

EQUALIZING X DISTORT

Volume 10, Issue 01

Stabmonton Issue

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Let's Dance were interviewed on August 16th, 2008 the day after their show in Toronto with TYRANNA and ZRO4.

Introduce yourselves and tell us what you do in the band?

Ben (B): I'm Ben. I jump around and sing for LET'S DANCE.

Thomas (T): I'm Thomas. I play guitar.

Matt (M): I'm Matt. I play bass and I love rainy nights.

Byron (By): I'm Byron and I play drums.

How long has LET'S DANCE been around for?

B: I would say coming up to two years now, but we had a lot of off time as far as people taking off to tour for other bands.

M: There was some member swaps.

B: I don't think LET'S DANCE got serious until last year. Until we were like "Fuck this. Let's get our act together and really start doing something."

Have any of you been in previous bands before?

M: Yeah. We all dabbled. We went through our experimental stages.

B: Thomas and I were in DANCEFLOOR DISASTERS. We were on *Longshot*. We were also in YOUTH UNIT. I was also in a GLOBAL THREAT for a bit.

M: Me and Byron played in psychobilly band. That was our experimental days. I did a tour with a band from Manitoba called OUR MERCURY, as well.

What was the idea behind LET'S DANCE when you first started up or what is the idea



behind the band because on your myspace site there is sort of a mission to rid Stabmonton of crust and indie rock. What is the idea behind the band?

B: True emotion.

M: Going nutty.

B: In the last year it has changed a lot as far as the personality of the band and the direction we want it to take. I think now it is just giving it all your heart and speaking out against everyone who is trying to bring people down for trying to do something different.

Is it related to a scene that exists in Edmonton right now? Are you a bit of a reaction to something?

M: I think it is just the feeling. In Edmonton we have some good record stores and a lot of record collectors. Everyone listens to a super broad

range of stuff whether it is WIPERS or SLADE, which are two bands that probably shouldn't be hanging out together so that comes through in our tunes I think. I don't think we fit any molds right now or at least not what we thought we did in the first place.

So to capture the depth of the Edmonton scene maybe.

M: Yeah, well the thing with Edmonton is ...

You want to appeal to more people. Is it almost a unity band in some ways?

M: In a lot of ways that is kind of what the Edmonton scene is or at least it was for me growing up. It was a big enough city where people were influenced by any genre that was out there that existed. It was small enough where they couldn't really form into their own little cliques. You had shows with bands from everywhere playing so being a kid it all just melted into your mind and when you get in your own band you want to have a song like this and you also want to have a song like this and you end up with a band where people ask you what you sound like and you are tongue tied.

There is too much to talk about.

Taras: I was going to ask you what you sound like? To me you sound like NEW TOWN ANIMALS mixed with WEDNESDAY NIGHT HEROES mixed with TRANZMITORS, but mostly you sound like LET'S DANCE except for when you are doing your SWEET cover because then you sound like SWEET.

M: We also do a SLADE cover but I don't think we sound like either.

The name LET'S DANCE suggests ah everybody got involved and get in the pit and sing along and whatever.

B: LET'S DANCE is a collective of bring people together to have a good time and it doesn't really matter if your into indie rock, thrash or whatever. The name itself is fun and we are out there to have a good time. It is like break down the borders of being too serious. Just have a good time and put your heart into it.

LET'S DANCE also has the connotation of the DAVID BOWIE song.

M: That's wrong.

B: We get that every time.

M: Bowie ripped us off and we have pending lawsuits. He hopped in his Delorean after he saw us and really fucked us over. We are pissed.

In a way thought by taking LET'S DANCE as the name you can be a fuck you to Bowie because if someone comes out expecting a Bowie tribute and they get this high energy hardcore punk band ...

B: It is a kind of kick in the balls if you think it is a Bowie cover band.

M: He has some balls though. He could handle some swift kicks.

Taras broached this question. Who do you consider influences on the band? He had a



good idea but I want to hear from you, who do you consider influences on the band? Who do you draw from?

M: It is difficult. If you were to lay the songs out in the way that they were written in the order they were written you could start lining up who they are.

That's okay. Tell us about those periods.

M: The older songs had more of a power pop new wave-esque and now some of the songs have a post punk kind of influence. At the same time it is still hard to say that because we are not ever listening to the same thing so that is a brutal answer to that question.

B: I will say that I take a lot of singing style from NEWTOWN NEUROTICS and a lot also from DEVO. We did a DEVO cover set for Hallowe'en and I think that changed a lot of the way we played our songs.

M: I mostly take my influence from HARLEQUIN and KICK AXE.

T: I think the other thing is that since we all listen to such different music and we are all pitching in on writing songs it all kind of

M: It morphs. If you have ever read an anamorphs book that's what it is like. It is kind of like what we are like.

T: Anamorphs mixed with Transformers.

M: Mostly just anamorphs.

If you had to limit your record collection to five punk releases what would they be as a band?

M: Yikes. As a band.

So you are going on tour and you have to take five releases what would they be?

B: WIRE "Pink Flag".

M: I would throw in NAKED RAYGUN's "Understand".

T: I would take "Vicious Circle" by the ZERO BOYS.

B: Byron would take Dane Cook.

By: Alice Coops baby.

What about one together?

T: We could argue about that all day.

B: Mixed tape. That's how we roll.

T: Not to mention that we only have a tape player in the van.

B: And it's got a little bug entrapped. He is our little DJ.

You didn't mention anything about new wave and yet there is a new wave influence on the band. Even the song titles have a throwback to that whole scene. Even the pop sensibility with how you write sounds a bit like what the TRANZMITORS are doing. That kind of nostalgic take on new wave. Does new wave influence you guys at all?

B: I am a huge new wave fan as far as having an ADAM AND THE ANTS tattoo.

You do?

B: I do. It's off of a little 7".

M: We listen to the VAPORS a lot for inspiration. It's the feeling I get. They way they play their songs is something we try and fail at achieving. We try. It's a College try.

You also do a cover of "Bodies" on the ep.

M: We do. That was kind of a weird one.

I think you were wearing a SMALL FACES

EQUALIZING DISTORT

VOLUME 09, ISSUE 05

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, Ed Pyves, and Susan Smith).

The show dedicates itself to the underground hardcore punk scene. There is a particular emphasis on international releases in the developing thrash, straight edge, retro punk, garage, Killed By Death, and oi scenes, which means we play material like Total Trash, Stay Young, Rational Animals, the Ladies, Tutu and the Pirates, and Blitz.

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
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CIUT 89.5 FM - "Equalizing Distort" Top 10 Hardcore Releases for Best 7"s for 2009

Band	Title	Format	Label
1. HARDA TIDER	s/t	ep	Not Enough
2. BORED STRAIGHT	"Puke on Someone Your Own Size"	ep	Data Control
3. DISCO ASSAULT	"Saturday Night Bleeder"	ep	Schizophrenic
4. SPG	"Special Patrol Group"	ep	American Waste
5. MAD WORLD	"Persona"	ep	Even Worse
6. CIVIL VICTIM	"Mehr Krieg"	ep	Loud Blaring Punk
7. OMAISUUS VAHINKO	s/t	ep	Roku
8. PAHAA VERTA	"VVVVV"	ep	Roku
9. RATIONAL ANIMALS	"Perception Becomes Reality"	ep	Feral Kid
10. ASPIRIN	"We Do Painkilling to Your Anger"	ep	Schizophrenic

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.



shirt in a picture on that.

M: I was. It really doesn't fit that much. Well actually it does because a lot of bands that started up in that era were trying to be SMALL FACES.

Yeah Steve Jones was trying to imitate the SMALL FACES when he was playing.

M: It was weird. After the song was recorded and we were waiting for it to come out we spent a lot of time looking at each other going why the hell did we chose that song? It's a good tune. For me when I saw "Filth and the Fury" when they are playing "Bodies" to those kids that is a fun time. I would love to play that songs to some brats. The kids looked super pumped.

B: It's a fun song to play.

That was at the miner's strike up north. I remember that. They started getting into a food fight.

M: They were having a great old time.

Taras: I wanted to ask, yesterday you guys played with TYRANNA, ZRO4, and BOULEVARD TRASH. There was kind of a mixed crowd of multi-generational crowd. You had the older '77

punkers and you had the younger generation of kids. How do you think that went over for you guys?

M: We like that. We have pretty good luck going on with those kind of shows. We played with TEENAGE HEAD when they came through Edmonton. The old timers came out for that. And they are supportive. They like seeing the influences that they were digging when they were our age and we are still kind of carrying that torch. They appreciate it.

I think they still can't believe that there are kids who care for that stuff.

Taras: Well you played that SWEET cover.

B: Yeah I saw some heads bob. I saw some hearts melt.

T: Not to mention that our roadie Kale loves cougars. It kind of worked out well for him.

I wanted to ask you about the lyrics. Do you (Ben) write most of the lyrics?

B: Matt and I started taking a lot of the dual writing.

What is the approach to writing lyrics?

B: A lot of the time for me lately it has been it is about a lot of insecurities and dealing with life as far as any young adult would go. Poverty stricken western Canada stuff. I think a lot of that is overtaking our lyrics.

M: It can be anything. We are not trying to say we need to keep this motif with the way the band goes. It is just what you are feeling on that day. If you get a riff. I have been wanting to write about this kind of thing. It really doesn't matter. It could be about anything.

B: It goes from songs like "Sweet Kiss" to songs about overproduction and mass consumption so it is mixed up.

Can you single out a song from a lyrical standpoint and tell me why you like it?

By: I don't know any of the lyrics.

The drummer always begs out of these questions.

M: He is like rock 'n roll, part 1.

And I like that part that kicks ass.

T: "Calling All Cars" because I hate the O.P.P. and the E.P.D.



M: Come on. We are in their territory. They have given us a couple of tickets. Actually that is one thing I would like to say on the way. We woke up real damn early and went and put money in the meter and there is a ticket in our window right outside where our little stub is. Goddammit. Like you couldn't see it inside our windshield. I think he was wearing too dark of shades. That really cheese me off. But back to the original question. I would think "Agony" by NEWTOWN NEUROTICS.

No. I mean one of your songs. It's a smaller collection of songs. It should be easier to pick from.

M: I think our new tune. The newest one that we have put together. It kind of deals with There is a lyric that says "More wants less needs" and it is just about people having a warped sense of what they need in life. Maybe too many material things and they don't really have perspective on what they are working for. It might be a little heavier than we like to get most of the time.

B: I would say a song that we didn't actually record but it is on our demo and upcoming





release. I would say “Out on Top”. It deals with a lot of insecurities and looking around and knowing that your friends are still around. I am trying to think of a nice little lyric for that. “Take the words and twist them through my mind. Innocent phrase that poisons me in time.” That is a lyric that I could take and turn it into a negative thought when really it shouldn’t be a negative thought. It is just over thinking. That song helps me deal a lot with that. I say that song is a good lyrical standpoint for me.

How long ago did you record the demo?

M: Too long. Listen up labels. It was February or March of this year. No it might have been a Jan-Feb kind of time.

So really that is only a couple of months ago.

B: Yeah but even in that it seems like forever.

M: When we did our first 7” I had just joined the band and Ben was about to take off to do a tour with A GLOBAL THREAT and we were like if we record before he leaves while he is gone hopefully we can get this into production and when he comes back maybe we can hit the road and get it out to some people. That ended up coming out almost a year after we recorded it. We are kind of getting used to it.

You are talking about January or February of 2007. Where did you record it? Is there a good place in Edmonton to do that?

M: Yeah. We have been recording with Nick Kozub. He is of some Edmonton fame. He used to be in the CLEATS were a band we listened to growing up.

B: A huge inspiration.

Taras: And the SYSTEMATICS.

M: Of course. Just jump right in there Taras. He is really good. We have a good time recording with him. He is really into letting us try things. Maybe things that we probably shouldn’t be trying. But he doesn’t make us feel like idiots. It’s been fun. He works out of his parent’s basement. They have a studio set up. His dad is Wilf Kozub and he is been an Edmonton name for a long time.

Taras: Wilfred man and the Grown Men.

B: Thunder on the Tundra.

M: It’s good. We have a really good vibe there.



We have a lot of fun and he doesn't kill us too bad on the dollars and cents menu. I hate that menu.

The ep how long ago was that recorded? Was that in the same session or something else?

M: That was before. That was June of 2007.

And how did the ep come about on Longshot? How did that work out?

B: With Thomas and I being in DANCEFLOOR DISASTERS we had the connection through Mike and we came to him and said we needed to get this 7" out and he knew that he could help us out. I was pretty stoked with working with him before and with the packaging he really came through.

Did he just move too to complicate things?

B: Yeah that was the thing. As things started coming about and getting moving he started moving to San Francisco.

What's the thing with Pirates Press?

M: That's why he moved to San Francisco to work there. He really helped us out because he was able to get us some pretty good deals as far as that kind of stuff.

B: He gave us heads up on cool stuff to put in it.

M: They have been putting a lot of cool stuff in his releases as of late.

It's a printing press?

M: Yeah but they go to this guy in the Czech Republic for their vinyl and from what I have heard he is a master vinyl man.

B: A bit of a sensei.

Alright. You were mentioning something about a second ep.

B: That is pretty much our demo that we are trying to force out there.

So there is not another recording.

B: No. That's what we got so far.

T: We are hoping it will come out on a 10".

By: What about that split 7"?

B: We do have a split 7" coming out. We took a hit single off that recording that we did and then we took a B-side that we won't release later on.

So what songs are they going to be?

B: It's going to be "Crazy" and "Sweet Kiss". It will be with this band called AVENUE ROSE. They are from Tacoma and they seem to be pretty



cool dudes so. They came to us asking us to do a split. We were like let's do this. Why not?

M: We answered that damn call.

B: We put our shoes on the table and went to work.

Explain to us the cover artwork.

M: It is really kind of non-sensical.

Well it basically sums up Alberta.

M: It didn't really have anything to do with the songs.

Explain it though because we are on radio.

M: There is an oil rig and it is spewing it's oil. It is blasting it's black load.

Is that what a "Summer Breeze" is like in Edmonton?

M: That is pretty much what it came down to. You can't escape it. If you live in Alberta they are not kidding when they say you are in oil country. It is all around and it really blows. It gets you down when you realize what they are really doing. It sucks. We all grew up there and we might not be there if it wasn't there, but we are all there and I don't think any of us are trying to escape yet. So we just try and reflect where we are coming from.

T: It kind of goes with the "Crude city" thing.

M: That's right. The picture on the insert was kind of a tribute shot to an Edmonton band from way back called the MALIBU KENS and they had a song called "Crude City". I guess it does tie in.

B: It totally ties in. You forgot.

M: It's been a long time.

What is the Edmonton scene like at the moment?

T: Pretty happening.

M: It has some new hope. For the last four or five years it has been in a bit of a slump. Before that it was deemed awesome. Hall shows were always around. There was tons of bands, good venues, and then all of a sudden, all at the same time some bands broke up and then hall shows were no more so there wasn't that continuance of a young scene coming up.

So the bottom fell out almost.

M: And then any of the decent bar venues started closing down. There was a little stint there where everyone is just doing what they could. We started playing shows in skate parks or wherever





you could. That was cool but that kind of fizzled out too. There was a definite slump. Right now it seems like it is getting better. Shows seem a lot more fun these days.

B: There is a lot more support by kids coming out and people actually having fun at shows instead of crossing their arms.

T: There are a lot of cool bands coming out of Edmonton right now.

Who would you recommend that people try and find out about?

B: THRASHTIC FIBROSIS for sure.

T: Me and Byron are in a thrashy metal band called TARAN TUA and we play with bands like THRASHTIC FIBROSIS lots.

B: The END CREDITS are a pretty cool band for post punk. There is lots of different kinds of genres.

M: And the HEROES have had some making it ability. They have had some success for getting on to a good label. That is starting to help the scene a bit in Edmonton and is showing kids. Everyone in Edmonton knows how hard those dudes have been working. They have been around for a long time and they have really stayed true and it is good for younger kids to see that these guys are

making it to where I want to be or whatever.

There is a bit of a WEDNESDAY NIGHT HEROES connection. Can you tell me what that is?

M: Ben and I live with Luke and Graeme of WEDNESDAY NIGHT HEROES.

Taras: In the house of Pus Pus.

M: Pus Pus was a cat that came to our house because somebody was doing her floors and then when her floors were done Pus Pus stayed at our house. I have woken up to her claws stuck in my baby toe numerous times and it really sucks.

Taras: Do you ever wake up with her on your chest staring at you?

M: I have and it is terrifying. I see her looking into my room from her litterbox.

B: We have a subletter right now and he tried picking her up and Pus Pus ended up just gouging his face.

M: She's a little hell raiser but she is a sweetheart and in her old age she is starting to give up on destroying our bodies.

B: So the connection would be household and we have been playing shows together for years as far as all of our bands. Those dudes have always been super rad to us and the whole scene so.

M: And my family and the McKinnons who are the brothers we live with, we all went to the same French Immersion Elementary Junior High in Edmonton that looking back now and you look at the scene and you go there and you think this is the butthole of the world and all of a sudden you realize how many members of really awesome Edmonton bands came from this little turd school by Stony Plain Road. This is a derelict area with lots of love shops and pawn

shops. Members from the CLEATS were there and the HEROES and numerous others so I have always kind of known those guys. They have always been a real big inspiration on me.

You guys are tour Canada right now.

B: We are going to Halifax and back.

What inspired you to tour Canada? Not many people do it which is why I ask.

M: We wanted to see how much money we could spend on gas between each show. It was a challenge. We are up to it. Our line of credit is up to it.

Taras: You just started your tour but what has been the highlight so far.

M: Getting spooked in Sudbury.

What happened?

M: We stayed at the Townhouse Tavern. We stayed in the basement. I'm sure lots of people know what we are talking about. We got a little spooked and then we tried scaring each other more and doing these double crosses. It just ended up in mass chaos and hysteria. We didn't sleep very well. We pushed the beds together. I would say the real highlight was the show last night. That was really fun for us. We appreciate being able to hop on a real quality show. Especially in a city like Toronto. To come this far and not having really been here before it was lucky for us.

B: Kind of to re-direct the question as to why we are forced to tour it was a lot to do with gas prices rising so high that pretty soon bands won't be able to tour. We really wanted to get out there before there was no option. We wanted a little vacation. To have a good time with our bros so it is just a serious bro-fest.

M: We are going to be touring in a bio-diesel hovercraft going around North America.

What are the band's plans for the next little while?

By: Taking it easy.

B: We have this split 7" coming out. We are still trying to find a label.

If you are reading this

pick up the 7" and check it out. Just contact us it will be a good time. We want to get the next record out and then have plans to write more songs and record further and hopefully crawl our way out of debt and do some kind of a full length over the winter would be ideal but you never know how those things are going to go.

How can people get in touch with you?

M: Look up our myspace site at LETS DANCE Edmonton you will find us. We are the only four goofy dudes with that name.

Any last comments?

M: It was awesome to come out to Toronto and experience some stuff like this. We had a lot of fun and hopefully our van doesn't break down in Buttville, nowhere. We don't have a spare tire.

T: If you see us hitchhiking on the side of the road, pick us up.

The red velvet in the van will be your clue.





BLASTS FROM THE PAST

I was going through some old folders of flyers and I came across a folder with old transcripts for interviews. This interview was with the singer Chi-Pig of SNFU who were from Edmonton when they came through sometime around September 11th, 1987.

How long have you guys been on tour?

This tour has been nine days so far. This is the ninth day, but the tour is only five weeks long.

Where abouts will you be going?

We are going as far east, Canada wise, as Halifax and we are going to cross over the border and do the New York – Boston area and then we are doing the eastern coastal states all the way

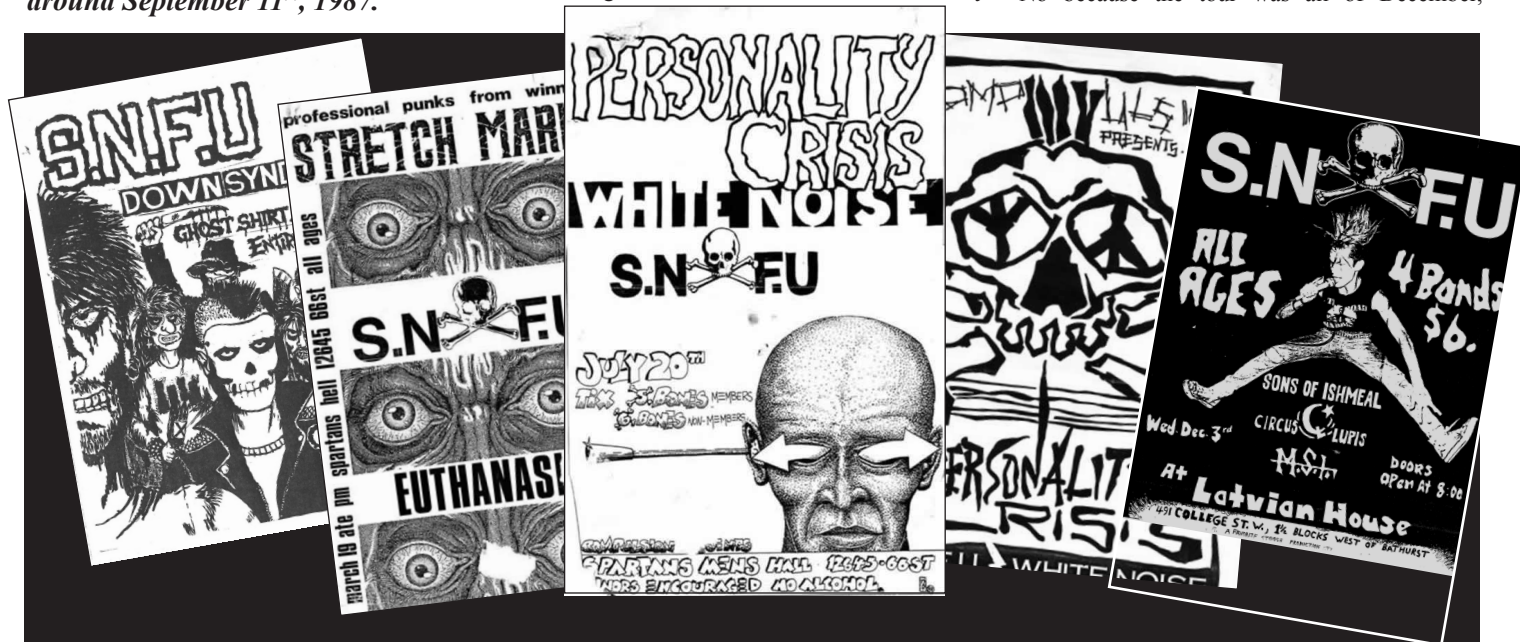
down to Minneapolis and then dropping up into Winnipeg and going home from there. We left on September 2 and we plan to be home anywhere between the 5th and the 10th of October by the latest. So this is just a fun no-stress tour.

It seems like the band has been touring a lot and it hasn't been that long since you guys played here last?

Yeah we played here in December of 86.

Aren't you guys burning out because of the amount of touring?

No because the tour was all of December,





January, February, and March and then I took a whole month off where I didn't do anything. I just vegetated and then we got our new bass player and we practiced for three months. We did our first show with him on August 7th and then we decided to come out this way. So it's kind of like a crash course, but after the four month break it's really not that tough plus we all know it's only going to be five weeks long so it's not going to be too much of a killer on our systems, I hope, even though this humidity is killing me right now.

It's not so bad out here, it's the club you should worry about.

Well I'm not used to it because I'm a western cowboy.

What happened to the bass player you had on tour with you last year?

Originally Dave was our guitar player and he wanted to get back to playing guitar and so that's what he is doing right now. He's gotta new band called LUG'S LAUGHTER and they play dance oriented music. That was part of it as well. He

wanted to get away from the constant grind of SNFU, so he's decided to go that way. And that's alright so we let him go.

So then you guys parted on good terms?

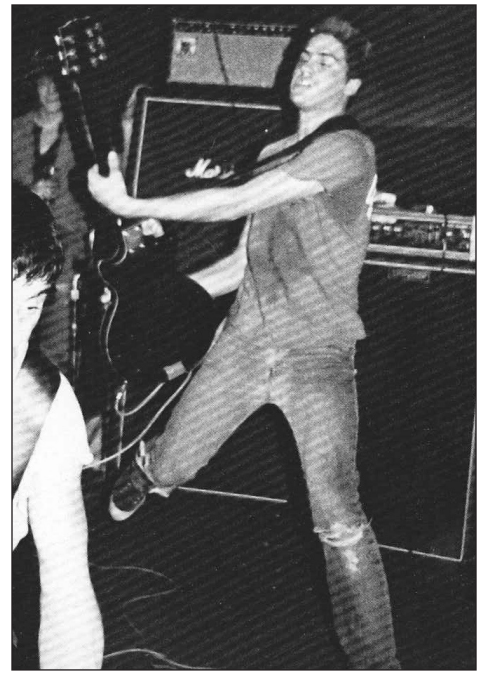
No he told us that he wanted to leave and what are we to do. We can't force anybody to stay in our band. It doesn't work that way. If somebody doesn't want to do it, then they're gone. Even if we wanted him to stay just to continue the band, that still wouldn't be right because I know if I wanted to quit, I wouldn't want anyone forcing me to stay. I wouldn't want to have to do something against my will.

What about the new songs? What are the content of the lyrics like?

I don't know. I haven't really stopped to evaluate them. We wrote them pretty quickly. So far, to date, we have about eight songs eligible for a new record. What we want to do is, after we finish this tour, we have one more gig lined up at the university. It's going to be a Hallowe'en show. A fundraiser for the university radio station. And after that's done, we are just going to concentrate, probably all of November just writing new songs. Once we have a certain amount eligible for a new album, we will go into a recording studio and just put them down on a demo tape to hear what they sound like and correct them from there and hopefully put them down as a good recording for an album.

So it's safe in assuming that SNFU will be recording soon.

Yes. It is safe in assuming, but I wouldn't expect anything until the new year. In the mean time we do have a novelty item coming out. In November we have a seven inch single coming out with a reworked version of "She's Not on the Menu", and our first ever recording from December of 1982, which is going to be on the B side. That's going to be coming out in limited pressing of 500 coloured vinyl four coloured silk screen cover and maybe even a sticker. So anyone who wants one has to write us real quick and they're gone. I have no idea what the price is going to be, but it's going to be up there because it's a real enthusiastic project that we consider is extra



special.

Will the project be put out on BYO?

No we are paying for it ourselves, so it says *Better Youth Publishing* on it, just to protect the rights of the songs. It's not on anyone else's label. The label has nothing but the lyrics of the songs on it. So basically it's a fan club sort of thing. But we are not selling it through the fan club because we would sell a lot that way and so it's first come, first serve. Whoever shows up with the money or sends money through the mail gets one. I want to spread them out evenly as I can. I know damn well that we could sell all 500 of them in Edmonton, but I don't want to do that.

Do you have any idea how much it will cost?

No. It's really tough to say. I got to add up the pressing costs, the silkscreening, and if we throw in a sticker, that'll be more. Plus we have to get them done in the States because here in Canada, the minimum you can get of 7" coloured vinyl is



10,000. So in order to get only 500 copies done, we are doing them in the States and they'll have to send them back across the border, which will add duty to the cost. That'll up the price as well. **You guys seem to have some pretty interesting artwork. Is there any one artist who draws for you?**

No we're scavengers. That's basically what part of the tour is about. That is to search out new artists. We're always on the lookout for anyone creative and somebody who can come up with something real good. We're not into the typical kind of stuff that goes around, in the hardcore vein, like we've grown out of skull and crossbones. There's more to it than that, although I still like a good skull and crossbones as much as the next guy, however you can only do it so many times.

I read in a recent MRR letter that this one person in particular was getting sick of the skull or the rotting body artwork, which has become almost a standard for hardcore artwork.

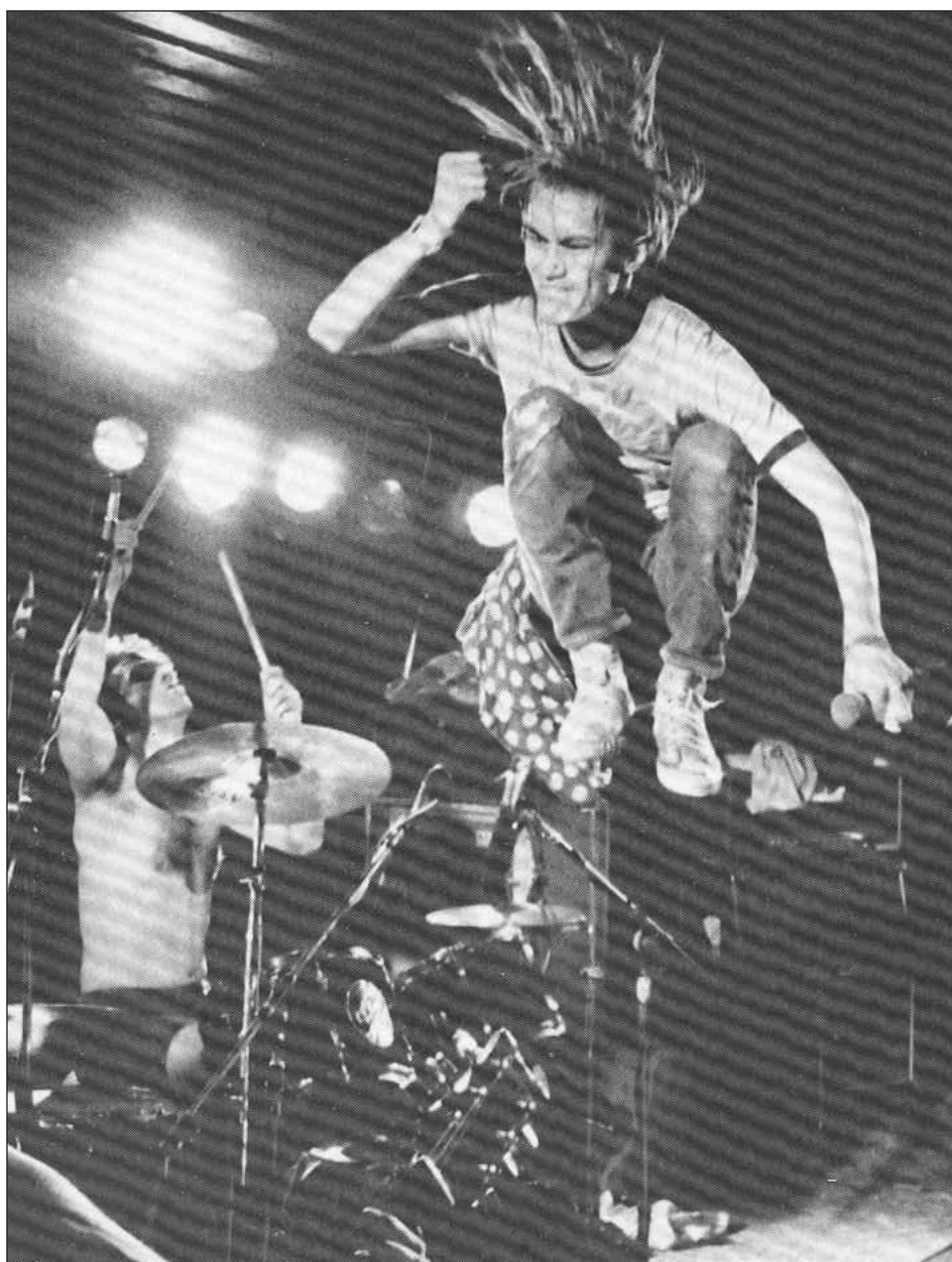
Yeah. Well we did that once on a t-shirt and that graphic kind of stuck because a lot of people like that and so we still make those t-shirts because they sell, but we don't have to repeat ourselves and do it all the time, so we try and progress and move on. That's how come when the second record came out it caught a lot of people off guard because they weren't expecting something that odd.

Where did you get the design for the second album cover?

I found it at an art exhibit in an art show in Edmonton and it turned out that it was a poster done for an art exhibit in Calgary in 1985. So we met the guy who did it and we got his permission to use it legally and stuff. And he let us do it.

Regarding the first album cover, did you obtain the rights for the cover art legally?

Well the thing is, you can take a photograph and if an artist drew an interpretation of this photograph and signed their name to it, that's totally legal. And if you take a photograph and use that, it's called plagiarism and that's not good. We plagiarised for the American version and BYO in LA just got kind of tense about



the whole situation, so they decided to stop the cover with the actual photograph on it. And in Canada we wanted to do it for the second American pressing, but they didn't want to do it

because they thought it was a bit too close to the photograph. They were just freaking out. They were being too cautious.

What is your relationship with BYO now?



When the BRIGADE were in town last year, the Sterns mentioned that they were looking for new bands for their label and they themselves were changing their interests in hopes of becoming more accessible. Will this effect SNFU?

Well as far as I know, they still want us on their label or else they would have booted us off by now. We're certainly not going to change just because they want us to change. We'll just keep doing what we like to do and if they don't like it then we shop for another label. It's as simple as that. But to my knowledge, they still like what we are doing and I know that our second record has sold more than our first record, for them, so there's no argument there. We're probably one of the few bands still left on their label, with that hard edge, because like you said, a lot of the bands have gone in different directions and there's nothing wrong with that. Let's use the BRIGADE as an example. They took three years between albums. Three years down the line you can't expect them to sound exactly the same as they did three years ago because that would be dull. I mean, if you were playing in a band and you had to play the same songs for three years, it would be sickening.

Well the impression I got when I was talking to them was that it was more a matter of maturing. Their attitudes seem to be much the same from when they started out.

I know for a fact that they are doing what they like to do, but it's not catching on like they wanted it to. Maybe their next release will do better. Apparently they got some hot new songs that are going to do really well for them, but everyone says that about themselves. Whether this is true or not remains to be seen.

You seem to wear a lot of interesting pants. Do you make them yourself or do you have someone who makes them for you.

A friend of mine is a professional seamstress and I just get zany material and I send it to her and she just makes them up for me. It's pretty economical too because an average pair of pants would cost me \$1.50 and they're one of a kind.

What's her address?

She's a good friend who lives in Regina, right now. She use to do good work for a big conglomerate, called Le Chateau. She's no longer there and she's doing her own stuff. This is just a sampling of her work. For those of you who can't see what I'm wearing are the hockey logo pants and the only problem with these is that every time I get an erection, I get a two minute penalty for high sticking.

Does this mean that SNFU are being sponsored by somebody?

We stayed at her house in Regina and we traded her a couple of our sweatshirts and she gave us custom made shorts that she makes and so the guys have been wearing them on stage and stuff, so we promote her.

Does this fall under the category of rock sponsorship? What's next for SNFU, a major beer label?

Well that would be nice, but I don't know if it's that realistic. I'm trying to hit up Airwalk running

shoes because the Canadian distributor is based in Edmonton and we get a lot of coverage from Thrasher magazine and they advertise in there, so even if we get a few t-shirts or a couple of pairs of runners out of it, I wouldn't argue.

Sounds like another Run DMC / Adidas deal in the making.

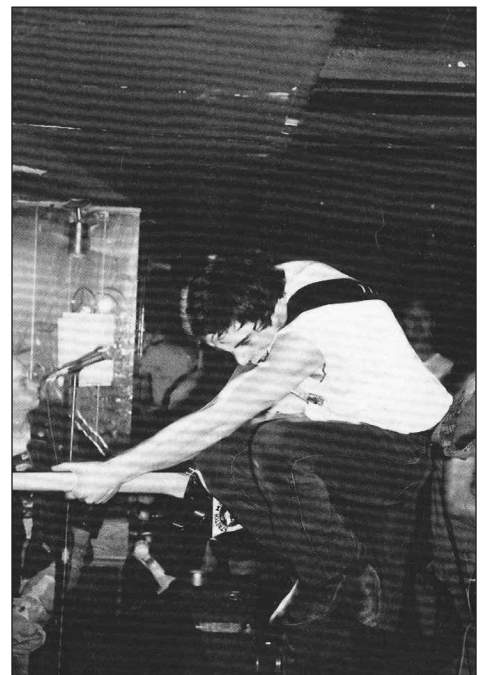
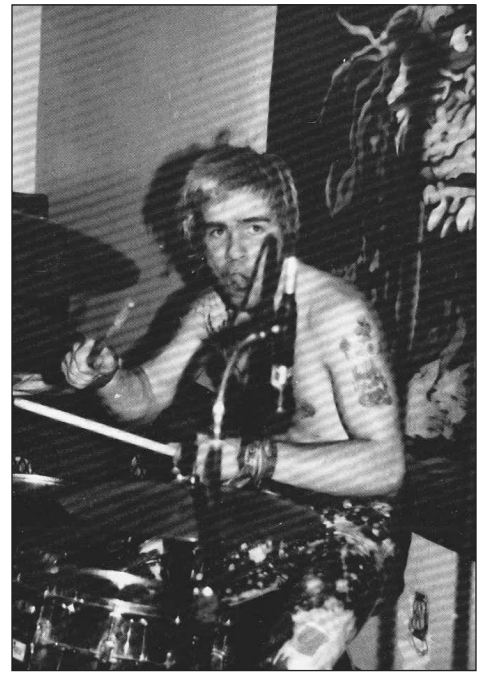
Promotion is promotion. If you can get something for it then why not. We find that on tour, sometimes we'll go into a record store and the record store has shirts with their name on it. And a lot of time, the guy will offer to give us the shirt if we wear it for 30 seconds and then you take it off and you got yourself a free t-shirt. I mean if it's a good looking t-shirt then why not? It's a matter of economics. I don't look at it as prostitution and no one is forcing us to do it. I mean if vision skate wear offered to give us all new shorts which cost like 50-60 dollars a crack we would say yeah. As far as musical equipment goes nobody has offered us any sponsorship, yet we would jump at the chance. It's like free gear. What are you gonna do, I mean are you gonna say no. I think that would just be stupid, no matter how morally correct you think you are. But then again, to a certain extent, if there was someone like Coors beer, who has a really bad reputation with their involvement in South Africa, I would say no. But if it's something defenseless, like the local dealer wants to give you a t-shirt, than why not, as long as you don't have to do anything beyond your will. If they put you in their merchandise and said you had to act a certain way, we'd say "Fuck you. Keep your shit."

Who's in the band right now?

Myself, Chi Pig, on vocals and Muc is on guitar while Bunt is on the other guitar and we are the three original members. We started the band in 1981. Ted is on drums and the new guy is Curtis. He has been with us since May of this year. So this is the acid test for him. He's like the guinea pig this trip and so that's basically why we came out. We try and practice, on a minimum of five days a week, but live playing is better than any fucking practice you could ever ask for. That's why we brought him out on this trip because we are doing 25 shows in something like 35 days, and that's like the best practice that some guy could ask for. So we are doing it to break him in and the guy needs the experience. So far he is working out fine. As a side note, we didn't go through the bullshit of auditioning somebody. A lot of people were asking about who we were going to get to fill Dave's shoes and they thought we were gonna fly in some hot shot bass superstar from out of town or something like that. Instead we went for a home town guy because we know him and he has the same ideologies as we do and we get along with the guy. I lived with him for two or three years before he joined the band. So we know him and that's why he is in the band. Plus he plays bass too.

Have you guys got any favourite spots or tourist sites that you like to stop into while on tour?

We saw a few things. It's weird because while on tour a lot of people think that unless you're really



biting it on tour, you won't get the opportunity to see these things. However a lot of the time we go to wherever the gig is and hangout, we do the show, go sleep at somebody's place, and then we're off to the next town. So we don't get to see a whole hell of a lot. We saw a lot of the hockey and baseball stadiums, last time simply because we drove by them. We never really saw any of historical sites, although we saw Hoover Dam when we went to Las Vegas and we went to Disney World last year in Orlando. That was simply because we had the day off. So we decided that it would be a full on band cash affair. It was great fun.

Do you guys have a favourite baseball team?

I'm like totally non minded when it comes to sports. The other guys follow all the stats in baseball and shit like that. Actually, they were trying to pressure me into going to a Blue Jays game on Sunday here. We're going to do an all

ages show here instead, so I'll agree to that, but I was skeptical on the baseball game. They even offered to pay my way and I don't even like baseball, so I don't think I would have enjoyed it.

What can we expect from SNFU in the future?

Well now that you mention it, as soon as we get home, which should be in mid-October, they're gonna be done and waiting for us. We'll have SNFU toques happening. They'll be black and grey and will be for sale for the public. A little bit of Canadianna for ya. So anyone writing us about the single or to find out about merchandise will have this included as well. We get a lot of hack nowadays about our merchandising and stuff because we like doing fun stuff. For instance, we have fridge magnets.

You should do a follow up with SNFU underwear.

Yeah, the thing is we don't want to do them because COC has them, but COC don't have fridge magnets. COC don't have toques.

Actually COC can never get their boxer shorts across the border here.

A company that works out of Psyche Industry now makes boxer shorts and you can get all kinds. Things like MISFITS boxer shorts. Some self-righteous punk rockers have been given us hag, like calling us capitalists and stuff because of our merchandising schemes. Basically what it boils down to is just smart business because a lot of the time on tour, we made more selling merchandise than we did playing the actual show. If we didn't have these t-shirts to sell than we would have been fucking starving and we couldn't have gone on the road as long as we did. We lasted four months and that takes a lot. And we're not forcing anyone to buy them. We are giving good product for an honest price. We are more than obliged to sell it to them. I think our prices are pretty lenient. They went from \$7.00 to \$8.00. I've seen shirts everywhere for \$12.00 to \$24.00 at a so called punk show.

Is there room for any other merchandise?

Well if we can get a line on something unique, we're into it. I have some custom things at home. Things like a pencil with my name on it, some matchbook covers, a letter opener, a key chain, and a bunch of other things. DOA had beer mugs, but they're just a hassle to carry around. What I mean is that you need a big box to store them in and they're fragile too. T-shirts you can pack anywhere.

I've heard some stories about you guys running up into some trouble with some skinheads and other trouble makers. Is there any truth to these rumours?

No not really. However last time we played in Ottawa there was a bald headed person who wanted to cause shit at the show. We weren't into it and so we told him that and he got all pissed off and wanted to fight one of us. We never fought him because we didn't want to quench his thirst for violence. We are not out to hurt anybody at our shows and of these people come and they say they hate us so much than why the fuck are they



there in the first place. If they hate it so much than why don't they just go home. And then on top of that they end up paying to come see us. Why support something you hate. I could never understand that. We've met a lot of really nice ones, but they are just hard to pick out. Some of them can be real jerks, but some of them can be real great. That's like anybody. It doesn't matter what their haircuts are like, they just tend to stand out more because they like it that way.

I didn't mean to stereotype skinheads. That is just one of the stories that I've heard.

Well we did have a run in with some real ones in St. Petersburg and they were yelling white power and all this shit. They ended up beating up some kids in this store. The lady coincidentally phoned the cops, who in turn came down to the hall, who in turn brought the fire department, who in turn closed down the show because there were too many people there. We were all set up and ready to play, but we never got a chance. This was in Florida. It's not like we had driven down the block. This is Florida, a place where we might not ever play again. The show gets cancelled because these guys were acting like a bunch of goofballs.

I noticed a Vanna White shrine in your van. Does this mean that SNFU are jumping on the Vanna White bandwagon or is there a story behind it?

No. It started out as a pun because the van was brand new and you know how people who appreciate their motor vehicles name it after a female. Like they'll call their car Bessy or something like that. Well this is a spoof on nicknaming your vehicle after a person. And since we do have a van and it's white, than the most logical nickname was Vanna White. And so we decided that we would collect every picture we could find of her and put them in the van. And it's working.

When you initially chose the name SNFU, did you mean it to stand for one thing?

Yeah originally it stood for Society's No Fucking Use and we grew out of that because we found out that we weren't all that negative after all. So

we decided to change it. We decided to drop the dots and just be SNFU and we were like that for a real long time. When the second record came out, we took out the dots completely and so now we are just SNFU. It's like whatever you want it to stand for. Use your imagination and come up with something. It's like any other name. It's just a label. It's just an identity. And we are at the point right now where we can't change the name. It would be too confusing and our following is pretty big. It wouldn't be a good move.

Do you have any favourite cartoons?

I like Astro boy a lot. Maybe that's only because Glen Danzig likes him (*sarcastically*). I grew up with the Flintstones. I'm not too hot on the Jetsons. I like the old violent uncensored Bugs Bunny cartoons. Nothing beats those. The early ones. I like the Munsters a lot. Well they are animated, but they are human. The Adams Family is real cool. I like the Dark Knight. You know the Batman stuff. I'm not a comic buff because I'd end up buying a lot. And I like Reid Fleming, the world's toughest milkman in the comics. He's great. I'm not too much into the new stuff. The only good children's show is Pee Wee's playhouse. I mean you turn on the fucking TV and what do you got. You've got the Care Bears or Hulk Hogan's wrestling. That stuff is bullshit. Some of the Disney stuff I can appreciate. It's a bit cornball at times. Spiderman is real good.

Have there been any memorable episodes that you care to share with us?

No I just remember the part in the movie where Eddie was crying because the kids were throwing tomatoes at him.

Can you tell us a bit about the show in which you had a raffle at?

That was the last show we did in Edmonton and it was a concept show. We played at this small bar for \$4.00. They let the drinking age people in and they let the all ages kids in, but they had to separate them so that the young kids wouldn't drink. Anyway, that's besides the point. So what the concept of the show was, we had like a huge raffle drum barrel and we wrote the songs in slashes of two, two per card. And we had a friend of ours dress up as a woman, kind of like Vanna White, with a pearl necklace, a real nice dress, a wig, and legwarmers and stuff and she brought out the barrel between every two songs and we just grabbed people from the audience and got them to reach into the barrel between every two songs and pick out a card. Well after we played a couple of songs, to start off the show we threw in a couple of prizes and we had stuff like Mr. T cereal, botched t-shirts that we fucked up while making them. There were also prizes that weren't really prizes for instance one guy won the opportunity to do ten push ups in front of a live audience and all this other goofy shit went on throughout the whole night. It lasted two hours and we did 26 songs and it ended in a climax with a guy who believe it or not drew a ticket for getting a pie in the face. And so this guy got this huge cream pie smashed into his head. That's as violent as it got.

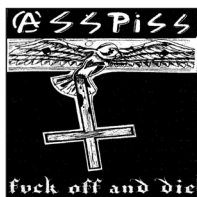
REVIEWS

Ammunition "Unity and Rebellion" CD

Aussie skinheads living the real deal. The singer's in jail for doing some Mike Nightmare shit. Bonified bad boys. And AMMUNITION harkens back to the early skinhead sound reminiscent of SLADE and ROSE TATTOO. The vocals are spoken in a measured tone as if Leonard Cohen was fronting a punk band. They remind me of COCK SPARRER in that they play more of a tough boy rock sound. There songs are about building a "Street Army" and warning folks about when the tanks roll into Sydney. They hate the law and are getting ready for a big confrontation. If you like fighting and you like tough guy rock n roll, this is right up your alley. (Class War Records - streetactive@hotmail.com) - SP

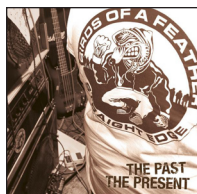
Asspiss "Fuck Off and Die" ep

This band is from Florida. The guitarist used to be in S.M.U.T. which had some stuff out on *Profane Existence*. His new band reminds me of REAGAN YOUTH meets SUBMACHINE. Definitely a back to the roots of punk sound going on here but really only as it relates to hardcore. They espouse a nothing to lose attitude with songs like "Already Dead" and the title track. I'm digging it. (Suburban White Trash Records - P.O. Box 270594 / Fort Collins, CO / 80527-0594 / USA) - SP



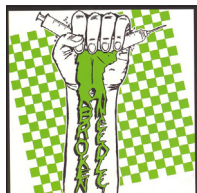
Birds of a Feather "The Past The Present" LP

This record comes with a coffee table size book on the development of European straight edge over the past 25 years. That deserves it's own review. This is BIRDS OF A FEATHER's latest release recorded back in 2007. These scene vets filter out all the shitty years of straight edge and boil it down to LARM meets GORILLA BISCUITS. And the title track is a war beat reminiscent of the often worshipped New York sound. But this song is the exception. Most of the songs take off like a shot. They remind me of LARM, but with the ability to play. So less HERESY in the mix and more straight edge. BIRDS OF A FEATHER have a pedigree worth mentioning. The band is based around Bigma who started off in PROFOUND and then went on to play in MANLIFTINGBANNER and was last in MAINSTRIKE. I have records by each of those bands and loved each one of them at different points in my life. Bigma recruited Jean-Paul of Value of Strength fanzine to play bass. The band found Jeff of CRIVITS / X-MEN and Marc of BETRAY on guitar. These fuckin geezers kick out the JUDGE / YOUTH OF TODAY anthems in an uncompromising way. Old school played by the old school. So when they sing about this lifestyle commitment they mean it. They are not some kids who turn drinking age and break edge and don't give a fuck. These are guys who built the scene and have not given up on it. And they destroy most bands of this genre. Time to get a BIRDS OF A FEATHER tattoo. They won't sell you out. (Refuse Records - P.O. Box 7 / 02-792 Warszawa 78 / Poland / www.refuserecords.prv.pl) - SP



Broken Needle "Discography" CD

BROKEN NEEDLE are an awesome hardcore band from L.A. I know it's not cool to list the former band thing, but do you know who plays in this band? A dude from LIFE's HALT. That should be enough because LIFE's HALT were off the rails. One of these dudes played in KNIFE FIGHT. That's already legendary status as far as I'm concerned. This dude leaves and gets replaced by a guitarist from HOLIER THAN THOU. It's like a punk rock soap opera with a good ending. And then Ben Edge of FIELDS OF FIRE joins on bass. Who the fuck has that kind of luck? Who the fuck has that kind of lineage? They are a goddamn hardcore super group. The dude from KNIFE FIGHT is back in the band now. I can't keep up with these cats but their music is gnarly and raging and will have



your head spinning faster than their the story about their line up changes. Got their demo? Got their 12" on *Lengua Armada*? Maybe you got the 7" on *Schizophrenic*. I doubt you got the UNIFORM CHOICE cover. In a rare CD release for Lengua Armada, Martin pulls together this CD of everything this soon to be legendary hardcore act has recorded to date. (Lengua Armada) - SP

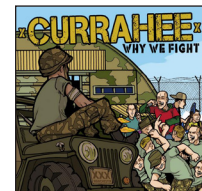
Condenada "Mother Tongue" ep

Here is another band from Chicago that sings in Spanish. I love it. Celebrate your mother tongue. I have been thinking about starting a band that sings in Estonian but that is another story. CONDENADA are a mostly girl band with the verve of SPITBOY and the fire of MARGARET THRASHER. (Thought Crime - Muskauer Str. 19 / 10997 Berlin / Germany / www.myspace.com/thoughtcrimerecordsberlin) - SP



Currahee "Why We Fight" ep

A straight edge band from the land of Coronation Street, the BUZZCOCKS, and Brit Pop. This is the band's second release and it is pretty awesome sounding in terms of production. They are a self-proclaimed youth crew band but they kind of remind me of a cross between INTEGRITY and BURIED ALIVE. Other than straight edge it is tough to figure out what these guys are singing about. They are pre-occupied with their lifestyle choices around the edge. That is fine and they really love hardcore. The ep starts out with a song called "No Frills Hardcore", which is really about straight edge. But the cover has an army cartoon on it and the title is "Why We Fight" so I keep expecting some kind of justification for the army. Maybe they are a straight edge army, like JUDGE's crew. They thank Gav for the use of his fitness equipment. Maybe they are playing up the old school, but I worry that these guys are just jocks. Regardless, these Mancs are one raging straight edge band. And they are proud of being straight. Or maybe I am missing the point. (Commitment Records - Klein Muiden 38 / 1393 RL Nigtevecht / the Netherlands / www.commitmentrecords.nl) - SP



Government Flu "Fuck Poetics + Demo 2008" CD

Here is a band that borrows their name from a DEAD KENNEDYS song, but really has more in common with the straight edge scene in sound. Lyrics like "I Can't Be Positive" suggest otherwise. So there is some good creative tension going into this band from Warsaw. If I'm not mistaken the first half of this disc just came out as a 7" on *Refuse Records*. The second half was a demo from last year that has also been pressed. This is part GOVERNMENT WARNING in pace but more like GO IT ALONE in terms of sound. The Lyrics are good a negative outlook like a NEGATIVE APPROACH record. Get pissed off. (Nikt Nic Nie Wie - P.o. Box 53 / 34-400 Nowy Targ / Poland / www.nnnw.pl) - SP



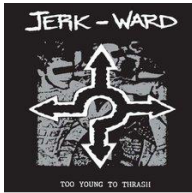
Insurance Risk "Violence in Our Minds" LP

INSURANCE RISK is a band similar to PROJECT X except instead of singing about straight edge revenge they are more fixated on paying attention to the golden years of Boston hardcore. Kind of like what RISE ABOVE did with the "B is for Boston" ep except like their band name suggests they really embody the sound of DYS. They play tough and scrappy sounding hardcore a la NEGATIVE FX and the F.U.'s, but really they sound a lot like early DYS before DYS were trying to sound like AC DC. This LP is the sum of two different recordings. Side A was from 1999 and Side B was from 2002. Both sides remain pretty consistent in terms of their balls to the wall attack. (Crucial Response - Von-der-Mark-Str. 31 / 47137 Duisburg / Germany / www.crucialresponse.com) - SP



Jerk Ward “Too Young to Thrash” LP

The first time I heard about JERK WARD was in the “All Your Ears Can Hear” comp that came out last year. The comp was a double CD collection of recordings by bands from Victoria BC and JERK WARD were one of the stand outs. Three JERK WARD songs made it on the comp which should tell you they stood out from the rest. The band existed from 1982 to 1986 when they morphed into MISSION OF CHRIST. MISSION OF CHRIST would become a well known crossover band that would release a split with FRATRICIDE. But JERK WARD were pretty far from crossover. In fact, JERK WARD sounded more like the NEOS. It was rumoured that the NEOS showed JERK WARD how to tune their guitars. I think they also shared their ability at playing at warped speed hardcore, to get silly with lyrics and to experiment with sound. JERK WARD released two demos in their day. The first came out in 1983 and was called “Inside My Head”. The second came out in 1984 and was called “Flesh & Bones”. This LP is essentially that second demo with two extra songs. The extra songs are tacked on to the end of each side. The song on side A was previously unreleased and is extremely raw in comparison to everything else. The other song originally appeared on a comp called “Medium Raw BYO Victoria”. All of this makes for a great unearthing and an excellent follow up to the “All Your Ears Can Hear” comp. I hope *Supreme Echo* keeps the Victoria archeology project going. (Supreme Echo - www.supremeecho.com) – SP



Mad World ep

Did OUT COLD move to Richmond Virginia? This is some raging Masshole driven core. And surprisingly Brandon doesn't play in this band. But they do remind me of the bands that have been coming out of Virginia. They take their name from the C.O.C. song and they recorded this in North Carolina, so they clearly have an affinity to the region. I would say DOUBLE NEGATIVE might be an influence, but not in sound. MAD WORLD come off more like a New York hardcore band, but back in the day when the scene was concerned about playing hardcore. Think ANTIDOTE without the bigotry. (Even Worse Records – van ostadestr 93-F / 1072sr, Amsterdam / the Netherlands / Kangaroo Records – Middenweg 13 / 1098 AA Amsterdam / Holland) - SP



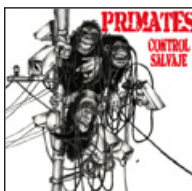
Malin Heads “Probe gapagt aus Spandau” ep

The MALIN HEADS were an old German band from the early 80's. They were from Berlin and played a Swedish style of hardcore not un like MOB 47. This record was originally released on *Pogar Records* back in 1983 and *Thought Crime* has brought it back to life. In terms of modern day bands they remind me of GERM ATAK from Ottawa. Spikey punks with bullet belts and leather studded jackets ripping out some crazy paced hardcore as only they could back in the day. (Thought Crime - Muskauer Str. 19 / 10997 Berlin / Germany / www.myspace.com/thoughtcrimerecordsberlin) - SP



Primates “Control Salvaje” ep

Amped up punk n roll a la UBER, which makes sense because they are both from Barcelona. I think this might be the band's second release, but it is a scorcher. All nine songs on here are poised to rip you a new one. Think NEW BOMB TURKS meets the CIRCLE JERKS “Group Sex” era. And every song gains momentum from the last so there is an escalating climax at the end, which defies put the best song first logic. I love it. I can't get enough. (Thought Crime - Muskauer Str. 19 / 10997 Berlin / Germany / www.myspace.com/thoughtcrimerecordsberlin) - SP



Resist Control demo

Here's a band that takes their name from a BORN AGAINST song. The band plays with a blinding power violence pace at times which figures because Mike from RUNNING FOR COVER / SLAVE STATE is on guitar. But this band keeps things more at a hardcore pace. Just playing fast as hell and screaming their guts out. They remind me a bit of EVERYTHING FALLS APART meets RUNNING FOR COVER, but with a rawer production. This was recorded in their basement practice space, but it is really good for a basement recording. Resist Control. Hail the new wave of Buffalo hardcore. (<http://www.resistcontrol.webs.com/>) – SP



See You In Hell / Crow split 7”

Wow this record should be labelled with a danger symbol. CROW and SEE YOU IN HELL come together for one hell of a raging 7”. The split with these two bands is pretty natural and seamless. Neither band needs any introduction. CROW has been hammering out their refined Japacore sounds since the mid 80's. Yes there sound has become a bit more refined and haunting and not nearly as DISCHARGED influenced as back in the day. And that isn't necessarily a bad thing. They have managed to keep their newer crust sound exciting and captivating. SEE YOU IN HELL is celebrating their 10 years anniversary and have also refined their sound over the years. The band is highly influenced by Japanese hardcore and lives and breathes every chord they play. The music is raw and ferocious and sounds like it is being played through some damaged amps. The overblown production adds to the band's thrashing madness I'm certain this is SEE YOU IN HELL's best material to date. This is a raging 7”. (Insane Society Records - P.O. Box 18 / 504 01 Novy Bydzov / Czech Republic) – CC

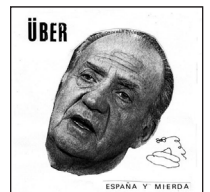
Slutty Church Chixxx ep

“Your Morality” starts out with a BLACK FLAG esque intro. It doesn't really let up. Like RATIONAL ANIMALS, SLUTTY CHURCH CHIXX are on the BLACK FLAG bandwagon. Hardcore with slow menacing parts that can't get past the shitty aspects of life. That's fine with me because most times life sucks. (No Profit Records - www.myspace.com/noprofitrecords) - SP



Uber “Espana Y Mierda” ep

UBER are from Barcelona and have an early MINUTEMEN meets the FEEDERZ sound to them. They are snotty sound and don't use big amplified instruments to make music. It is stripped down to a clean electric guitar played really fast. And I heard that they are a bunch of jokers so I gather they are from the ANGRY SAMOANS school of humour. They remind me of the MINUTEMEN doing CAREER SUICIDE covers if that makes sense. (Sell Our Souls - <http://selloursouls.vstore.ca>) - SP

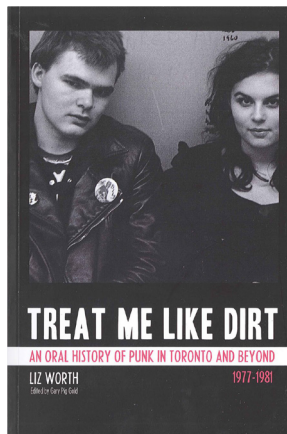


BOOK REVIEW

Treat Me Like Dirt: An Oral History of Punk in Toronto and Beyond – 1977 – 1981 by Liz Worth

Did you know that Toronto had a scene that rivaled those in New York and London? Did you know that the Toronto scene had way more women involved in the scene? Did you know that all sorts of rock stars would come to record in Toronto and hang out at the punk clubs at night? Did you know that Toronto had the first punk run clubs, something that continues to shape the scene to this day? Did you know how many riots took place because of punk in Toronto? Did you know that Toronto was one of the first places

that the RAMONES ever played outside of New York? Did you know that the DEAD BOYS played Toronto so much that they were almost considered a local band? Liz Worth compiles the stories of the first ever book on the Toronto punk scene, which was a scene happening at the same time as the ones that had the spotlight. And she makes the case that the Toronto scene was as important if not more than the others. Interestingly Liz chose a method of an oral history in which she uses only quotes from the folks that were there. The characters that make up the scene do a great job of giving perspectives to incidents. And Liz works at this in a chronological order so you get a sense of how events unfolded.



She sections the book with the back story, then 1977 – 1978 and finishes the book in 1981. Within each of these sections there is multiple chapters based around incidents and song titles that speak to elements of the scene. There are chapter titles like Alley Cat or the Last Pogo, which make sense out of people and events of the time.

For folks who weren't there this is an amazing book. From what is considered the first punk show in Toronto by the RAMONES at the New Yorker to the Last Pogo this is a riveting series of stories. It seems that ground zero for the local scene was the 3-D show which took place at OCA. And then the east end bands like the VILETONES or the UGLY added the danger element. This book really put into perspective bits and pieces of stories that I have heard through interviews on our radio show. The Toronto punk scene finally makes sense to me. Last weekend I was riding the Queen streetcar and I was in awe as we rode by the old Diodes/ Curse boozecan now occupied by the Gap. I have started to see the city through its ghosts of the past.

For those who were there, the book has some noticeable absences. The MODS were hugely important to the scene. The GOVERNMENT or the CARDBOARD BRAINS were a big part of the art scene. TYRANNA were an awesome band not included in the book. The BATTERED WIVES were more important than a few short references. Where were the DREAM DATES? And SIMPLY SAUCER were killed by punk, so why were they afforded so much space in the book? The DEMICS were there but where was NFG/63 MONROE? There are loads of other bands that I am only starting to learn about like JOHNNY AND THE G-RAYS, the BABYSLITTERS, the V-NECKS, the WAY OUTS not even referenced in this book. And I think the criticism is valid. There was a lot of hope from this generation that their story would be told. It is comprehensive for TEENAGE HEAD and the VILETONES and the DIODES. It leaves the impression that these were the only players in the scene. There is so much more to this story. But it is a start. There is a book now that can be referred to and debated about. The discussion has begun and there is lots of it.

As for why there are absences, I think there is a simple reason. Material had to get cut to fit in a book. The book is 400 pages as is and I had a difficult time reading it all. The font is a narrow font. The font size is smaller than what most books are. The pages are put in two columns. As a former production manager of a newspaper, these are all the tricks you use to fit more copy onto less pages. Ralph used every trick to squeeze in what he could. If you treat this as a story about the holy trinity this book totally works. If you want an encyclopedia on Toronto punk there is much more to write. So although the book was not able to get everything in, it is out. It can start the discussion on the Toronto, Hamilton, and London scenes. For what it's worth Liz is toying with the idea of releasing the other interviews in zine formats. Fingers crossed there is more coming. (Bongo Beat - <http://bongobeat.com/>) - SP



"The Past The Present 1982-2007: A History of 25 Years of European Straight Edge" by Marc Hanou and Jean-Paul Frijns



I have followed this scene way back. My first exposure to LARM was from the "End the Warzone" comp. The comp featured songs by STRAIGHT AHEAD and LARM and although LARM didn't stand out on the comp it was neat to learn that there was a straight edge scene from Europe. They stood out because they weren't just interested in straight edge themes they were political. They embraced the activism side to punk. One part CLASH, one part CRASS, one part MINOR THREAT and one part HERESY. I followed LARM from their development into COLT TURKEY, PROFOUND, SEEIN RED, MANLIFTINGBANNER, and DEADSTOOLPIDGEON. Further more I became entranced by any of the *Crucial Response* commie bands that got released. Needless to say I am a fan of this scene and find it much more interesting than the American origins. A guitarist and a bassist from BIRDS OF A FEATHER have compiled some thoughts on the development of straight edge in Europe over the past 25 years. However in re-reading this the book is really more about the straight edge scene in Holland. And the book doesn't really follow through on the current scene. Bands like VITAMIN X are really a small footnote in this



story, but they are arguably one of the more important bands today. The book really just traces the early origins of LARM from their punk origins of the SEXTONS and then TOTAL CHAOZ to BIRDS OF A FEATHER. This telling of the story makes this an appropriate book for the new BIRDS OF A FEATHER LP. But the other references to the European stories are not told with in the same detail as the bands from Holland. I am not saying that

this book should be dismissed altogether because there is a lot of important historical pieces found within. I found it fascinating to learn that members from the early hardcore scene were peppered with folks that were straight edge. In a punk version of Trivial Pursuit answers for a question on which bands had straight edge members in them could include WRETCHED, INDIGESTI, the SKEEZICKS, MANSON YOUTH, COMBAT NOT CONFORM and PEGGIO PUNX.

The development of the scenes throughout Europe are explored in this book as well. The chapters in the book suggest a straight edge scene that evolved, a scene like the punk scene that went through a series of highs and lows. A series of crashes and rebuildings. I found this historical analysis fascinating. Learning that there was a straight edge scene in Poland was enlightening with a band called ID in Krakow and that they went on to start a zine called "Usta" brings context to labels like *Refuse*

and *Emancypuns* in the current day scene. But this doesn't get adequately explored in the book. There are some references of the RISE ABOVE story where they break up and become NATIONS ON FIRE and have an impact in Belgium. It was also interesting to learn about the rebirth of the Italian scene through the Roma crew, but I wish there was more to it in this book. I think every country has a straight edge scene. Just makes you realize how many stories are yet to be told. What does work is the story line on Holland. From LARM to the SEEIN' RED represents the first chapter. The rebuilding of the scene with PROFOUND and MANLIFTINGBANNER. The straight edge renaissance of MAINSTRIKE. To today's scenes with lots of subgenres and loads of hope.



Furthermore, the book is useful for realizing the distinctions or uniqueness of the European straight edge scene. In North America, where the idea originated, abstinence is acceptable behaviour by the mainstream. Straight edge fits in with the family values of Christian America. But in Europe where there are more liberal attitudes to drinking and drugs and sex being straight edge is really a counter action. It is the "Out of Step" analogy that MINOR THREAT wrote about. It is the oppositional approach that punk started out to be in it's origins. This oppositional approach embodies the counter culture that makes up the essence of punk.

It may not sound like it but I loved this book. Like "Treat Me Like Dirt" there is room for more to be written on these scenes. The timetable is very useful for figuring out who was a round when. That reminds me of the family tree found in "Metal: A Headbanger's Journey". And the photos are also pretty awesome as lots of straight edge photos are.

(Value of Strength - http://www.myspace.com/vos_zine // Refuse Records - P.O. Box 7 / 02-792 Warszawa 78 / Poland / www.refuserecords.prv.pl) - SP

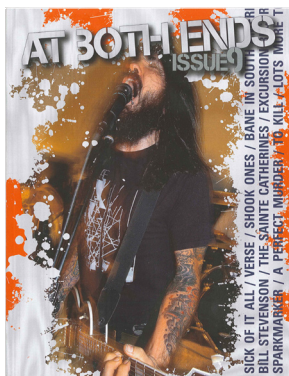
No One Rules - New York Hardcore 1981-84 book

So here you go 100 pages 8.5x11 book compiling flyers, posters and things (set list, negatives, pieces from zines) collected from the 1981 to 84 NYHC scene. It's pretty cool to be able to see a lot of these flyers collected in one spot. This is like a history book with a focus on images rather than words. I hope there is a 2nd volume. This is limited to 350 copies. You better start looking. (Colossal Man Press Ltd) - CC

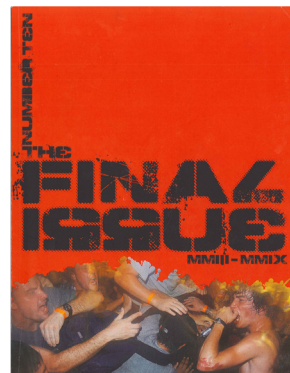
ZINE REVIEW

At Both Ends, Issue 9 and 10

This is a zine from Vancouver that I have never heard of before. It is unfortunate that I find out about this zine at the end of it's life. This is the final issue of the zine and it combines Issue 9 and 10 together into a 142 page glossy zine. It is beautifully put together. There is full colour in a bunch of sections. The magazine is book bound and this is of coffee table stature. On top of that this package comes with a double 7" which has four bands each with a side. BANE and GRADE have new exclusive recordings and they team up with new bands UNRESTRAINED and BETWEEN EARTH AND SKY. This deserves it's own review unto itself, but everything comes together in the finale of this publication. And the issues are split with a flip. The front cover reads one way and the back cover is issue 10 flipped on it's end. The issue starts out with a tour diary of South America written by BANE. The next piece is an article on the van that ALL tours in. Now that doesn't sound so exciting, but the piece was surprisingly interesting. There is an interview with Dave Larson from *Excursion Records* who also made the film *Edge*



of Quarrel. I didn't realize there was a big beef between him and Kent McClard, but this explains all the ads I used to see for Excursion Records in *MRR* and not *HeartattaCk*. There is a neat piece that collects reviews on SPARKMARKER. There was an interview with a vegan straight edge band from Rome called TO KILL. There is also an interview with the SAINTE CATHERINES from Montreal, who a lot of people have been digging. There is a piece on science fiction. And there is an interview with VERSE, who are a straight edge band from Providence, Rhode Island. There is a metal inspired band called A PERFECT MURDER, from Quebec that gets interviewed. Kyle Bishop, the singer of GRADE does a list of his favourite top 20 releases. There is an interview with SICK OF IT ALL. Ad the issue ends with a questions asked of some zine editors. Issue 10 starts out with an interview with SHAI HULUD, which I skipped. There is a piece on being vegan. There is an interview with Brian Clement who sings for a band called WAR BY OTHER MEANS. The interview is about Frontline Films, which is his film company he does. There is a great interview with a guy who masters vinyl on the process which is hugely fascinating. There is an interview with the Swedish band ANCHOR. Loads of material from Canada and loads of material on stuff involving straight edge. (atbothends.limitedpressing.com / info@atbothendsmagazine.com) - SP



CIUT FUNDRAISING

Fundraising is coming up soon. Our fundraising show is on Sunday April 11, 2010. We hope you tune in and help us make our pledge goal. Keep EXD on the air for another 6 months. More details will be posted up at www.ciut.fm n the coming weeks.



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