 / Chicago, IL / 60622 / USA / <http://thirdxparty.blogspot.com>)



### Poison Planet "Oblivious" ep

This is POISON PLANET's first single. POISON PLANET are Chicago's latest hardcore sensation. They feature Nick Baran of NO TIME LEFT on vocals. I don't know who else is in this band because they all use punk aliases, but I have seen comparisons to the REPOS. The fast songs that POISON PLANET are certainly up there on the manic scale for pace. But the opening track "Eyes Wide Open" sounds like a slow brooding mosh a la the Boston crew sound. Bass driven brooding cymbal crashing crescendos that eventually lead into a build up lightening fast in comparison. POISON PLANET prove they are proficient at both slow and fast versions of hardcore. "Bible Stories" is a particularly favourite song on this release because I have been reading "the God Delusion" lately by Christopher Hitchens and I just finished a chapter on how religion is so dangerous because extremists who go and commit the atrocities that endanger our world come from people who are considered moderates. The media goes out of their way to make it seem like they are anomalies, but maybe if a faith system wasn't taught or maybe if believers were given the space to question the leap that is so often demanded by their faith we might have a lot less genocide. Part of that lesson is in this song. But Nick tries to hit a few more bases with his critique of Christianity. Hitchens broadens his critique to all faiths. Go with what you know. Not with



what you need to leap for. (Third Party Records – 1254 N. Maplewood #3 / Chicago, IL / 60622 / USA / <http://thirdxparty.blogspot.com>)

### Poison Planet "Undermine" ep

This is POISON PLANET's newest 7". Nick Baran or 9 VOLT which is his POISON PLANET alias, sings for this band. Some may know of Nick's work as the frontman for NO TIME LEFT. Well Nick sounds even more angrier and furious with this latest outing. His vocals really suit doing "No Pain No Gain" as a cover and I would say that POISON PLANET are the one band that has really improved upon the original. I remember hearing HALF OFF do this song and it was the closest I heard to the original with a little more emphasis on the mosh. PISSED HAPPY CHILDREN's version was a novelty in that it sounded like a power violence circus recording. There is also RISE UP's version with Hazel singing which is pretty awesome from a sisterhood point of view. But POISON PLANET sound like they are going to tear your head off. It is as mean as this song should sound. And as good as their DYS cover is the song pails in comparison to POISON PLANET's originals which are raving calls for political engagement that would make DISCHARGE fans as happy as it would SSD fans. The title track is a call for political engagement. "Mired" continues along the lines of Nick's observations of urban living but now that he is living in Chicago they are different takes on songs like "Rapid Transit to Nowhere". The lyrics to "Soundtrack of Resistance" are easily my favourite which is a big wake up call for the punk underground. I guess the one evolution in Nick's lyrics are they have really become more macro in focus for the punk scene in general. These are great anthems for a new generation of dispossessed. This is like SSD if they had something to say. (Third Party Records – 1254 N. Maplewood #3 / Chicago, IL / 60622 / USA / <http://thirdxparty.blogspot.com>)



### Resist Control "Dissipation" ep

This is the band's second release and it is as furious as other recorded material I have heard by them. The songs are short and fast in the vein of NO COMMENT and that makes sense when you consider that the band takes their name from a BORN AGAINST song found on one of the "Bleeeaaarrggghhh" comps which is the original Short Fast and Loud, so the BORN AGAINST song fit into those three categories. The band is definitely of the power violence genre and features Mike Gifford, the guitarist from RUNNING FOR COVER and SLAVE STATE. Mike shows no signs of slowing for his age. This is one intense barrage followed by another of piledriving manic aural assaults. It is hyper driven songs structure abbreviated for the ADHD amongst us. An intense white knuckler soundtrack to say the least. (Feral Kid – 27 Ripley Place / Buffalo, NY / 14213 / USA // Shock to the System – P.O. Box 400206 / Cambridge, MA / 02140 / USA)



### School Damage "Demo or ep" CD

SCHOOL DAMAGE are a new band from Toronto not to be confused with the SCHOOL JERKS. SCHOOL DAMAGE are a three piece and they play on the melodic side of things. In fact I would say they play along the same lines of the RAMONES and SCREECHING WEASEL, which was the same train of inspiration that the VAPIDS used. SCHOOL DAMAGE are sounding more like their inspirations whereas the VAPIDS tried to own those inspirations. Give it time. ([schooldamageband@gmail.com](mailto:schooldamageband@gmail.com))



### School Jerks "Control" ep

The SCHOOL JERKS sound is the same. Stripped down punk that is raw and ugly and conjours up comparisons to early BLACK FLAG without the Greg Ginn experience in terms of wankage. The songs remind me of early CICRLE JERKS so in some ways you could say that this is a lot like OFF before we heard any OFF recordings. Once again the band has self-recorded this which just adds to the raw sound and Tara has done another incredible piece of artwork that is part Pettibon in terms of it's minimalism



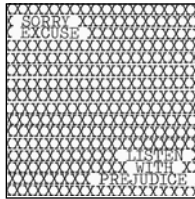
and stark normalcy and shittiness. More great stuff from this Toronto quartet. (Cowabunga Records – 311 Steam Drive / Genoa, IL / 60135 / USA / [www.cowabungarecords.com](http://www.cowabungarecords.com))

#### SFN “Itchings” ep

This is a power violence starts on 45 recording. SFN rip one song into the next like it is one long song with wild twists and turns. They have that meandering bass sound that PISSED HAPPY CHILDREN had, but the drums are a cavalcade of crashing noises and the guitar is menacing and all over this place. SFN have followed in the footsteps of the ENDLESS BLOCKADE by making a power violence concept record, sort of. The songs blend seamlessly into each other without a break except to flip sides. The ENDLESS BLOCKADE just wrote concept songs that were long and epic. SFN figured out a way to keep the songs short by having them run into each other like they are one song. Think along the lines of the BASTARD NOISE meets the ENDLESS BLOCKADE. (Drugged Conscience – 5140 Talmarind Ridge Drive / Naples, FL / 34119 / USA)

#### Sorry Excuse “Listen with Prejudice” ep

*Third Party* has gone and pressed a demo by these Kansas City rippers. This was originally recorded in 2008 and sold out while on tour with RAZORS FADE, who I believe are from Chicago. So I think that is how this demo made it into Nick’s hands. The edge-core that SORRY EXCUSE can only be described as ripping fast. Sure you can lump them in with the bunch of straight edge bands like COKE BUST who play super fast, but really they remind me of INFEST without the slow drudging songs like “Fetch the Pliers”. They steer more towards the “Where’s the Unity” spectrum of INFEST’s repertoire. And where POISON PLANET does a song called “Eyes Wide Open” SORRY EXCUSE do a song called “Eyes Wide Shut”. I don’t think these songs are two sides to a story, just an interesting coincidence. (Third Party Records – 1254 N. Maplewood #3 / Chicago, IL / 60622 / USA / <http://thirdxparty.blogspot.com>)



#### Tantrum “L’ Azione Stupida Che None Mai Finita” dbl ep

TANTRUM are the modern day TOMORROW in that they are a Japanese band that worships Italian hardcore write down to singing in Italian. This release sees covers of WRETCHED and RAW POWER and the WRETCHED influence is the one that should be taken seriously as their recordings are chaotic and screechy like WRETCHED. The liner notes also suggest bands like LARM, BGK, U.B.R., and MOB 47. You can hear it all from the noise and the speed angle of how TANTRUM play. This double ep also represents the vinyl of the band’s first two demo recordings. The second demo has better production than the first, but it is all pretty raw guitar distortion running the show on this band’s sound. (Narm Discos – 1-34-4-101 Daizawa / Setagaya, Tokyo 155-0032 / Japan / [www.narmdiscos.com](http://www.narmdiscos.com))



#### To Hell and Back “Will We Be Torn Apart” LP

I have to say I was excited to see a full length by TO HELL AND BACK. I remember them as a band that was developed by Jim MacNaughton of DEVOID OF FAITH. Well Jim is no longer in the band and TO HELL AND BACK sound nothing like DEVOID OF FAITH. This is more of a full blown out rock project with elements of rockin driving riffs and elements of stoner core. It is back to the 70’s which I’m not sure has to do with punk, except that rock doesn’t sound like this anymore and perhaps it should. What’s even more confusing to me is that Matto from RESIST CONTROL and LIEUTENANT is fronting this band and his vocals sound nothing like his other projects. He must be a talented vocalist to be able to pull that off. This ain’t my thing but it is nostalgic for a sound that I grew up on. It’s just that I abandoned it for punk so it seems weird to even try and give it a chance. But if you like the rock sound behind BURNING LOVE this new TO HELL AND BACK is for you. (Peterwalkee Records – 408 Richmond Avenue / Buffalo, NY / 14222 / USA / [www.peterwalkeerecords.com](http://www.peterwalkeerecords.com))



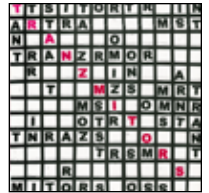
#### Tranzmitors “Some Girls” ep

This is an early recording with the original band. This has been out for ages, but I just tracked down a copy. “Some Girls” is a hard driving number that reminds me of the bands EMERGENCY roots with some extra quirky new wave elements that are just too good to be true. The B-Side captures all the fun of being at a show and letting loose. I love the idea behind it. These two songs represent my favourite pairing of the first recordings by these new Vancouver punk vets making great new wave infused punk. (La-Ti-Da Records)



#### Tranzmitors 12”

The 12” represents the band’s sixth release. It came out in 2008 on *Deranged Records*. One of the reasons why the band did a 12” is because it is the loudest format you can get for vinyl. Four songs split among two sides. The grooves can be wide and as a consequence loud. The band also complained that this record cost a lot and believes they are still paying for the recording costs. As a Tranzmitors fan I would have to say it was worth the investment. The opening song “Live a Little More” starts out with a lyric that reminds me of the Jam’s “The Bitterest Pill” but turns into a song about making the most out of life. “Just the Other Day” is my favourite from this release. Jeff tells me this song is about the best dressed man who he would see at the Roma coffee shop in Vancouver. This reminds me of the more upbeat Cure songs. “Who’s Gonna Tell Mary?” borrows from the English Beat and XTC as well as the Manchester pop scene. The song is a predicament about a guy who falls in love with what sounds like his girlfriend’s sister. Yikes. Once again the TRANZMITORS deliver the goods. (Deranged Records – [www.derangedrecords.com](http://www.derangedrecords.com))



#### Tranzmitors “Sunday Morning” ep

There was a recent single that came out in 2010 called “Sunday Morning” on *No Front Teeth and Meaty Beaty Records*. Jeff wrote the lyrics to both these songs. “Sunday Morning” is inspired lyrically by “Tube Station” but musically I would have to say it sounds like the Jam’s “That’s Entertainment”. “Jimmy’s at the Mod Shop” was inspired by an incident on the band’s UK tour. Jarrod, the keyboardist, was late one morning because he went and visited a mod shop. Jeff took his frustrations out on this song using Jimmy, the character in Quadrophrenia. Jeff also noted that the name Jimmy comes up a lot in mod and punk lore so it would make for a good name change to protect Jarrod. Did I wrote this out loud? (Meaty Beaty Records – [www.longshotmusic.com/mbr/NoFrontTeethRecords](http://www.longshotmusic.com/mbr/NoFrontTeethRecords) – [www.nofrontteeth.net](http://www.nofrontteeth.net))



#### Tranzmitors “You Get Around” ep

“You Get Around” was released on *Dirtnap Records* which is a perfect label for the TRANZMITORS given their garage roots with the SMUGGLERS and the NEW TOWN ANIMALS. “You Get Around” is another song about being easy. There is a heavy organ component to this song giving it a MADNESS feel. It has a mod meets Two Tone feel in general. And the bells and whistles acoutrement to this song suggest some TOY DOLLS fun in the studio. “It’s Not Your Call” has a bouncy “Town Called Malice” beat to it without being derivative. (Dirtnap Records – [www.dirtnaprecs.com](http://www.dirtnaprecs.com))



#### TV Freaks Demo ‘10

TV FREAKS are a new band from here featuring members of ROCKET REDUCERS, BURNING LOVE, and HUNTERS & ANGLERS. They have a fuzzed out garage sound that reminds me of the anger and energy of bands like ACID REFLUX and DEAN DIRG, but played at more the pace of the EXPLODING HEARTS. The fuzz is extraordinary and there is some blues filtering in this garage punk sound in the last song “Co-Worker Blues”. Limited to 200 press. Recorded by Jimmy Vapid. You can find out about the



### Tyranna LP

This is a new TYRANNA LP, but it contains the band's collective recordings over their year and a half existence. Johnny Buibblemug was telling me that the first side was recorded at the band's second practise. Pretty incredible, that a band could write four songs in two practises. These songs were recorded on the guitarist four track at their Wade Studio practise space, which as a practise space has it's own stories. More like a big warehouse room with dividers. And I pass by it everyday at Lansdowne subway station. I look at those buildings trying to figure out where the Wade Studio Artist Collective building was. TYRANNA were a punk band from 1978 through until 1980. The band was fronted by a girl named Rabies. Her idea was to have a band that looked like a gang and she would be the female leader. That's where the name comes from too. I female version of the word tyrant. And I thought it was a clever re-name of the city. I was wrong. Rave Up has done a retrospective collection of another little known punk band from Canada. Paolo, came across the band after the 2007 release of five songs that came out on Boppa Do Down. These songs are found on here, which includes the "No Pedestrian" comp song "Back Off Baby", which has become the band's hit song. But there are a lot of other great little numbers not heard before. Songs like "Sex Ray Eyes" and "Test Tube Babies". The band also does a cover of Wire's "1-2 X-U" and there re-make of "London Girls" called "Toranna Boys". The other studio recording was done at a \$5.00 an hour studio in Hamilton that was used by the Forgotten Rebels, which is how TYRANNA found out about it. There are three live songs that fill out side B. This too has an interesting story. TYRANNA played a last minute show with Jayne County at the Edge. Jayne was recorded a live record for Attic Records and it was a show on December 31st, 1979. The idea was that the record would be the first album for 1980. Well TYRANNA was able to take advantage of the recording equipment and record their opening set. Jayne was pissed off and took away the good recording mics. But Gary Topp found some mics that could be used. It is better than a soundboard tape. If Jayne recorded the first album of 1980, TYRANNA recorded the last album of 1979. That's way cooler in hindsight. The artwork was designed by Don Pyle who was the band's unofficial band photographer and number one fan. Don just put out a book of photos of shows in Toronto and quite a few of them had TYRANNA in them. Don was best friend's with Rabies' younger sister Roger. He took loads of photos of the band. He made the TYRANNA logo on the cover out of signage letters and is actually a piece of art that has been made into the band logo on the cover. I want to see this is real life if it still exists. Every bit of this record is incredible, with exception of the missing liner notes. Hopefully those get included in re-presses. (Rave Up Records - [www.raveuprecords.com](http://www.raveuprecords.com))



### Unlearn demo

UNLEARN are from Vancouver and they are the latest spawn of the Distort Fest out there. Noisy as fuck, loud as fuck, barreling there way down the punk song like a wreckless mad drunk that spews craziness. This is incredible in all it's various forms of fury. The vocals are nice and sunken and sound like they have been sung in the other room to great effect. Think LOTUS FUCKER meets KREIGSHOG. (Unlearn - P.O. Box 21534 / Vancouver, BC / V5L 5G2 / Canada)



### Various Artists "City Limits" LP

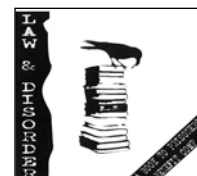
This is a brand new comp to come out on *High Anxiety*. Instead of being a city snapshot, High Anxiety has tried to capture two scene snapshots from cities who have had bitter rivalries in real life but where the punk scenes are concerned have a history of mutual respect and co-operation. Given that these bands are from Montreal or Toronto I keep thinking of the legendary "Primitive Air Raid" comp. "City Limits" evens out the representation more evenly than "Primitive Air Raid" with almost equal numbered bands and if it wasn't for the length of the four minute INEPSY and UNRULED songs this would have been at even strength. In the striving to include as many bands as possible



"City Limits" takes cues from some of the great *Fans of Bad Productions* comps like "Fuck the Commonwealth" or "Killed by Canada". However "City Limits" is able to focus on some scenes the way *Schizophrenic's* "Toronto City Omnibus" or "Toronto's Burning" comp has. The focus on cities reminds me of the *MCR* city comps, which is where *Schizophrenic* took some inspiration. But who is on this comp. CAREER SUICIDE are a staple to a lot of comps that have come out of Toronto and they deliver with a new unreleased song. And BRUTAL KNIGHTS and URBAN BLIGHT have loads of releases out themselves. Where comps make their distinction is in the new bands that they bring to the table. PURITY CONTROL, TOTAL TRASH, MOLESTED YOUTH, SNAKEPIT, THE SLOBS, THE OMEGAS.....these are the sounds of the new scene. The MAD MEN song is a cover of a rare Italian hardcore band from the mid-80's. See if you can figure it out. (High Anxiety - [highanxiety416.blogspot.com](http://highanxiety416.blogspot.com))

### Various Artists "Law and Disorder" CD

This is a comp put together by the *High Art for the Down Low* folks. It is a benefit for the modern day "Books to Prisoners" movement. And this comp comes with a great leaflet that gives you the stats to help you realize that most convicts are prisoners of circumstance and that education could have made the difference in a lot of their lives. But with the conservative wave over the past few years those kinds of opportunities have been gutted and prisons are being built at alarming rates which makes a comp like this even more important these days. There are songs by well known bands like BESTHOVEN, WORLD BURNS TO DEATH and BEHIND ENEMY LINES and then there are songs by new bands like PARASYTIC, NAPATHY, and UNBROKEN BONES, who I would give best name on the comp to. There are bands from Canada like GERM ATTACK and MASS GRAVE and international bands like CONTRAVENE and SJU AVAR AR, and FUTURE RUINS who are contributing to these efforts here in Canada. This is a well put together set of songs. Lots of diversity all focused on making a difference. This is the stuff I love to see coming out of the punk scene. My only regret is not having some information about the bands or how to get in touch with them, but that is minor and the cause does remain front and center. (High Art for the Low Down - 54 Bellevue Avenue / Toronto, ON / M5T 2N4 / Canada)



### Various Artists "Punx Don't Drink" ep

This is a straight edge comp with bands that have a hardcore sound. Nick Baran explains the inspiration for this comp based on when his old band, NO TIME LEFT played San Francisco. Nick has always believed that punk and straight edge have a symbiotic relationship, which is not what all straight edge kids feel. But the ones who get it realized that MINOR THREAT was an expression of hardcore. Nick's new band POISON PLANET kicks this off with two firecrackers. Lots of feedback and lots of anger. And every band on here subscribes to that idea of making music. BIOLING OVER, COLD SHOULDER, and COKE BUST are off the rails with how fast they play. There is lots of thought given to the lyrics and avoid any jock stereotyping. This is a standout among comps. (Third Party Records - 1254 N. Maplewood #3 / Chicago, IL / 60622 / USA / [thirdparty.blogspot.com](http://thirdparty.blogspot.com))



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