

EQUALIZING X DISTORT

Volume 8, Issue 4

June 2008



LIVING DARKNESS have been around in parts as CONCRETE TANK for almost two years now. They are part of a small crust contingent of bands in Toronto and they came in to the radio show to play live on September 9th, 2007. Since the interview their 7" has come out on High Anxiety Records. Interview by Mark Rodenhizer.

Can you please introduce yourselves, tell us what you play in the band and also I would like to know what your dominant personality trait is like 'I'm Mark and I'm a jerk' or something like that. Let us know something about yourself.

Matteo (M): That's a general statement not a personality trait. I'm Matteo and I play bass. I'm anal retentive.

That's a good one. See.

Adam (A): My name is Adam and I play the vocals and my dominant thingy is being an a-hole.

Justin (J): Hey I'm Justin and I play guitar and I'm the heavy brooder.

Bennett (B): I am Bennett. I play guitar as well and I am a hermit.

Doug (D): I'm Doug. I play the drums. I'm the father.

You're the band dad.

D: That's me.

I'd like to know how LIVING DARKNESS formed out of CONCRETE TANK? Do you guys want to tell us that story ?

B: Me, Matteo and Doug were in CONCRETE TANK with Zoe and that band broke up and we wanted to keep playing and we needed a new vocalist and I was living with Adam and

LIVING DARKNESS

somehow it just kind of happened.

A: In our kitchen actually.

How has the transition been forming the new band ? You three had been playing together for quite some time. How was it introducing the new member ? And from there how did you add Justin to the fold ?

B: It was pretty smooth actually.

A: I was working with Justin at the time and I knew that he was the most talented guy in the world so we needed to be in a band.

J: I remember Adam gave me a CD at work that had BASTARD-esque vibes on it and said do you want to jam with these guys and it was an awesome thing.

B: That was the demo that never happened.

D: We all clicked pretty quickly at the first practice. It was like everything was right there.

M: I guess with the three of us already forming the basis of the band it was easy to do.

A: And in circle jerks everybody makes friends.

M: Yeah. Everybody takes a turn.

Masturbation brought you together.

D: P'zones. We had a p'zone party.

M: I won't take this sacrilege the whole interview.

And also did you guys recycle any CONCRETE TANK songs ?

D: Hell no. Zero. I don't think we played one ever.

B: That thing is dead in the ground.

A: Whoa.

Excellent. So Doug how many bands are you playing in now ?

D: Four right now because I am playing in DIRTY BS.

So what bands are you playing in Doug ?

D: I am playing in SAIGON DISTRESS SIGNAL. I'm playing in LIVING DARKNESS. I'm playing in DIRTY BLACK





SUMMER. I'm playing in FULL CLIP ORCHETSRA or the ska band as Adam likes to call it.

A: And they played CFNY so that has opened up a lot of doors for them.

D: Yeah. We played at the Edge. We're cool.

Did you wear one of your other band's shirts ? I realize that doesn't play very well on the radio but ...

D: I don't think I did actually. I don't remember what I wore.

A: He just wore a real big fish shirt and rocked it up.

He got a SKANKIN' PICKLE tattoo later on.

M: He wore a pork pie hat and loafers.

A: No he just got my skanking pickle.

D: I wore all checkers.

You were originally called LIVING IN DARKNESS. Why did the band name change ?

B: It sounds tougher I suppose.

Were you scared of legal action from AGENT ORANGE or did you not like the abbreviation of L.I.D. ?

J: That was a huge part for me.

B: Yeah, L.I.D. is weak. Initially it was named after that record.

M: And that song too.

A: And we all hate lids. They are oppressive forces in this world.

M: But anyways, back to actually telling the story of 'why that name?' we do like that record, and we do like that song.

How do you describe the band to someone who has never heard you before ?

B: I guess just kind of dark and moody hardcore punk. Crusty.

That's Bennett's. Anybody else ?

J: I think that is a pretty good description. I would say something along the same lines.

When you guys started to reform the band what was the intention in terms of style What were you guys trying to accomplish?

J: I was really excited that other dudes in this band dug AMEBIX and that made me very excited.

B: I think the influences are kind of all over the place and we are still sort of figuring it out. On the demo every single song is inspired by a totally different band. We were just trying to figure out what we were trying to do. It is just evolving.

You're still wrestling with that notion ?

B: Yes. Wrestling with that notion.

A: And wrestling also comes into play.

CONCRETE TANK had only one guitarist. Why the decision to add a second guitar when you guys were putting this band together ?

A: More power.

B: Because Justin is so cute.

M: Mostly the boy band factor.

All the boy bands have five.

EQUALIZING DISTORT

VOLUME 8, ISSUE 4

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: Dave Brown, Stephe Perry, and Mark Rodenhizer).

The show dedicates itself to the underground hardcore punk scene. There is a particular emphasis on international releases in the developing thrash, power violence, straight edge, retro punk, garage, Killed By Death, the crust, and oi scenes, which means we play material like No Violence, Hatred Surge, Trust, Squalora, Kakka-Hata 77, the Toyotas, The Existers, and Oi Polloi.

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

21 Foundry Avenue, Unit 5

Toronto, ON

M6H 4K7

Canada

Request Line: (416) 946-7000

e-mail: equalizingXdistort@ciut.fm

Website: www.ciut.fm



CIUT 89.5 FM - "Equalizing Distort"

Top 10 Hardcore Releases for April/May 2008

Band	Title	Format	Label
1. GERM ATTACK	"Ouroboros"	CD	MCR Company
2. BLOWBACK	"Living Vibration"	CD	HG Fact
3. SPY MASTER	"A Lost Bird"	ep	Too Circle
4. BEAR PROOF SUIT	"The Objects in the Mirror..."	ep	Repulsion
5. 2nd DEGREE	"Tar"	ep	HG Fact
6. ORDER	"Donku / G.A.M.E."	ep	HG Fact
7. KAIBOUSHITSU	s/t	ep	HG Fact
8. DOG SOLDIER	"At My Throat"	CD	HG Fact
9. HOMBRINUS DUDES / MERKIT	split	LP	Punks Before Profits
10. DISCLOSE / G.A.T.E.S.	split	ep	Plague Bearer

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



M: Cutest member of the band.

A: We want to be the prettiest band of Toronto punk.

M: People may think we are being facetious when reading this but actually..... I think we wanted it to be thicker. We wanted to have two different sounding guitars and I think we wanted the option to have more leads and have more transitions between.

I noticed a little bit more melody in the LIVING DARKNESS songs but that dischordant melody, that's kind of what I hear. You guys kind of mentioned wanting to be the cutest band in Toronto, but I wanted to know do you think you fit into any particular scene in Toronto. Or where do you fit in the city's scene ?

B: That's the cool thing about the Toronto hardcore scene is that we are connected more by the fact that everyone is really into it and wants to put out records and tour and stuff and not necessarily the genre or style of music. Like the fact that BAYONETTES and ENDLESS BLOCKADE are in the same sort of scene you know what I mean ?

Yeah, absolutely.

B: Obviously completely polar opposites.

Because on paper if you were to call yourselves a crust band there aren't very many in Toronto. Especially not ones without Doug in the band.

D: There's a couple.

A: It's a crust monopoly.

If the ENDLESS BLOCKADE ever need a drummer

D: I wouldn't be able to do it. I'm not good enough.

Adam you are going to hate this question but lyrically what do you sing about ?

A: Basically I sing about all the negative thoughts in my head which are vast and just basically about how I believe that the world is complete and utter garbage and most people

in it are garbage as well. I know that there is positive things and I can dwell on that other times but with this band I dwell on the negative and it helps because you get that stuff out there and you feel a little lighter afterwards. That's basically it. It is all just our decaying world and how humanity sucks in the beginning and it is going to suck in the end too.

Do you think in a way as well that kind of approach you are removing yourself or differentiating yourself from your garden variety crust band ? Like I am flipping through Stephe's 7's back here and there is a lot of songs like "capitalism" and stuff like that.

A: This is the whole thing. I don't really know anything about politics. I have never been a political person. It's all more personal politics. And I'm not going to scream about something that I don't know about because that is completely fake. If I'm gonna scream about something and feel actual passion about something it is going to be something I know. I know negative feelings. I sing about what I know.

D: We don't have any songs about war.

M: Only band to play the d-beat without a song about war.

D: D-beat without war. We are breaking down everything.

A: In the beginning it was basically about depression and stuff like that and then there is other things that happen to me and friends. Things that bother me. A big thing that I think about is a very good friend of mine is HIV positive so there is a song about that and I have had several friends in my life who have had deadbeat moms and that's another thing I write about. Things that happen.

B: Don't forget about deadbeat dads. Come on.

Switching gears a little bit. You guys have played quite a few house shows. That's a

little different for Toronto. How does that come about. Who organizes all that ?

B: I think a lot of it was just luck and convenience. The fact that Adam and my place has a garage that we could have shows in and also that my girlfriend had a basement. Well she is moving out now but she had a basement that we could have shows in so it was there and we could do it.

A: The house shows were awesome.

Are those hopefully going to continue ? You said the house is no longer happening. Are you guys still doing garage shows ?

B: The landlord lives two doors away so the garage shows are not going to be.

A: And I think ENDLESS BLOCKADE and VENNT kind of killed that being the loudest bands in the world.

B: But really fuckin' awesome.

A: That's the thing with house shows you always have a good run but they never really last because it is a house show.

Toronto specifically has an overall lack of them as well. Why do you think that is ?

B: Because I don't think there is that many empty basements. It is so expensive here that most basements are apartments.

M: Renting entire houses is impossible.

A: And everybody has neighbours. Neighbours are jerks.

M: No house is detached so you always share your basement with somebody else even if you've got one.

What other shows have you played ? What are some of the bands that you have played with ? Is there maybe a favourite show ?

B: VENT were awesome. We played a few shows with ENDLESS BLOCKADE. LIFE TRAP were rad. TERMINAL STATE we played with a couple of times.

Better yet has anything interesting happened at your shows ?

B: Nothing at all.

M: Justin slipped and fell on his ass but it was an amazing solo.

A: It looked like Chuck Berry. It was pretty amazing.

B: We thought he was rocking out.

M: We thought he was pulling an Angus Young spin around thing. He was stomping so hard he put his foot through the floor. You tell the story.

J: The stage at Rancho Relaxo was a little narrow. There was a part where there is a chord that rings out and I am the guy playing said chord and I am giving this little stomp thing and the thing is I am getting excited. So I am doing the stomp thing and I am going rock n roll is a good thing. I'm enjoying it and the part comes where I am supposed to come in and hadn't realized that I am shifting over like an inch with every stomp and my foot flies off the stage. It ended in abject pain.

M: It looked awesome. It looked like he was walking around the floor in a circle on the floor playing a solo.

Mark makes a noise like Curly from the 3



Stooges.

J: That's how I remember it.

Can you tell me about the record that is coming out ?

B: We just got a test press and there is stuff we wanted to change so we are just waiting for another test press I guess.

Where did you record it ?

B: We recorded it at Audio Lab with Chris Hegge. He is awesome.

A: And actually the song before this interview was off that 7".

M: So that was a sneak peak. I hope you weren't recording because we want our money.

B: The label is *High Anxiety*. Chris Colohon is doing this new label. He has a couple of other 7"s lined up.

I was going to ask, do you know what else he is doing ?

J: I heard that he is doing an OUR FATHER 7" as well as CRUX OF AUX. I think that is true.

M: And the CHEAP TRAGEDIES record.

Yeah, Erba's new band. And how has working with Chris been ? It was really nice of him to come out tonight. Thanks Chris. It was good to see you.

A: He was actually a huge help in the studio. He was with us the entire time.

M: The sixth BEATLE.

A: It was just good because he has been there and he actually did guest vocals on the record.

D: On that song you heard actually.

A: So yeah, it has been good.

Awesome. And while you were recording Adam how did you resist the urge to add keyboards ?

D: He had his key-tar there.

A: I didn't want to say anything but everything you heard there was keyboards.

J: It's all processed and modulated.

A: The drums, guitars, voice, everything. That is just me playing on my keyboard.

J: We downloaded a lot of crust BSTs on the internet. They have been working out really well.

A: And I played them all through a gui-board too.

M: We stole every vocalist we loved and created a midi track for every set up.

A: The distilling was actually very important.

Once the record comes out do you have any future plans ?

B: We were going to do a tour out to the east coast. I'm not sure if that is really happening anymore.

A: We will probably do a weekend to Montreal or something.

M: Out to Quebec and back I think in mid-October.

What brought out the idea to go to the east coast ?

B: Personally I have never been out to the east coast of Canada so I was pretty excited about that.

M: I used to live there and Doug is from there.

D: I have family there. And we have in our travels played with some bands, BLACK SPOKES and SDS have played with bands from out that way. And we know a bunch of people out there and thought that we could get the contacts and do the tour out there. And it's beautiful out there.

M: It's just nice to be there.

But the logistics may just not work out.

M: Logistically it was going to intersect with the Halifax Pop Explosion.

That'll put a damper on things.

M: Illogical logistics.

D: That and we don't know when the record is going to come out yet and it's getting fairly close.

Beyond that, anything else coming up ? Shows or more recording ?

B: We have nothing booked right now. Oh we have HARD CHARGER on October 8th so venue TBA because it is not going to happen in our garage anymore.

M: HARD CHARGER from Fredericton are members of IRON FIST. They are pretty good. And who else is on that bill ?

B: Nobody yet. Anybody want to play, get in contact.

We'll figure that out. Well I would like to thank you for coming in and playing. I hope you had a good time.



SINNERS

London is known for the DEMICS, but the SINNERS were part of that scene from the onset. The band released the "No Brains Required" ep in 1980 and broke up shortly after. The band re-united in 2005 and Gena Meldazy interviewed Doug and Paul not too long ago.

How did the SINNERS first come to form as a band?

Paul: This is in 1970, late 1978. Myself, and the guitar player is named Tedford...we decided we're gonna put a band together. He was finishing up school in Toronto, at Ryerson actually. And when he moved back to London, Ontario, we started to form a band. We had a few contacts, there was just a scene starting here, you know, in London.

So the early stages of the punk scene...

P: I would say around 1977, something like that, that there was a scene starting in London. The DEMICS were the first bunch of people to get together and start a scene there, which started a lot of other bands up. And Brent and I started to put together material for a band, and I had been writing ideas, and we started to audition people. We auditioned Doug. We had another...our original bass player was named Mike Gaydos. We started, probably for about a year we were playing, the four of us, like that. And we were doing actually a lot of work. We were playing almost every weekend, either opening or having our own shows. It was like, for about 18 months, I don't think we stopped.

And for the first 18 months, which bands did you play with?

P: We did shows with the DEMICS, we did some shows in Toronto with TEENAGE HEAD. A lot of the bands I can't remember their names, because they were here one day and gone the next. But bands that were around for awhile, two of the bands were TEENAGE HEAD, the DEMICS. Um...and I'm really, kinda, right now, hard put to remember who some of the other bands were.

Did members of the SINNERS, at the time, play in any other bands as well?

P: Actually, yeah, I have a story about that. One of our friends...another band from London, which were really good friends of ours, were called the um...um...what was Dave's band?

Doug: oh....REGULATORS!

P: A band called the REGULATORS. And Dave, Dave Lightfoot, who was the real bass player for the SINNERS, for about the first year was in the REGULATORS. They went to Toronto to try and make a go



SINNERS in 1979 (LEFT TO RIGHT):
Dave Lightfoot, Doug Worrel, Brent Tedford, and Paul Wootton.

of it, and they didn't and they broke up, and he came back to London and immediately joined the SINNERS. He was trying to join the band, actually, while he was still in Toronto. So that became the permanent band right there.

And do you know what happened to the REGULATORS when they got to Toronto, the reason....?

P: Um....they were playing shows, doing opening shows, some things like that. They were living up around Parliament Street, had their own house there. But nothing really happened, that much, with them. They were trying to make it happen, and it just didn't work out, so they went their separate ways.

For people who have never heard your music before, and are new to your band, how would you describe the sound?

P: I think that we were a really legitimate and honest kind of punk band. I think a lot of people in those days...there was like a hardcore scene that knew what was going on...and there were people that we used to call 'tourists' ... and we used to scare the shit out of tourists because we were, really, the real thing. A lot of us were in things like broken marriages, bad family troubles, alcohol problems. You name it, and that's just the way...we weren't any different when we were on stage than we were off stage. We were all a bunch of... ah...out there individuals. And, I know we used to scare the crap out of tourists, and the hardcore people used to really like us. When I say 'hardcore', I don't mean 'hardcore thrash' people.

This was pre-hardcore thrash. The people that were hardcore into punk knew exactly where we were coming from.

When you say 'tourist', is that slang for something like 'scene-ster' or...?

P: Say if you went to the... if you were playing at the Horseshoe; like 400 people there. 300 of 'em would be tourists, 100 would be hardcore punk music fans. That's what I mean. Any

audience in those day's was probably three-quarters tourist, and a quarter of the real thing.

You guys released your "No Brains Required" ep on your own label, Rude Records. How many records did you release on that label, or was it specifically for that one ep?

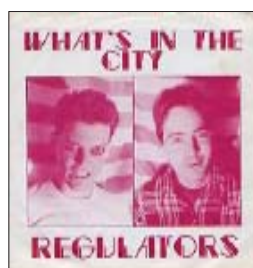
P: We released the one ep on that label, "No Brains Required". "In With the New" and "Attitude is Everything". And it did fairly well. We sold fairly well off the stage. We had it in a few record stores, like Records On Wheels...was one of the first importers of our stuff.

And that was a store in London?

P: Yeah. Records on Wheels was actually a chain of record stores through Southern Ontario that, um...that was a very prominent chain at the time. They took on a lot of indie people, and they weren't a corporate record store. But they kind of got put out of business by some of the big corporate stores when they started happening.

What about radio stations? Did you guys get played on any radio stations?

P: Yup, we had airplay on CHRW in London, and I think some of the stations in Toronto were playing it, especially when we were going in and doing shows. Some of the shows we did, there were like a dozen bands on the





SINNERS in 2005 (LEFT TO RIGHT): Dave Lightfoot, Paul Wootton, Colin Heddle, and Doug Worrell.

bill, and their way of promoting it was that, anything that anybody had like recordings or merchandise...they would push it on the radio interviews to get people out to the shows. But as far as national play, I don't think that we got anything. Although I have to say that, for the last twenty years, every few months someone brings up the SINNERS name, the recording, or something like that. Trouser Press Magazine, they have a website that's basically like a, um, punk catalogue. They bought 50 copies of "No Brains Required" off of us about 3 years ago...

That's excellent!

P: We're actually on their international catalogue. And last year we were actually on 2 compilation CD's. We were on one called "Boot To The Head II", which is from a local London label. And we were on...it's called "Punk Rock Canada 1980"? *

Yes...

P: And we were on there with, I think, the DEMICS and TEENAGE HEAD. Who else was on there, Doug? There were a bunch of people on there....

It's the 'Vol I' comp that they did, right?

P: I think so. I've never seen a copy of it myself.

I have a copy of it; it's actually great! It's...the ACTION, from Ottawa, are on there....

P: Maybe. Doug talked to them a lot, on the internet, but I never saw a copy of it, period. I saw a review of it, I think it was in *NOW magazine*, or one of the Toronto fanzines. But that's about it, it's all I've ever seen or heard of it.

It's a great comp.

P: I actually looked in record stores here, for it, and I didn't find it.

A friend of mine found it in a used CD bin...

P: (*laughs*) Oh really?

In Toronto. And that is the only reason I have a copy. She got it as a gift for me, and thought it would be a funny joke, but it

turns out that the bands on it are actually quite excellent.

P: Yeah?

So what happened to your label, afterwards.

P: The label...it was just our label, so we were able to release the single. We actually tried to go to other independent labels, like *Ready Records* to try to get them to either sign us or distribute it. They weren't [*phone cuts out briefly*]...I guess because they couldn't have enough control on it. You'd really have to see us in the day, you know; like the four of us in a room couldn't agree on anything. If you know what I mean.

Did you ever consider trying to take the label in other directions, after you had released your records?

P: Um...

Or it was strictly for the band?

P: Strictly for the band, yeah. I mean, I've learned a lot about labels, and I am partners in a label right now. Called, um....we just changed the name of it, cause we've got some other stuff coming out. It's called....geez, this is terrible. I can't even think of what it is called now. (to Doug) I can't even remember the damn label that I'm at.

D: What, you're with now?

P: Yeah

D: Oh shit.

P: That's okay. When I think of it I'll just interject it into the conversation.

Okay, okay. In terms of when you first started playing, and now, how would you say that the reception is to your band in local or international music communities?

P: I think that we always went over either really well, or really shockingly. Like, when we played in Toronto, or we did shows in....I mean, we used to break records [sales]. In London, we used to break sales records in bars all the time. We used to hold records in about every bar in town, for alcohol sales and all that kind of stuff. But then we'd go, and play some small place, and you could just see the shock on

people's faces. You know, radio started to sell punk as new wave and this kind of stuff, and we weren't anything like that. And I remember doing some small towns, and you could just see people's mouths hanging open, cause they'd never seen anything like this in their entire life. They thought they were gonna go down to a club and skip around and pretend to pogo or something. You couldn't even get them off their seats because they were so afraid.

Ah, that's disappointing!

P: It used to be fun, we used to like that! Seeing the fear on people's face.

D: (*laughs*)...drumsticks at people was fun.

P: Dougy was very very bad at breaking drumsticks, and then using them as pointed sticks....

D: (*hysterical laughter*)

P: ...try to take people's appendixes and eyes out.

And this happened on a regular basis?

P: All the time. He'd go through half a dozen sticks a night.

D: Oh, we played loud. And well, also.

Did you tour?

P: I wouldn't say like an organized tour. Back in those days, there wasn't a lot of going around and doing a lot of large tours. Even the people that we knew of who were doing well, like...I'll say the DEMICS, for instance...never really, you would go and string 3 or 4 cities together, and do shows. We used to play locally, around London and all the little areas around there, and then we would be going into Toronto all the time. Usually opening for other acts, or on a bill with a whole whack of other people. We played, I would say, at least once a week for 18 months straight. Sometimes we were playing 5 or 6 nights a week. We were rehearsing 3 or 4 nights a week, on top of that, and then I would do a few hours a night, every night, phone calls andyou gotta remember, back in the day there, if you got a hold of someone that was booking clubs or whatever, there were like 400 other bands, and these people didn't know if they were getting a genuine article, or

just some kids out of the burbs. If you were booking punk in those days, you were getting avalanched with all kinds of stuff that you had no idea what it was. Or, the other agencies wouldn't have anything to do with you because you weren't playing Top 40 stuff, or... We got together, that whole era between I would say '77 through till '81, that kind of time was a real changing time in clubs and people's acceptance of playing original music. I've been in a couple of bands before, and it was like you basically played- even if you wrote songs- most of the stuff you did [were] covers and...

So, you did do out of town shows...

P: Yeah, we actually used to play in Toronto probably a couple times a month. We used to play around southern Ontario, in places like St. Thomas, St. Mary's, Windsor, Sarnia.... anywhere else Doug?

D: Where did we play....(*thinks*)

P: ...Stratford!

D: Stratford!

P: Stratford, yup, we did a few shows in Stratford, there was a club there. But as far as traveling much further than that, no we didn't.

How long would it have taken you to organize something like that? The way you are describing it, the band was almost like a full time job for you.

P: For me...it was, because I would come home. I was working as well. I would come home after work and pretty much every night, at least Monday through Thursday, and spend a couple hours on the phone. Trying to get gigs, and get interviews, and just, you know, keep the interest up in the band and get some work for it. And those days were very different than now. It was hard to get work, and there were a lot of little bands. I mean, the do-it-yourself thing was taking off; and the problem with bookers is that eight out of ten of these bands were just exactly that. They were do-it-yourselfers, and no genuine articles. Once someone came out to see us, there attitudes were usually quite a bit different, and we would do some work with them for a while.

Did a lot of other bands in London and Toronto and the surrounding area have the same kind of work ethic?

P: I would say yeah. It was kind of a...uh... learnt behaviour on how to book gigs. You'd talk to one guy from one band, he did this, or they were doing this. Give them an idea if you have a gig here, you know, they would try to do the same thing. It was very, um, from the ground up in those days. It's hard to explain but, like I said, people were either into it or totally not into it at all and you've got nothing. But we did, we worked very much, and for us to put a tour together, I would say the kind of thing I was doing was probably working towards putting some tour work together. It was just very difficult...and if our single, if we could have marketed our single a bit better, or got it into a few more stations or get a little more play on it, I think it would have made things a



lot easier for us. One thing I have to say about the 45, is that we didn't pay for the 45. We had a manager at the time.

Who was your manager?

P: His name was Ted DeMarsh. And he basically paid for the recording of the single, or the EP. But he was also the guy that sat down with the engineer, and did the engineering, that we knew nothing about. And they put flanging on it and a few other things that... we were never happy with. The original recordings.... if we could ever find them, don't have any of the garbage on them, just live off the floor tracks with a minimal amount of overdubs. A couple of guitar licks here and there, and it was pretty rippin' stuff and they kind of cooled it, you know.

Does the ep accurately represent the sound of the band?

P: It would say that the actual songs, the message in them, the attitude in them, and the general sound of the band is exactly what we wanted. But when they came to put the sweeteners on it and the finishing touches, they were using too much echo and flange and stuff like that, and that kind of detracts from what is really there.

Where did you record this ep?

D: um...Southwest....

P: Southwest Studios?

D: Yeah.

P: It was called at the time, and might still be called, Southwest Studios in London. I think they are a teaching school. Like they actually put out recording engineers.

That's very cool. The band broke up in 1981...

P: Broke up? The band broke up in 1980...

Okay. Why did you guys break up, initially?

P: I think that what happened was our guitar player, Brent, was deciding to leave the band. I think we were more pissed off at him than we were willing to sit down and try to work it out so he would stay. Because...we had been workin' at this so hard, and the thing is: the band was generating money. We basically had...some of the members had places to live, and a recording space and stuff like that from the money that was generated from the band.

So you were doing quite well then.

P: For the size we were at, we were doing quite well. We just couldn't tip the scales. Brent was talking about leaving, we auditioned just a whole ton of guitar players and no one really seemed to fit the bill. But we settled with a guy that we'd known for a long time, who was basically like a Journeymen style guitar player, and he could come in and just picked this stuff up. We rehearsed all the time; we would rehearse...if we weren't playing in a week, we would rehearse four or five times in a week. His name was Bon Sweeny. He played with us for maybe 6 months, and he added more chaos into the band.

D: Which really was the final straw.

You also had a reunion in 2005, is this correct?

P: Yup.

What was the lineup for the band?

P: The line-up was Doug and myself, and Dave Lightfoot, who was really the real bass player for the SINNERS. My nephew. His name is Colin...and he's, um, a recording...actually he was going to Fanshaw College in their recording engineer program at the time. He's graduated from there now.

For your reunion how many shows did you play?

P: We did two shows. We were contacted by some people from London about doing a reunion show, at Call the Office in London (which is a pretty well known and established bar). It's been around there ... right from the beginning, really. It used to be called the C, or the CPR Hotel. That's were all the bands started, at the CPR Hotel. It's changed quite a bit, but it's called Call The Office now, and it's still a punk bar. After I guess....well, in 1977 they started booking punk there and they still are. It's a nice place. It's grown quite a bit. It used to be just inside the four walls. Now they have a patio. They've knocked...that place used to be an old beverage room, and there were four rooms there. If the band was playing, the one room got packed, and all you could do was try to stand in the doorway cause the other three rooms you couldn't really see the band from them. But they've knocked them all out and added that big patio and stuff. But that bar has been presenting the same kind of music since 1977.

Doug, I believe you mentioned to me in an e-mail that the SINNERS actually are gaining quite a bit of popularity in Japan right now. That your EPs are over there and getting quite a bit of attention. Have they officially been re-released?

D: Basically, I sold about 10 in the last 6 months to people in Japan. And friends are telling friends, and they're just starting right now to take off through internet sales.

Through things like e-bay?

D: Yes. They actually e-mail me through the Punk History Canada site...I don't know if you have that site. I wrote a blog in there. My name and address is somehow in there. I can't find it anymore, but they find it.

You also mentioned to me, that you have produced new CD's in recent years. Were these the comps that you were on, or have you actually started to record again?

P: Are you talking about the SINNERS?

Yes

P: No, we haven't really done anything. I have. I've been in a couple of bands that have been recording and stuff. But as far as the SINNERS, no.

D: Just the two compilations.

P: Yeah. We're on those two CD compilations. We haven't done any new recording. The thing with us is that I'm busy too, and I'm still playing, and I'm a songwriter. It just seems

that every 90 days or so something comes up again about the SINNERS. And we end up talking to somebody or sending them some product; that kind of stuff. I'm kind of surprised that, after 25- 30 years, we're still getting people contacting us for stuff.

Do you think the music holds up after 25 years?

D: I've had positive reaction to 'No Brains Required'. Actually, quite a lot, from people that I send it too and listen to it and from people that have bought it, of course.

P: I think that it's a classic punk tune that unfortunately because of a little bit of the production...its not in the recording, its not in the playing, its in what in the engineer or the producer used as sweetener tools to try to take the edge off it. Which we didn't want them to take the edge off, but...because we weren't putting the finances in there, we didn't have the final say. We were very very pissed off when we heard the first pressing of it. No one gave us a test pressing, you know, they went ahead and pressed them. We really didn't like the sweeteners on it. And if you listen to it, you can hear flanging and too much echo and just... too much crap. We just wanted to...just straight out there, and....

D: It's compressed.

P: Yeah, it's too compressed. The sound is really...it's tight. But when you listen to the song...it should be a lot better known than it is. And some of it has to do with the fact that we were just a little band from London, Ontario, and that the production is not what a punk band would have done. Over-produced.

What happened to your manager after that record came out?

P: We don't know. We suspect that he might have the masters. I'm involved in a studio, and if I could get the masters on that, we could definitely turn that into what we wanted. Take off all the crap effects on it, and we would probably be much happier with it. And we

don't know where he is. We haven't been able to find him.

When the band broke up, what did the members of the band go on to do after 1980?

P: I went on to form a band called SPIRAL SCRATCH, together for about 6 years. We put an album out. We started out as a punk band, very influenced by the BUZZCOCKS...

S o S P I R A L SCRATCH, you were influenced by the BUZZCOCKS...

P: Yeah. The thing is that the BUZZCOCKS were trying new ideas. They were using guitars but they

weren't using things like we hated in the day, like SUPERTRAMP and all that kind of stuff. That's what we were trying to do; come up with some different rhythms, and musical ideas but still keep them kind of edgy. Doug went on to play with a band called the BINMEN, right?

D: Um, EVA AND THE BAD BOYS.

P: Oh first of all?

D: Yeah, EVA AND THE BAD BOYS, in Toronto. I moved to Toronto.

How long did you play with that band for?

D: About nine months. We played at Larry's. We came to London and played a couple of times. Then I joined CONNING TOWER with a few people, and we put out an album, just before a 45 was put out. I left the group forcibly. I was really out of it. I

had just gotten divorced and said 'Ah, to heck with the world'. But I still wanted to play.

P: Without being too boastful, we were a lot more of a real band than almost any band around. We lived, and ate, and breathed this, and none of us had any parental people to back us up. We were on our own, we all lived on our own, and we generated our own money. We didn't have any family input, and that's probably one of the reasons why we've hung together for so long is that we were a real group of people, you know? But (*sarcastically*) you wouldn't have liked us in those days, I don't think!

You may be surprised!

P: Not that girls didn't like us, but, ah...

Did a lot of girls come out to your shows?

P: Yeah, yeah! The thing with us is that we went somewhere where we had never played

before, and the crowd might be a little bit light, but for....I'd been in a lot of bands, before that and after, where we'd have a bigger name, and we've gone to someplace smaller and out of the way we wouldn't draw. But I tell ya, this band, the second time we would go back to a place it would be packed. And it was the hardest thing for us to try and pass this on to better management or booking. Regardless of that they didn't know any of the songs that we did. The people that were coming out to see us knew them. We had a good draw, and its something that never failed us.

What about the other two members of the band?

P: Dave Lightfoot is a cab driver in London. It's, ah, hard for me to speak for Dave. He's had some real up and down times. But we've always tried to do the best for him. Dave did play in another band called DEAD RABBITS. That's the only band that I know that he's played in. And Brent Tedford didn't play with anybody again, and apparently he lives out in Vancouver now doing...a business man of some sort. I carried on playing. I don't know if you've heard of the CRAWLING KINGSNAKES, but that's the band I've been in for a very very long time. We're just working on our third studio album. Sorry. Forth studio album. I dunno, Doug, what have you been doing?

D: Not much, just working.

P: No, after the SINNERS.

D: Oh! After the SINNERS. Well, CONNING TOWER was a really good band. I really enjoyed playing in that band, but circumstances...I didn't....I was back and forth between Toronto and London, basically just trying to survive.

And after CONNING TOWER, were there any other musical projects for you?

D: No. Not really.

P: Just feel into the abyss.

D: Yeah, got a job.

If people want to find a copy of your EP, how can they do that? How can they get a copy?

P: We are in the 'Trouser Press' punk catalogue, you have to go to it online. From California. You can get Doug's website, right?

D: I don't have my email, yet...

P: Or through the Punk

Rock Canada [www.punkhistorycanada.com]. The thing is, there is actually lots of stuff. There's bios and things like that online, on the CHRW Radio website from London, the University of Western Ontario. And they can get information for getting the 45 from us.

So you do still have copies left?

P: Yes. Dwindling, but I didn't even know I had them. I pulled a box out when I was moving one time and realized there was about 200 45's in it, so....I thought they were all gone.



CRIME DESIRE

CRIME DESIRE above all is a band of mystery and mystique. Their demo tape arrived unannounced one day and to be polite ripped me a new one. The band created new boundaries and borders by borrowing influences and made music by making their own recipe. The hell with convention it was one part SXE, one part noise, some part metallic hardcore, toss in some classic hardcore and throw like a Molotov Cocktail. The resulting explosion is CRIME DESIRE. A cult band if there ever was one. A band that truly understands their fan base and dots all of the i's and crosses all of the T's. Whether it is in the form of their recorded product, attention to aesthetic or the detail in which they answered these e-mail questions. This band is about detail. Read on. Interview by Craig Caron.

So before we start can you introduce the band and your role in the band and how the band came together?

Colin (C): My name's Colin. I sing and write the lyrics. Matt plays drums. Mike plays bass. Keithen plays guitar. The band started about five years ago. Me and Matt wanted to do something 'cause we played in bands in high school, and uh, I think he's the only musician type cat who can put up with me. We had some various wimps in the band at first, but Keithen and Mike have been on the fold for like, four years. I guess they're the only musician types who are desperate enough to put up with me and Matt.

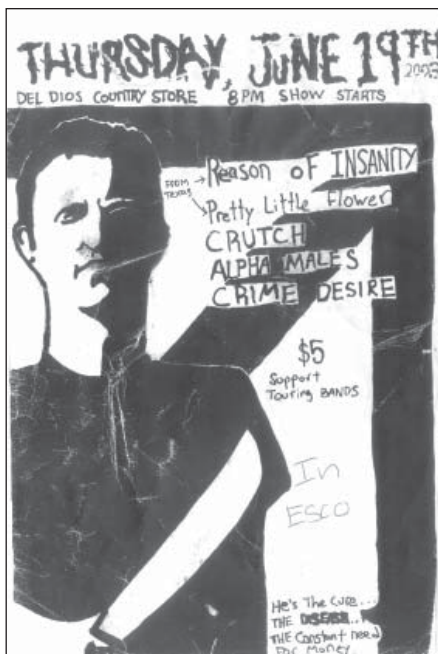
Matt (M): I'm Matt, I play drums. Wasn't the first line up based on the ashes of the tape only sXe band RIITUS ELLAMA? At one point I think we were just gonna call it that, named after an SAIRAAT MIELET lyric. Correct me if I'm wrong. I started out on bass, but the first drummer was such a dick even though he was the only edge man drummer in town we had to boot him. Then I moved to drums and we got this psycho pill popping bassist. That line up didn't last too long.

Can you tell us about the name CRIME DESIRE?

C: Matt came up with it. It's a Lester Bangs reference. It's from a list of proposed band names of his or something. I think it's in the liner notes for a Birdland reissue?

Was there any specific idea behind CRIME DESIRE as a band, goals, etc.

C: I think for maybe a minute in the beginning we were a straight edge band. Then, like I said, we got dudes who weren't really straight edge in the band, so that idea kind of went to pot, plus I don't think me and Matt were ever like 'Hey, let's re-write "Breakdown the Walls." But BL'AST! was always in mind with what we



were doing musically the first few years. So was CROSSED OUT, SIEGE, CRO MAGS, tons of others, but BL'AST was sort of the meter stick of good, interesting, powerful hardcore. I guess we just wanted to make hardcore with the same kind of depth and musical intricacies as "Power of Expression". But somehow we made "We Hate All Life" instead. Oops.

Listening to the band and trying to pinpoint influences or sounds has me bouncing all over. I hear lots of things. If I listen to it long enough I think I hear voices. Can you tell us what has influenced the band?

I think it varies song-to-song, record-to-record. Generally the songs are patterned musically after whatever excites us at the time, which probably contributes to the schizophrenic nature of things. During "Id Music," for instance, me and Mike were on a heavy straight edge hardcore kick, old Rev bands and what

have you, so you hear a lot of that on the record. Of course there's also a bit on the b-side where we're swiping pretty obviously from old WHITEHOUSE and THROBBING GRISTLE records, which me and Matt were spinning heavily. We don't do that sort of thing to be 'weird' or whatever, like I said, it's just what we're getting off to at the time, and we don't really make

a distinction between the music we like and the music we play. If we get a good idea from somewhere, and it works in a hardcore context, we use it. DANZIG and SAMHAIN have been an immeasurable influence for me anyways, and I'd like to think it shines through on the new LP. It's weird because I really respect

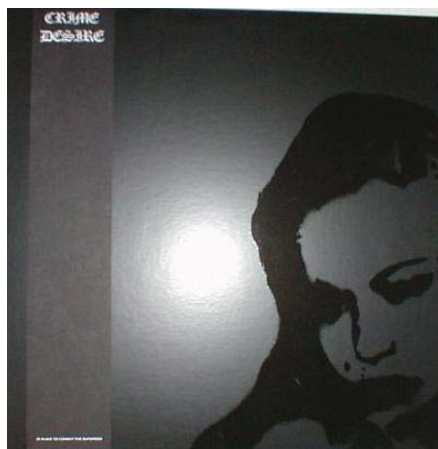
purity of sound. I really love a band like DISCLOSE, for instance, which work with a pretty narrow scope of influences, but are able to do something unique with their sound. Or how Rev used to describe that SLIPKNOT 7" as early C.O.C. meets early C.O.C. I like that, bands who almost absolve their identity and ego to pay homage to a specific band or sound. It's completely the opposite of what we do, but I think there's a lot of merit in that approach. Of course for every DISCLOSE there are hundreds of unlistenable myspace bands doing the CONFUSE thing in a horribly tacky way with really cheesy broken English band names. I guess that brings us to the Japanese influence, which manifests itself more as a general aesthetic than direct musical influence. Of course we've stolen our fair share of ideas from G.I.S.M. records or whatever, like I said, a good idea's a good idea, but I'm personally more influenced by the care a lot of the older bands put into their packaging and how a lot of those bands used darker imagery to evoke something powerful in their music. Not to harp on G.I.S.M., but if you just look at the packaging for M.A.N. you'd probably think it was an industrial record or something, and I think you take that impression with you when you listen to the music. Same goes for the disarray of the artwork on the GAI flexi, or the really creepy cover of the "Masturbation" LP. The art and music are perfectly complimentary in those cases, and that's kind of what I strive for, that same aesthetic cohesion. So you won't catch me writing songs with titles like "Chaos Fucker Never Die" or anything, 'cause that shit's mad corny. But I'd love to do an 8" or a flexi one day.

CRIME DESIRE has a very low profile on the web, and I mean that in a good way. You aren't pimping yourself. If people want to know more about the band they have to work hard. Is that something the band has worked

on? If anything it has made the band more mysterious.

Well, I'm not blind to the fact that most people who hear us aren't really into it. Like I said, it's not like we do one thing and do it really well to the point where fans of that thing would benefit from hearing us, so I feel kind of bad pushing our music on people. I sort of feel like the people who like what we do manage to find

out about us one way or another, so actively seeking out "fans" is a fruitless task, and just kind of tacky. I mean, what am I gonna do, start a "street team" or some shit? I do a mailing list, an actual mailing list with letters and stuff. I mention something about it in every record we've done except the new one.



When something new comes out I send out a newsletter, hook those people up with color vinyl. It's my attempt to keep in touch with people who're REALLY into the band, something akin to the fiend club, in my mind anyways. That's the kind of "following". I'd prefer to have, a small handful of people who care deeply and put effort into listening to the music. At the same time I don't really want to fall into the "lathe cut scene" where you do fifty 7"s and charge \$20 each. That just strikes me as elitism for elitism's sake. We'll, we just made a page on myspace after being a band for over five years. There's a fine line between completely cult/underground and just unheard. It's a bummer to go play the east coast and have shows where literally no one comes. I think we're just lazy, if we weren't you'd probably see a lot more of us.

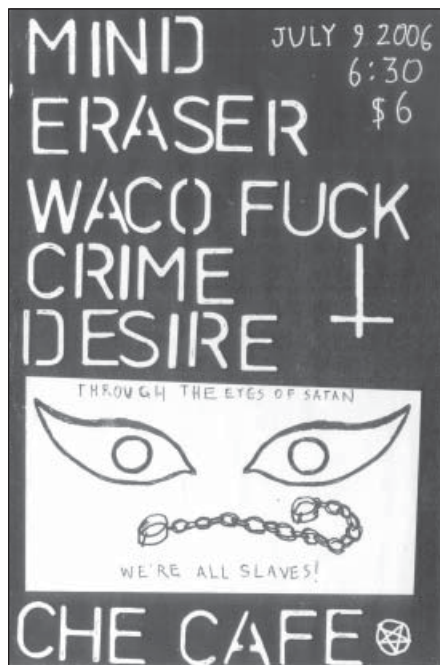
Can you give us a run down on the CRIME DESIRE discography.

C: I've been working on this myself lately. It goes something like:

- Demo tape (200 copies)
- "We Hate All Life" b/w "One Weak Link" single (10 test pressings, 200 numbered copies, 16 band sleeves)
- "We Hate All Life" 12" (10 test pressings, 500 copies with dog tags, about 28 with personalized dogtags for mailing list folks)
- "Id Music" b/w "Fantasy or Reality" (10 test pressings, 200 numbered copies, 16 band sleeves)
- "Id Music to Combat the Superego" LP (10 test pressings, 1000 copies, 80 on clear, 24 transfer vinyl/band sleeves)
- "In Lucifer's Grip" ep (10 test pressings, 1000 copies, 100 on red, 20 with transfer vinyl/band sleeves)
- "Nadir" b/w "Loathsome Ones" (15 test pressings, 200 numbered copies, 32 band sleeves [8 copies each of 4 different sleeves designed by each member, INFEST style])
- "s/t" (15 test pressings, 500 copies, 100 white vinyl)

The art, esthetics of the band are also hugely important to the CRIME DESIRE experience. Can you tell us a bit about the LPs art ?

I think I addressed this with the influences question, but I just try to use darker imagery that stays just this side of cheesy and ties in with the tone I try to establish lyrically. For me it's also a matter of common courtesy to put together a decent looking record, not



only for people who have to keep it in their collection, but also for the casual record buyer who has to flip through your record in shops and distros. There's always some record out with the most atrocious cover art, and you have to flip past it every time you're in the shop. It can drive you nuts, and when you go out of town to a new record store that shitty looking record will somehow be there, reminding you that some people just have no sense of quality control. And when the shop eventually throws the record out, bam, another atrocious pixilated freak show

steps up to take its place. The cycle never ends. I think so long as we can avoid being one of those records, we'll be alright.

If we can maybe digress from the music a bit what other influences have help shaped you as individuals and the band. How were you all introduced to this wonderful hardcore punk reality?

C: I checked out GWAR's "Scumdogs of the Universe" in 6th grade, probably through Beavis and Butthead. They changed the way I looked at everything. I was just into radio hard rock at the time, but GWAR had the kind of heaviness I was looking for, the kind of stuff "the Black Album" or whatever only alluded to. From there I was just doing whatever a 13 or 14 year old did pre-internet to get into music. Hear SICK OF IT ALL on a late night radio show? Pick up their CD. See CRASS on enough shirts and patches, go find some of their stuff. I saw the DICKIES open for GWAR, actually, and my mom rented me "Decline of the Western Civilization", so I had that to work with. I don't know, I think when you're younger there's such a drive to get into something, to forge some sort of identity for yourself, and for whatever reason, music was just the way I did it. Of course with hardcore there's so much depth and variety, you can kind of dig as deep as you want musically, hunting down obscure demos and shit, and of course get way involved, either from a production standpoint of doing a band and putting out records, or even as a fan, doing a 'zine or something like that. In other words it doesn't have to just be a teen identity crisis thing. I suspect that's what gets most people involved, though, self included.

Matt: This older neighbor kid turned my on DK, then I was ordering a bunch of CDs for "free" from a BMG catalog. There were 3 records listed under punk, SEX PISTOLS "Never Mind..." BAD RELIGION "Stranger than

Fiction" and some REVEREND HORTON HEAT album. I got all three and was totally confused. In High school I hung with these sorta peace punk kids and got into all that. Then I meet Colin and so began the information age. As for as me with what has influenced my playing I think Colin talked about it earlier, but BL'AST "Power of Expression" was a huge record for me. In the beginning of the band it was BL'AST, THE NEOS, INFEST, CRO MAGS and maybe the "No New York" comp. Later on maybe BURN and AMEBIX. On the "In Lucifer's Grip" 7" it was Muka-Chin from DEATH SIDE and Klaus Dinger from NEU! whose styles I tried my best to duplicate. Presently it's DISCHARGE, FEAR "The Record", KILLING JOKE, SAMHAIN, *Adk records* bands, and Polish stuff like ARMIA, SEIKIERA, and DEZERTER. There's some fantastic drumming on those old Polish records.

So I want to veer slightly to the left. Colin you're a huge film fan does this influence the band at all. If you had 5 tops films to recommend they are....

C: I don't know, I watch a lot of movies. Usually at least one a day, but I'll go on a bender and just watch flicks all day if I don't have anything else pressing on me. I'm watching this movie "Night of the Demon" (the 1980 one, not the genuinely brilliant '50s one) right now, as I'm typing. It's this totally bumbling, confused rural Bigfoot venture. Some dude just got his dong ripped off by a bigfoot and bled to death. Totally retarded. Anyhoo, the point is, when you watch as much trash as I do it affects your whole world view, so it's tough to say how one specific film influences you when you're sort of in a perpetual celluloid haze. Of course there are songs that are directly inspired by a film, like the song "Brain Dead" from the demo, which was about that Pullman/Paxton flick from '90 or so. On the new record you got the song "Society" which is about the horror flick of the same name (with special effects by Screaming Mad George from The Mad), and Succubus, which is sort of about the Jess Franco movie Female Vampire, but that's not a very good name for a song so I used another great Franco film as the title, even though Succubus is a mad generic song title. Oh, and the intro to the new record is mostly culled from samples of different horror soundtracks, so there's that too. Each week I'm raving about some new flick, so I don't want to go too recent as far as recommendations go, and if I go for all time faves I'd have to go like, Empire Strikes Back or shit everyone knows about already. The five best flicks I saw last year, as far as kind of cult stuff goes would be

- Ganja & Hess (1973)
- This Night I'll Possess Your Corpse (1967, Marins' films were probably the best thing to happen to me all year)
- New York Ripper (1981)
- Simon Del Desierto (1965)
- Reflections of Evil (2002, Damon

Packard is a GOD!)

And I can't pick one, but Jess Franco's late 60's/early 70's stuff straight kills. I celebrate all his work, to some extent, but most everything from that period is godly. And since this is a Canadian rag I gotta give ups to my favorite director, period, David Cronenberg.

Since this is for equalizing distort let's get to the 2 staple questions. What is your favorite CRIME DESIRE song from a lyrical perspective.

C: Maybe Shake the Temple, off the new record? It's got a lot of mythological references and it's kind of religious and sexual at the same time. I dunno, it has a good structure. St. De Sade's a good one too, from the EP. Inspired by Marquis De Sade, obviously, I like his writing a lot. Plus there's an ill sing along part.

O.K the second question VINYL: Colin I know about your obsession for music. Does the band share the love? Can you run through a top 5 of each person in terms of your favorite HC/Punk release. Because we are talking about a love, a possible unhealthy obsession (I'm Stretching the rules here) it doesn't need to be a proper vinyl release but I'm holding you to this. If it's a demo or radio session etc and it peeks my interest you need to copy it for me.

C: For hardcore it'd go something like CRO



zines.

C: I got some good stuff planned, but it's all plans right now, due in part to my Xerox connections moving away or getting better jobs. Maybe I'll get bored during the summer, I dunno. I don't know any newer 'zines, really. *Warning* is the only one I really follow now that *Town of Hardcore's* gone under. I just read old NYHC 'zines when I need my fix. I got boxes of those

MAGS "Age of Quarrel", DISCHARGE "HNSNSN", BAD BRAINS "Roir" tape, maybe "Rock for Light" depending on what day of the week it is. BL'AST! "Power of Expression" (or maybe "Break Down the Walls?" Fuck, this is getting rough). And then probably a tie between STALIN "Mushi" and "NYHC: The Way It Is" comp. And if I could make a 90 minute tape with FLAG's "Damaged", "Jealous Again", and "My War". That tape would be on it too. All obvious stuff, y'know.

Matt: Currently a top 5 would be:(no order) FEAR "The Record" LP, INFEST "No Man's Slave" LP, CRASS "Stations..." LP, MEAT PUPPETS 1st 7", ANTI CIMEX "Raped Ass" 7" / ASOCIAL "De betra slutet" 7".

Colin, you write one of my fav zines *Life's A Rape*. Can you tell us about that and more importantly will there be another issue. Can you recommend some top reads for paper

things, but all anyone really needs to know as far as a good 'zine goes is *Not for the Weak* #2. You can read that shit over and over and you'll never get bored. Same goes for the first two issues of *Bloodbook*. Obviously the classics like old *Slashes* and *Flipsides* are stone cold killers, but good luck tracking those down. 'Zines are a criminally undocumented part of hardcore culture, I think. I mean, shit, I can get an INFERNO 3xLP but I have to go on e-bay and drop \$20 if I want to read an *In Effect* interview with Jeff Perlin?

What can we expect in the near future for the band.

C: Hopefully an EP or something, I dunno, we're in no hurry to do another LP. Let people percolate on the s/t joint for awhile, y'know?

CRIME DESIRE can be contacted at P.O. Box 278 / Carlsbad, CA / 92018 / USA. Or <http://www.myspace.com/crimeanddesire>

Sadie's Diner



Sadie's Diner is a vegetarian / vegan restaurant located at 504 Adelaide Street West, just one block east of Bathurst (on the corner of Portland and Adelaide). Sadie's is open from 7:30am to 5:00pm on Mondays and Tuesdays, 7:30am to 10:00pm Wednesday to Friday, 9:00am to 10:00pm on Saturdays, and 9:00am to 4:00pm on Sundays. Come for the food, and enjoy one very fine Pez collection. Menu on-line at myspace.com/sadiesdiner.



There is a new punk store in town at 860 Bloor Street West. The shop is called "Hits and Misses" and the shop owner, Pete Genest, came by the radio show to guest host and talk about past punk stores.

Tell me about the name "Hits and Misses". Where does it come from ?

I took it from the STIFF LITTLE FINGERS song. I've had stores in the past and I've taken names from either albums or songs. The last one was from an album. This one's from a song. And the first one was from a club actually.

Oh yeah. And why did you choose this song in particular ? It's a great name.

I just thought it would be a good name for a record shop. Your going to have the hits and then you're going to have some misses. I wanted to go with some STIFF LITTLE FINGERS name actually. They are one of my favourite bands. It was between them and the CLASH and I couldn't really think of what to take from the CLASH.

Garageland ? I don't know.

Yeah? That seems kind of corny. I don't know. I love that song. It is one of my favourites but I was thinking maybe something in Strummer's lyrics. I was going to take some lyrics from somewhere, but I don't know. This one just seemed like a good idea.

This isn't the first punk store you have done.

No. I had a shop in Seattle called "Singles Going Steady".

Now that store seemed pretty much legendary. A lot of people who I have heard from who visited that store described it like Mecca for punk rock. It was the place to go. Tell us about when that started up.

I did that for about eleven years. I moved up there in '98 and ran it until about the end of 2006.

Is it still going ?

Yeah. There is a guy that bought part of the stock and kept it going. Kept the same employees.

That's a good thing.

Yeah. It was easier for me to leave the city just having "Singles Going Steady" still open. People were bummed that I was leaving, but it made it easier to tell people that the store was going to stay.

A bit of a legacy almost.

Yeah. And the guy who took it over is going to do a good job. There is just not enough stock as when I had it. It's still okay in there.

What was the idea of the store when you first started up ?

I just wanted to run a good store. To concentrate on collectible punk vinyl and have fair prices and no attitude when you walk in and just all the stuff I hated about other record stores I wanted to do the exact opposite. Owning a record store is a labour of love. I'm never going to own a house or a new car or anything but if I can pay my bills that's all I care about.

What was the store before ?

I was in Portland before that and I named the store after that famous club in London called "Roundhouse". SHAM did a lot of recordings there and the BUZZCOCKS did a few recordings there. It was one of the early punk clubs so I called it Roundhouse Records. I guess I lean towards the UK stuff.

That's okay. That's what we all listened to when we first got into it. And "Singles going Steady", what a great name for a

record store.

Yeah. I wanted to use that here but I told the guy that I wouldn't so....

But there is an awesome 7" wall when you walk in so in some ways it's there.

Yeah.

Was there a big singles collection at the old store ?

Oh yeah. The store here is set up fairly similar to the store there. I don't have quite the same amount of stock yet but that'll be coming.

It seems like it is building. There is a lot of stuff in there now. I don't think Toronto has ever seen a punk store like this.

Not since the heyday of the Peddler for sure. But I don't think I could ever ... man that store back in the day they had everything in there. That was an amazing shop.

It was. That is where I bought my first punk records. Lets get into some other stuff. Your brother was in the legendary YOUNG LIONS. There is this releases coming out I don't want to jinx it by even talking about it, but I hope there is going to be this early release of the demos coming out on Brian's label right ?

Yeah.

On Blue Fog ?

Yeah. Fingers crossed. My brother went about three or four years ago and took whatever tapes he still had of the original masters and re-produced them in a proper studio.

Re-generated them somehow.

Yeah. Some of them were just wasted. They couldn't use them, but some of them he got some stuff on and he got that to Brian a while ago.

And Brian has some other material apparently.

Yeah. Apparently he has some stuff too. When they first started talking word was that Brian was going to do a YOUTH YOUTH YOUTH

CD, then a YOUNG LIONS CD, then a split YYY / LIONS live CD because Brian has lots of good recordings of live shows by both bands.

Well lets hope that is still the plan.

Yes. I would love to hear all of them.

Can you tell us about when you first got

into punk ?

Through my brother. We were always into music, everybody. When he first started listening to punk I would hear it from his room but I was listening to BAY CITY ROLLERS and KISS and that kind of rock stuff. I was just a little too young for it. He took the attic and I would go up there and he would play records up there and he would have SEX PISTOLS spray painted on the wall and stuff like that.

That is awesome.

Yeah. He had this little wall with spray painted



bands on there. I actually moved away before I got into punk.

Did you move out of the city ?

Yeah. I moved from Toronto to Salem Oregon, which is where my folks lived and here I lived with my grandparents and out there I went to high school and lived with my folks. So Chris just started sending me tapes.

Of Toronto bands ?

Toronto bands and UK bands and DOA and SUBHUMAN stuff.

So you guys stayed in touch by letter writing and tape trading.

Yeah and if he didn't have a tape to send me then he would send a letter saying check these guys out and these guys and these guys. Just go and start buying stuff.

That's pretty good though because at least it gives you an idea of what is good and what to look for ?

Everything he told me to listen to was good. I definitely liked it and a couple of times I would come back for visits and I would weed through his collection and just make tapes of stuff. I would also go through Mike's collection from the LIONS and make a few tapes from his. You know records that Chris didn't have. I just did that stuff.

Did you get to see any shows before you left ?

No.

In your visits ?

Of course the LIONS were never playing when I came back so I never saw them.

What a drag.

Yeah I know.

Did you ever get to see them practise ?

Yeah I did get to see them practise once so that was okay. I saw YYY once.

What were they like ?

They were really good. I can't remember the name of the club it was at. That was a long time ago. I probably saw DIRECT ACTION three times. They always seemed to be playing a lot when I was here.

That's a curious thing because when I first started getting into the scene I always used to see DIRECT ACTION play too. And also their spin off band, or Buzz's spin off band A.P.B. I saw them play a million times.

I don't think I ever saw them. I saw CHRONIC SUBMISSION one time. I think it was on a DIRECT ACTION bill or something. And I think A.P.B. was on that bill too.

Probably. They were playing a lot together. Oh I remember where I saw YYY, it was at Larry's Hideaway.

That place was great.

Yeah. A neat little place. I think the only other show I saw was in '85 and the CIRCLE JERKS played. The club you had to walk up some stairs. I don't even remember.

Not the Upper Lip or the Turning Point.

I don't know, but that was kind of cool. But I saw some great shows when I was out in Portland when I moved there, so I made all these guys jealous here that I saw POISON



IDEA so many times that I would stop going to see them. They played every show.

I only got to see them once. I think they only played here once and Jerry did blow fire. It was at a club in Kensington Market called the Siboney. A short lived place. DAG NASTY played there once and not too many others. That was a good night. He was bleeding from the forehead.

When was that roughly ?

It was before "Feel the Darkness" had come out. It was just after "Kings of Punk". Sort of in between there.

Still a good era.

Yeah definitely. Where was the first record store ?

In Portland a city with the most record stores out of any place in the world.

Does the place still exist there ?

No. I just closed that place down and moved out to Seattle. It was a neat little store. It was a fun experience. Every kid growing up buying records wants to grow up and open up a record store and I actually did.

Totally. It's a dream.

Yeah. It was a dream. It's a lot of work. It still is a lot of work, but it's alright.

What was the scene like in Portland at the time because it seems like it has exploded there, but it always had a crust scene out there, like with RESIST and DEPRIVED and a bunch of other bands like that. Along with POISON IDEA being a constant out there and more recently there has been a new crust explosion that has taken part as well as all kinds of styles of bands. I mean you just can't say it is just crust anymore with bands like the OBSERVERS.

In the 90's for sure. Like I opened my shop there in '92 and all those bands like RESIST and DEPRIVED were all releasing records and those guys all shopped at the store. They were

really nice guys.

Yeah I was penpals with some of those guys like Kelly. He seemed to have a good record collection. You could tell he knew his stuff.

Portland, while I had my shop open I had a rep from one of the major labels said that Portland bought the most vinyl out of any city in the U.S.

Wow. That's amazing.

There still is a lot of shops there. And they all survive. Everybody buys records there. It doesn't happen so much here but people turn into junkies there and so they sell their records to the shop. So you have people selling great record collections to the shop. Lord knows I got a fair amount of those so God bless drugs.

At least for us record collectors. How do you stock the store ? You told me of these shopping ventures that you have gone on to England. Do you still do that ?

I want to start doing that again in the future because it is great to go over there and look for records all day long. It is work but it's fun. It's work because I am getting up at 5:30 in the morning to go to these record conventions and to travel to as many cities as I can in one day. For new releases I use several different distributors.

Where is the store located ?

860 Bloor Street West, just east of the Ossington subway station.

And I have seen regular postings on the Toronto Hardcore message Board. Is there anywhere else people can find out about the store ?

I also post on stillepost.ca, which is more of an indie rock board. I also post on the kill decibel board, which is www.thekilldecibel.com. Coming very soon there will be a Hits and Misses website which will be at hitsandmisses.ca.

REVIEWS

Reviewers are: Aaron Brown (AB), Craig caron (CC), and Stephe Perry (SP)

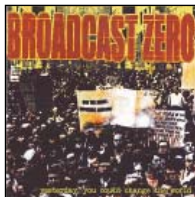
Birds of a Feather "Chapter 5" ep

This Dutch straight edge band reminds me of the long line of straight edge bands that have come from that country. From LARM and SEEIN' RED to MANLIFTING BANNER to VITAMIN X to REACHING FORWARD. BIRDS OF A FEATHER carry on in the tradition of that early Crucial Response scene of bands like COLT TURKEY and DEADSTOOL PIDGEON. And although these guys sound young they are pushing 30, which like football is the end of life in hardcore. Nonetheless we gain from their maturity through reasoned optimistic lyrics on issues of free will, animal rights, and compromise. Being in bands lime MAINSTRIKE, X-MEN, BETRAY, and CRIVITS shaped this reasoned idealism. Take it from people who have been there. (Commitment Records – Klein Muident 38 / 1393 RL Nigtevecht / the Netherlands / www.commitmentrecords.nl) – SP



Broadcast Zero "Yesterday, You Could Change the World" CD

BROADCAST ZERO fall in a long line of bands that marry a message with melodic three chord punk. It's infectious and it's substance oriented. They remind me of a modern day MARILYN's VITAMINS which is to say something like DILLINGER 4. And they keep good company with bands like the FALLOUT and the REBEL SPELL who come from the same school of punk. This is the debut release by this new fledgling label that cut their teeth as part of *Insurgence*. And it's a dandy for both label and band as a debut release. Fans of HOSTAGE LIFE and BLACK JACKET should check out BROADCAST ZERO for their tales of hardship and disappointment all to a racing pace that has gang chorus sing-a-longs. (Rebel Time Records / 2-558 Upper Gage Avenue, Suite 162 / Hamilton, ON / L8V 4J6 / Canada / www.rebeltimerecords.com) - SP



Chords, the "The Mod Singles Collection" CD

So aside from the oi scene *Captain Oi!* also has their foot in the mod scene. Well these suit jacket wearing upstarts releases seven singles in their first two years which makes this collection the CHORDS equivalent of "Singles Going Steady". And that's nopt far off because the CHORDS sound in part like the BUZZCOCKS. Hey Steve Diggles used to own a scooter. Anyway the CHORDS didn't have the luck the BUZZCOCKS did. It's unfortunate because they had the talent, and they had the looks. The CHORDS are another band in the long list of bands missed or ignored by the major label system. They were no Jam but in some ways the CHORDS stayed truer to their 60's origins of the original mod sound. They were friends with the UNDERTONES and were associated with the RUTS and SHAM 69 so it was totally with the more tuneful side of punk. But there is also influences of the JAM and the Who in their "My Generation" sounding days. The liner notes are extensive and I feel like the CHORDS story really gets told here within the history of time. (Captain Oi! / P.O. Box 501 / High Wycombe, Bucks / HP10 8QA / UK / www.captainoi.com) – SP



Conquest for Death "Beyond the Hidden World" CD

How do they do it ? How does a band that is pieced together from around the world manage to be so productive. This is the second full length within a calendar year and it is fuckin' incredible. Crossover inspired thrash-core paying homage to mid 80's hardcore. Except bands from then couldn't write them like this. Think ATTITUDE ADJUSTMENT meets FINAL CONFLICT for the most part, but with ADD. There are loads of references to the internationalization of hardcore be it slogans like "Many Nations, One Underground" to the artwork with loads of ragged national references to songs like "Topographical Maps of Imaginary Landscapes" and my experience suggests this to be true. Explosions of hardcore are taking place everywhere and CONQUEST FOR DEATH not only practice it with their line up but they champion this explosion, which reflects HERESY's sentiments of an international network of friends. And for the most part these songs follow the HERESY blueprint of songs around a minute long. But CFD do experiment on this one with a five minute song called "Is This Integrity or Stupidity ? Rock n Roll's a Losers Game and we're winning!!!" which even incorporates some keyboards effects into the ARTIMUS PYLE sounding structure. CFD can make keyboards sound good. (Wajlemac / P.O. Box 8039 / Emeryville, CA / 94662 / USA / www.conquestfordeath.com) - SP



Crime Desire s/t

So a few issues ago I was writing about how I wished I knew how to make CRIME DESIRE mp3's from a vinyl source. Well my friends, my wish has come true with the new CRIME DESIRE CD. Actually you should buy both the vinyl as it has a real nice snazzy foil wrap logo and the CD because it compiles the new LP, with the prior 2 LP's and 7" and unreleased comp tracks. CRIME DESIRE has made some slight alterations to their sound. This LP is more straightforward HC and you can definitely hear the straight edge influences that Colin and co. had been listening to before recording this LP. I can also hear some hints of SAMHAIN in the music and drums – without infringing on the short midget's tm spookiness. This recording Colin has a more straightforward vocal approach that compliments the music. Similarly, this LP has made me rediscover the art of drumming. For whatever reason...it has been this CD that has had me focusing on the drums, banging the steering wheel as I drive. The drummer is solid without being a showman and you can hear he is having a fun time. This may be my favorite CRIME DESIRE release to date. Listen, relax and focus on the power. This is a powerful record and will need repeated listens. Another cool release from CRIME DESIRE, you'll be sure to hear more about this band in the pages of EQUALIZING DISTORT. (Life's a Rape / P.O. Box 278 / Carlsbad, CA / 92018 / USA) - CC

Disgusting Lies "Beginning" Dbl CD

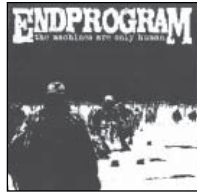
This is a collection of a 90's Polish band inspired by the early UK crust scene. DISGUSTING LIES had quite a few vinyl releases which included a full length titled "Pewnego Dnia ...", which translates to "One Day ...". There was also an ep titled "Richman / Poorman" from which some of the tracks appeared on a Canadian comp called "Nightmare Reality #5". There was also a split. They remind me of HOMO MILITIA meets AMEBIX. The second disk is a DVD of a live show at the La Strada Club in Lodz. The artwork borrows a Seth Tobocman style as well as a Winston Smith style on the original cover work. (MCR Company / 157 Kamiagu / Maizuru / Kyoto / 624-0913 / Japan / www.dance.ne.jp/~mcr/) – SP



End Program "The Machines are Only Human" CD

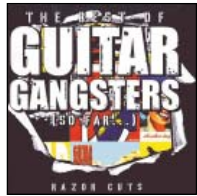
END PROGRAM are relatively new in Toronto although they have had quite an impact on our local scene. END PROGRAM have recorded a

demo and this is their first official release. END PROGRAM have a big crossover sound that defined New York City after the straight edge renaissance in '86. You know H₂O, BIOHAZARD, SICK OF IT ALL and that sort. The closest comparison I can find on their myspace site is SLUMLORDS. They have that crossover kind of sound. The lyrics are written in a punk rock stream of consciousness as if Matt were speaking in tongues but inspired by Kalv of DISCHARGE. (High Art for the Low Down / www.HA4TLD.com) – SP



Guitar Gangsters “Razor Cuts – the Best of Guitar Gangsters” CD

The GUITAR GANGSTERS write some edgy melodic street punk, but they have the feel of a party band for the oi scene. I don't know enough about the band to know if this earns the “best of” title it espouses but it does seem to reflect material from all the band's releases and a couple of unreleases. If I were to sum up the GUITAR GANGSTERS I would say they are the RAMONES of the oi scene with a lot more smarts over the bubblegum, surf meets b-culture worship by our favourite pinheads. But the GUITAR GANGSTERS are also capable of writing some anthems along the lines of COCKNEY REJECTS or the LURKERS. (Captain Oi! / P.O. Box 501 / High Wycombe, Bucks / HP10 8QA / UK / www.captainoi.com) – SP



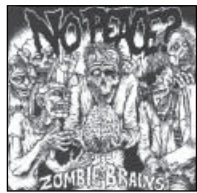
Kaiboushitsu CD

KAIBOUSHITSU has a more traditional punk sound. The singer has a smarminess that sounds like part Johnny Rotten, part Frankie Venom. The music has a LIP CREAM groove to it. But the music is more complicated like ABURADAKO. The CD ends with a rock jam out similar to one in the Human Highway where DEVO and Neil Young jam out everything from “God save the Queen” to “Cinnamon Girl” and destroy a witness box in an old court room. The mayhem is as twisted and tortured as 9 SHOCKS TERROR doing HAWKWIND covers. (HG fact / www.interq.or.jp/japan/hgfact) – SP



Knucklehead CD

This is the Japanese KNUCKLEHEAD's latest release. Holy Fuck is all I have to say. This is a ferocious wallop packed into a 5” piece of plastic. More lethal than Chinese throwing stars KNUCKLEHEAD are part GAUZE, part HAYMAKER, part EXCLAIM. Heavy and looming like a 90's sxe record. Insane and complicated like a GAUZE recording. Fast and loud like the EXCLAIM production. It all adds up to ferocity. Be prepared to have your brain rattled. This is an earth moving experience with barrages of all sorts coming at you from all fronts. I wish I could read or understand Japanese but I think you get that they are pissed. Anger is not lost in translation. Nor is how insanely good this band is. (HG fact / www.interq.or.jp/japan/hgfact) – SP



No Peace “Zombie Brains” 7”

Once upon a time there was a punk music theory and it went like this. If it's from Japan buy it; it will be amazing. The theory still stands the test of time but has been slightly altered to if it's from Cleveland (a.k.a little Japan) buy it; it will likely be amazing. So if I described this little 7” as a vicious, high energy, blown-out musical bomb you wouldn't be surprised. NO PEACE have combined their US roots with some early Swedish and Japanese hardcore influences, to create one hell of a debut. This may be a personal preference keep the music fast and the vocals hoarse. There is no room for sung vocals and slow

music. (2122 Robbins Ave., #108 / Niles, OH / 44446 / USA) - CC



Press, The “The Complete Press CD

This New York act existed between 1984 and 1994. They were discovered by Roddy Moreno from THE OPRESSED, who signed them to his recently founded Oi! Records label. Recently they have been described as North America's first ever skinhead act, which is a somewhat debatable statement as Washington DC's IRON CROSS were around in 1981. Maybe IRON CROSS was lumped into the hardcore scene. This disc begins with a track called “Is It Any Wonder” which is somewhat reminiscent of “Garageland” from THE CLASH. The rest of the tracks from 1989's “Punks and Skins” Volume 5 follow. Aside from a few ska/dub numbers, these working class anthems are catchy and would probably appeal to most Oi! fans. (Insurgence Records / 2 Bloor St. W. Suite 100-184 / Toronto ON / M4W 3E2 / Canada / www.insurgence.net) - AB



Resolve ep

The cover art looks a little like the URBAN BLIGHT ep. RESOLVE are from Kansas City and I have been hearing a lot of great bands lately related to the BSS label from this part of the Delta. RESOLVE are no exception. Must be something in the Mississippi. Using traditional edge themes like “Break Free” and “Fall in Line” the bands sings about the machiavellianism behind corporate lobbying and our dependence of fossil fuels. This is a sXe band trying to make a difference, kind of like how YOUTH OF TODAY had a purpose. And they do it to that '88 revival sound with gang choruses, fingerpointing chants, crushing breakdowns, and racing hardcore. My favourite song is “No More Worlds” which gives meaning to CRIPPLED YOUTH's “Take a Stand” theme. Kansas City is on fire. (Commitment Records – Klein Muiden 38 / 1393 RL Nigtevecht / the Netherlands / www.commitmentrecords.nl) – SP

Screwed, the “1977” CD

THE SCREWED are a new-ish local band made up of scene veterans. When I say scene veterans I am often talking about the hardcore scene. The folks that make up SCREWED are mostly from the original punk scene. So we are talking about the original punks. Cleave Anderson is on drums and was the original drummer for the BATTERED WIVES and went on to form TYRANNA, and most recently has been in the reunited VILETONES. Steve Koch played in the legendary DEMICS. You have probably played air guitar to “New York City” at least once in your life. John Borra was in A NEON ROME who I used to see at the Beverley in their early days. They too did a great version of “Pretty Vacant”. And Steve Saint is the singer from the SINISTERS doing some moonlighting and can pull off Johnny Rotten as easily as Pete Shelley which is a talent that goes far beyond karaoke. So these guys formed this band and started playing out and became a lightning rod for this local KBD era scene that has started to come out of the woodwork. Our show has been a major beneficiary of the SCREWED's work as a lot of these bands have played the show and done interviews with Greg Dick. But “1977” was the original idea of these guys which was to get together and jam out some covers of the stuff that got you into punk. So this CD is made up of all covers from the BOYS to the CLASH, from the RAMONES to the VIBRATORS, from the JAM to the HEARTBREAKERS. There's a lot of choice cuts on here and not necessarily the ones you would find on some retro K-tel package. A lot of thought and a lot of heart went into this. The SCREWED have started writing originals and continue to play out with all kinds of re-unions planned for the summer. I have heard some of the originals and I can say that the SCREWED have a lot to offer and it's not just nostalgia tripping. Can't wait. (Screwed Records c/o OPM Inc. P.O. Box 266, Postal Station 'P' / Toronto, ON / M5S 2S7



Shitreign s/t CD

SHITREIGN have released their debut CD and it's a doozy. Before we begin, Kudos to the cool plastic less sleeve. The CD is housed in a folded cardboard gatefold sleeve with minimalist graphics screened onto both sides. It's pretty intriguing...I certainly spent a few minutes examining the packaging for future projects. On to the music. SHITREIGN are from Peterborough and I know this but when I flipped this disc in I could have sworn they from the market. Yes remember when Kensington Market had it's own scene within the scene. These fine folks would have fit nicely into that scene. Socio political lyrics reminding you about ecological damage, email addictions and beheadings in Africa (I wish there was more info about the event that moved the band to write the song) screamed by three vocalists, over a dirty combination of hardcore and some killer metallic riffs. There were a few times I wished the band would just go for gold and rip out some CRO-MAGS inspired metallic tune...but they just teased me with some killer metallic riff or double bass barrage. Definitely a CD that will be on repeated spins and has been at home in the car CD player since I got it. Great lyrics, good music, what else do you need punk? I loved the photo collage with the lyrics but damn I am going blind in my old age. Let's make the font a bit larger. (Shitreign / P.O. Box 342 / Peterborough, ON / K9J 6Z3 / Canada) - CC



Take Control "Tides" ep

TAKE CONTROL are a new-ish straight edge band from Iowa. They draw on the heavier breakdown tradition of straight edge that bands like UNDERTOW and INTEGRITY developed. There is a top notch rockin' style to the bands breakdown base, which brings out it's own elements of chaos and fury. And as always Commitment focuses on the cream of the crop in terms of their various genres of edge-core. Listening to TAKE CONTROL reminds me of how excited I used to get when listening to the first JUDGE ep. The band does have some genericism in terms of their falling back on sports metaphors for songs like "Sidelines" and "Turning Point", but they also exhibit some punk genericism in writing about how shitty their hometown is (see "River City"). I do hear some mid period FLAG in the mix. This is recommended. (Commitment Records - Klein Muiden 38 / 1393 RL Nigtevecht / the Netherlands / www.commitmentrecords.nl) - SP



Teacher's Pet CD

Smog Veil to the rescue again. That is if you view archeology in an Indiana Jones kind of way TEACHER'S PET is an unearthing of phenomenal proportions. The energy on this record is ripping for a '77 punk band. And the melody is on here as well. The lyrics have goofy twists on love and being a teenager. The band has an organ that sounds like part STRANGLERS, part DMANED during their "Grimly Fiendish" days. I blame the keyboards on Akron, being the same home town of Mark Mothersbaugh and his little known band called DEVO came from. According to Rolling Stones magazine claimed that TEACHERS PET never got the hit they deserved with "Hooked on You". Well this CD collection is chocked full of gems. It also has a bunch of covers which include "Let's Face It" by 999, "the Cops are Coming" by the KIDS, and "Lonely Boy" by the PISTOLS, among others. It makes sense that three of the four original members still play together in a mostly punk rock cover band called the TORMENTORS, not unlike the SCREWED. These guys also went on to do a local record store, a zine, and DJ on a local radio station. Well it should come as no surprise that TEACHER'S PET are planning a re-union so start making plans for a road trip to Akron. (Smog Veil Records / www.smogveil.com) - SP



Teenage Head with Marky Ramone CD

I don't know how TEENAGE HEAD convinced the drummer from the RAMONES to come to Toronto and play TEENAGE HEAD covers, but here's the proof. Well it turns out that it started the other way round. TEENAGE HEAD did some backing for Marky Ramone when he was up here for a spoken word tour. He did some music as well and TEENAGE HEAD was the backing band. That's when TEENAGE HEAD approached Marky about jamming out TEENAGE HEAD's rockers. The band drummed up the money, scheduled everything and basically worked out all the details to make this happen. I get the sense that it was TEENAGE HEAD's determination that was a factor in convincing Marky that this was a project worth doing. It turns out that both folks were mutual admirers of each other. That's not that far of a stretch when you consider that both bands play a fairly melodic version of punk that takes the BEACH BOYS sound and it gives it some fire. There is a whole lot of magic on this recording. Gord Lewis likens this recording to the ones where old time jazz greats would get together. I tend to agree with him. This is an instant classic with legends playing classics. TEENAGE HEAD's classics. Gord Lewis tells the story beautifully of this recording in the extensive liner notes and he gives away some of their secrets like the engineer who sets a metronome click track to TEENAGE HEAD's original recordings. A lot of work went into this and all is revealed. This is a once in a lifetime kind of event. We are lucky that this has seen the light of day. Loads of local folks can now breathe a sigh of relief. (Sonic Unyon / www.sonicunyon.com) - SP



Terminals CD

The TERMINALS are a new three piece from Toronto made up of Joolz and Roddy from REPEAT OFFENDER, THE SPAZMZ, and SPOTTY BOTTY fame. They keep getting back to make more angry music. This time they teamed up with Twitchy who was in SHITLOADSOFFUCKALL. Out of their influences list they remind me of FILTH meets CRASS. I also hear influences like PANTYCHRIST, the BELLA BOMBS, and the FALLOUT in their sound. The band pulls off a cover of JOHNNY CASH's "Sam Hall" with enough country twang to give it a country punk feel. The band also experiments with some free styling at the beginning of "Asphyxiation" but the rap is very political in nature a la Chuck D, which isn't weird when you realize that Twitchy is also in HOBO BANDITOS, which is a local progressive rap group. But having said that the ringing guitar of "Pissin on the Electric Fence" reminds me of the ADICTS and the vocals remind me of the FREEZE. The country and rap references are more anomalies to the straight forward punk that the TERMINALS bash out. It's raw, it's primal, and it's angry. (Terminals / www.myspace.com/theterminalsrock) - SP



UV Rays "...Are Sick of Humans" ep

This is the UV RAYS third release and it is consistent with the previous two outings in capturing an early raw punk sound. The band goes back to punk's roots and draws inspiration from bands like MC5, the DEAD BOYS, and the wreckless abandon of the GERMS. The opening track is titled "Failed Generation" which brings to mind RICHARD HELL's "Blank Generation", but UV RAYS' song is more an observation on the current state of apathy that pervades today's scene. The band does covers of BLACK FLAG and GANG GREEN live but "Sick of Humans" doesn't contain any of these. The ep has a version of "Monster Mash" that has been re-written about the recently departed guitar player, Pat, who was quite the party animal. And in talking to the band that party element is a part of what gives the UV RAYS their feeling in a sound. This is a similar experiment to band's like BRUTAL KNIGHTS and DISRESPECT, except the UV RAYS are going for a snotty punk sound. They pull it off. (Feral Kid c/o Eric Bifaro



World Burns to Death "The Graveyard of Utopia" CD

WBTD's latest and they show no signs of letting up. This is as ferocious as anything the band has released to date. A screaming burning spirits style of a hardcore attack, which means a full out attack on all fronts with guitars, drums and bass. It's d-beat with the screaming guitar solos, and a POISON IDEA like vocals. Well the screaming guitar solos start to make sense when you read who guest appears on this recording. Chelsea of DEATH SIDE/PAINTBOX fame plays on at least two songs. WBTD also get guitar help from Souichi of FORWARD, and Keiro of AKUTARE. This was recorded in Japan on their last tour at Our House Studios which has been responsible for some of the most important Japanese recordings. So the japacore sound probably couldn't be helped as it is an all star cast of players involved in this one. Jack Control also gets help on vocals for "A Wormwood" Star" by Ashley of SIGNAL LOST, who sounds a lot like Becky Bondage of VICE SQUAD on this track. Could be the production. And Ishiya of FORWARD and Iizawa of TETSU-ARREY also contribute backing vocals to the song. Jack's lyrics are still bang on illuminating the ethics around mass graves, holocausts, and war. From the second world oppression of the Ukraine on "Red Locusts" and "Open Wound" to



Various Artists "High Art for the Low Down" Dbl CD

What is "High Art for the Low Down". It's END PROGRAM's space opened up to the local scene and touring bands as an all ages venue that does shows. The space is called Sieasta Nouveaux and reminds me of how Burnt Ramen operated out of San Francisco area. See the Ramen Days documentary for reference. Existed out of an old warehouse space in the lower east end shows have been going on for the last three years and bands that have played have given up a track to make this compilation. There's a lot of great stuff on here. There is a lot of variety. And it represents a huge part of Toronto's historical underground over the last few years. The INFEST like nature of TAKE ONE FOR THE TEAM, to the metal exploits of RAMMER, which is a show I got to see. And the liner notes accurately capture the filled to capacity, sweaty pit, frenetic explosion that takes place at the events. A.N.S. from Texas give up a track and there are dozens of locals that most folks outside of Toronto probably haven't heard of. This is one of many T.O. centered comps coming out in the next little while and is probably one of the most accurate as it is a form of living document. (High Art for the Low Down / www.HA4TLD.com) - SP



Various Artists "They Have Taken Everything" Dbl CD

Over three years in the making and well worth the wait, this CD is comprised of 34 acts paying tribute to the late Andrew Sewell (Stig) who passed away in late 2004 after performing with his band ICONS OF FILTH. ICONS OF FILTH are a staple of 80's UK anarcho punk but the styles on this awesome tribute to Stig range from street punk to crust. Bands include DRONGOS FOR EUROPE, MDC, and THE OPPRESSED and also new comers such as BEHIND ENEMY LINES, RUIN and THE SHORT BUS WINDOW LICKERS. Most of the material on the album is original with the exception of MURDER DISCO EXPERIENCE and MISERY doing "death is the only release" and "fucked up state" respectively. The inner sleeve is filled with art from ICONS OF FILTH artist Squeal along with never seen before photos of Stig. This bit makes this release more interesting and worthwhile than most CD compilations out there these days. (Profane Existence / www.profaneexistence.com) - AB



DEMO FEATURE

Runnamucks "Clawing Back" demo - featured on the May 11th program

The RUNNAMUCKS continue to wreak havoc on the unsuspecting and although the band has never been able to reach legendary GANG GREEN speeds of their early material doesn't mean that their new sound isn't worthy of ripping you a new one. In fact, songs like "Mind of God" come close to speed barriers set by the earlier recordings. The new guitar sound reminds me a little of the SKIDS. This recording is the band's fourth set of full length recordings and "Clawing Back" exceptional. I find it hard to believe that it is only a demo. Maybe it is one of those recordings you shop around to labels to get released. Expect to see this officially released. (Runnamucks c/o Josh Dobbs / 121 East King Street / Orlando, FL / 32804 / USA / www.runnamucks.com) - SP



Makua Valley Blast Test demo - featured on the May 18th program
MAKUA VALLEY BLAST TEST are a power violence band from Hawaii. The planning for this band goes back to 2003 but their first demo was recorded back in the spring. This was recorded on a radio shack ghetto blaster type of device, so the production is a bit muffled. They remind me of the PISSED HAPPY CHILDREN, CYLCOPS school of brutality. (Todd Balensuela / 94-105 Mui Place #B 203 / Waipahu, Hawaii / 96797 / USA / www.myspace.com/makuavalleyblasttest) - SP

Subtract demo - featured on the May 25th program
SUBTRACT are going for what sounds like a later period BLACK FLAG sound. Heavy in terms of a harder sound and heavier in terms of complexity in song structure as SUBTRACT's takes lots of twists and turns. Think of "Slip It In" era FLAG where the song structure is fuelled with people using stop and starts and tempo changes for a punk rock mind fuck. That's what comes out of this demo recording.

Screwed Up Flyer demo - featured on the June 1st program

Fast posi-core in the vein of 7 SECONDS played by a band made up of PILGER, INTENT and more recently BUSINESS OF DEATH, however this recording is sans BOD. Aside from 7 SECONDS I would liken SUP to SEEIN' RED meets VOORHEES meets PAINT IT BLACK. (P.O. Box 295 / Southampton / SO17 1LW / UK / www.screwedupflyer.co.uk) - SP



ZINE REVIEWS

85 Punk Rock #1, 28 pages - 5-1/2" x 8-1/2"

This is a great little zine out of Vancouver done by one of the folks involved in "Generation Annihilation" radio, which is one of the best hardcore radio shows in Canada at the moment. The zine editor also used to write reviews for "Flex Your Head" and has a lot of other zine and radio experience., but he talks about it in this inaugural issue. Having a radio background Andy does a piece called "13 Questions" which reflects the radio show. In this issue a show out of Springfield Illinois called "Boot Party" gets the honours. There is also a lengthy interview with Jukka, who sing in SOTATILA and runs an awesome label out of Finland called *Kamset Levyt* who were responsible for my favourite comp from last year called "Propaganda is Hippies". I share the some affinity with the editor who is of Finnish



decent. I am Estonian which draws heavily on Finnish for their language and cultural / historical past. This is a promising first issue, especially given the Finnish slant (85 Punk Rock / P.O. Box 6 / Abbotsford, BC / V2T 6Z4 / Canada / www.85punkrock.com) - SP

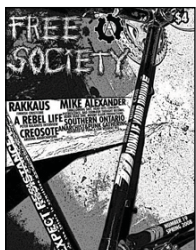
Fixation Street #11, 56 pages – 5-1/2" x 8-1/2"

This is another great little zine out of Vancouver done by someone who recently moved there. The writing in *Fixation Street* is top notch. This had my riveted from the opening on the top Ten underrated Euro-punk bands '77-'80. Some amazing thoughts went into this piece. It reminds me of the calibre of writing that Stuart Schrader did on his "Welcome to the Scumpit" articles in *MRR*. I had only heard of three of the bands on the list. Next up is a current day interview with the singer from the 222's who were a legendary Montreal punk band. They have a track on the "Punk History Canada" comp and are on the "You Are the Scene" site, which is a great little site on the Montreal punk and hardcore scene. The interview confirms that Chris, the singer moved to England to start up a band with Glenn Matlock of the SEX PISTOLS after the RICH KIDS broke up. This is the kind of dirt digging you want in a zine. There is an interview with Finland's *Toinen Vaihtoehto*, which is an amazing zine that has been around for years. There is also an interview with the ASSASSINATORS from Copenhagen. And there are road stories about traveling Canada, some thoughts on bio fuels, some advice on train hopping in Thailand, and other ramblings for living on the edge which include a British heavy metal list. This is a choice read. (forceforchange@yahoo.com) - SP



Free Society #19, Spring 2008

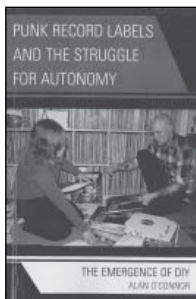
I love print zines, unfortunately zines that hold my attention are going the way of the Dodo bird. Incidentally the Dodo bird has yet to make it's way into my taxidermy collection. Thank the gods of Fuck for *Free Society*. I have raved about Stu's zine in the past and well my friends he has out did him self this time. Stu has gone for gold and has released his best issue to date. A new 8.5" x 11" format; off set printing, glossy paper and 50 pages of glorious content. Stu has a great interview with Mike Alexander on his numerous bands, label and zine activities. Interviews with CREASOTE, RAKKAUS and Peter Kalafatis (unfortunately this one was a bit disjointed but hey email interviews are hard to do) on his book *A REBEL LIFE* and a report on a Southern Ontario Anarchist and Punk gathering. A great read with lots of music reviews, photos and graphics. Show reviews are kept to a minimal and in Stu's prior zines they were often a highlight as the reviews came across as friends discussing their travels. For more info email freesociety@hotmail.com. (Free Society / P.O. Box 342 / Peterborough, ON / K9J 6Z3 / Canada) - CC



BOOK REVIEW

Punk Record Labels and the Struggle for Autonomy : the Emergence of DIY by Alan O'Connor

Alan O'Connor is an Associate Professor at Trent University in the Cultural Studies program. For those who don't know about Trent University this post secondary institution in Peterborough has the best Cultural Studies program in the country and is comparable to Berkeley's program back in the 60s. So it should not be a surprise that a book on DIY punk labels would come out of an institution like Trent. It should not come as a surprise that



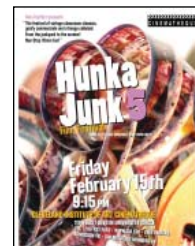
Alan would write it. Alan has been immersed in radical politics for a lot longer than I have known of an activist movement. And Alan was the catalyst behind anarchist punk ventures in this city, like Who's Emma. Alan went across America visiting all these punk run anarchist spaces in order to get an idea of the kind of space that Toronto needed before getting people involved in what grew out of a gig space collective. Who's Emma flourished for a couple of years as a book store meets record store meets show space. So when Alan went back out on the road to see what made punk labels tick I knew something was up. Alan interviewed 61 labels differing in size and intent. Some from Canada, some from Spain, but most of them were from the US. What emerges is an exhaustive study on the DIY phenomenon from a record label standpoint. I have to tell you that I have a bias for this book. Alan asked me to proof a manuscript of this book and I have to say that it blew me away when I first read it. The ability to piece together punk rock from the label side of things is amazing. And there was lots of things I didn't know about. But Alan tells all. Lots of people think that punk rock was compromised from the outset by major label intervention. Alan demonstrates how the early DIY roots started with the RAMONES and slowly evolved as the lessons of the last generation got passed on in an almost oral tradition fashion. DIY grew out of necessity. It was the only way for the punk scene to be documented. From the RAMONES and *Sire* to the DC scene with *Dischord* DIY became a way of life pretty quickly. But BLACK FLAG and the DEAD KENNEDYS had major label involvement in the beginning. Their negative experiences led to starting up *SST* and *Alternative Tentacles*. *Bomp*, *Posh Boy*, *Slash*, *Frontier*, *Dangerhouse*, *Subterranean* ... they all have their lessons that shaped the DIY credo that evolved. *MRR* and *CRASS* records had huge influences on there developments, but there are others. There is a fascinating amount of history around punk labels written here and make the book read as well as any historical account of punk. And Alan's book covers generations of punk so it can't be situated with any specific era of punk. This book covers it all. Alan also applies a lot of Pierre Bourdieu's writings of the French Theatre subculture to punk but this is to analyse class and ideals within labels. This reveals some notable things about labels and people behind them, but really reinforces what we know about the middle class. This book is excellent. The unpublished interviews are great. Our zine got to run one on *Subterranean*, which was amazing unto itself. I can only imagine what the others are like. Well the interview with *Lengua Armada* is included as an appendix, which like the content of this book becomes an example for DIY research like so much of his resource material. This is an excellent account on all levels. (Lexington Books / 4501 Forbes Blvd., Suite 200 / Lanham, MD / 20706 / USA / www.lexingtonbooks.com) - SP

VIDEO REVIEW

Hunka Junk #5

This is the second DVD collection of the collection of trailers, PSAs, instructional videos, and retro ads. Dion Conflict pulls together this film festival about once a year. Volume 5 debuted in Finland even though Dion is a native Torontonionian. A classic Canadian story about how you have to go outside to be appreciated by your own. Dion certainly knows how to pay homage to trash culture with the trailers for *Naughty Cheerleader* and *Record City*.

The DVD is alced with retro comeercials on alpha-Bits which is sund to the ABC song, or Goldie ice cream bars, or Tobor which is robot spelled backwards, or Trac-ball, or Magic Sand, or the Missing Link which is a Rubic's cube knock off. And the cheesy "Leave it to Beaver" nature of the instructional videos on vandalism, office behaviour, matches, being a salesman for Texaco, or telephone manners are hilarious. This is a must have for b-culture connoiseurs.



Last Pogo, The by Colin Brunton

This is a legendary film of a gig at the Horseshoe that features bands from the first wave of the Toronto punk scene. The Last Pogo took place on December 1st, 1978 and was a two night affair with all the punk bands playing on one night. Colin Brunton, who I heard was a busboy at the Horseshoe at the time, shot the live and interview footage of what was to be the punk rock equivalent of the Last Waltz. The Garys, who were the main punk rock promoters at the time and were credited with bringing up the RAMONES in 1975 were being shown the door at the Horseshoe. So they threw this two night showcase on Toronto punk and new wave. The SCENICS who were very much liked to VELVET UNDERGROUND sound a lot like GANG OF FOUR on here. Interview footage is interspersed between live footage and has a "Not Dead Yet" flow to the film. The live footage reminds me of "Urgh: A Music War". Colin's film captures the UGLY in one of their incarnations, the VILETONES with most of the UGLY members in the line up. The SRETS footage is pretty cool and the MODS knock out a good rendition of "New Breed". What is not really told is that the VILETONES weren't on the original line up and highjacked TEENAGE HEAD's gear to do an impromptu set. The bass player has to play Steve Mann's bass upside down as he was a south paw. And then the cops shut the gig down just before TEENAGE HEAD go on so TEENAGE HEAD have to beg the cops to do one song so the crowd doesn't riot. They are able to do so without speakers and so you hear a lo fi version of "Picture My Face" with Frankie working the stage. The crowd litters them with confetti and suggests a pretty memorable show. "The Last Pogo" lives on in the Toronto scene today with an annual reunion of select groups from the time. It was a time to remember which this 25 minute film does a great job of capturing.



SHOW LISTINGS



WEDNESDAY JULY 16th @ Bad Cave (393 Margueretta Avenue) - A.N.S., END PROGRAM

THURSDAY JULY 17th @ 15 Lower Sherbourne - SHIPWRECK, BITTER END, TO THE LIONS, MOLESTED YOUTH

FRIDAY JULY 18th @ 15 Lower Sherbourne - FIREWORKS, THIS TIME NEXT YEAR, 2SWEET, JUNIOR BATTLES

SUNDAY JULY 20th @ Sneaky Dee's - END PROGRAM

THURSDAY JULY 24th @ Goodtime Café (158 Kennedy Road south, Brampton), 8:00pm - BAD SKIN, THE HORMOANS, CORPORATION, REVOLUTION LOVE, COBRAS COBRAS COBRAS (from Vancouver)

FRIDAY JULY 25th @ 15 Lower Sherbourne - AKROID

SUNDAY JULY 27th @ Studio 3 - GENETIC ANGRY (from Halifax)

SUNDAY JULY 27th @ Phoenix - PROPAGANDHI, BRUTAL KNIGHTS, HOSTAGE LIFE

SATURDAY AUGUST 2nd @ Horseshoe - THE EXISTERS, B GIRLS, JOHNNY AND THE G RAYS, THE WAY OUTS

SUNDAY AUGUST 3rd @ CIUT - THE WAY OUTS

WEDNESDAY AUGUST 6th @ Massey Hall - IGGY AND THE STOOGES

SATURDAY AUGUST 9th @ Siesta Nouveaux - SINGLE FILE TO FREEDOM

SUNDAY AUGUST 10th @ CIUT - THE SCREWED

FRIDAY AUGUST 15th @ 15 Lower Sherbourne - REIGN

SUPREME, LIVING HELL, THE CARRIER, GLUE

FRIDAY AUGUST 15th @ Horseshoe - TEENAGE

BOTTLEROCKET, THE RIPTIDES, THE SIDEKICKS, THE ROMAN LINE

SUNDAY AUGUST 17th @ CIUT - THE SICK NEEDS (from Newmarket)

THURSDAY AUGUST 21st @ 15 Lower Sherbourne - THE ENDLESS BLOCKADE, WINTERS IN OSAKA, EATING GLASS

SUNDAY AUGUST 24th @ CIUT - TERMINALS

- Terminal City Ricochet -

FRIDAY AUGUST 29th / 30th @ Sneaky Dee's

- ABIRATO, MURDERSQUAD, BELLA BOMBS, TERMINALS, RANDOM KILLING, SUBSISTANCE, THE G-MEN, THE OUTBREAD INLAWS, THE CLUSTER BOMBS, PANTY CHRIST, THE CLASS ASSASSINS, SHIT REIGN

FRIDAY AUGUST 29th @ Reverb - TERROR, THE WARRIORS, DEATH BEFORE DISHONOUR, CDC, TRAPPED UNDER ICE

SATURDAY AUGUST 30th @ Siesta Nouveau, 15 Lower Sherbourne - MAD COWBOYS (from Calgary, x-CHIXDIGGIT), THE ROMAN LINE

SATURDAY AUGUST 30th @ CIUT - MAD COWBOYS (from Calgary)

SATURDAY SEPTEMBER 13th @ Siesta Nouveaux - MOTHER FUCKERS (from Calgary)

SUNDAY SEPTEMBER 14th @ CIUT, noon - MOTHER FUCKERS (from Calgary)

SUNDAY SEPTEMBER 28th @ Siesta Nouveaux, Hardcore Matinee - JOEY ONLY, THE ROUGH SEA

NOVEMBER 6-9th @ Katakombes (Montreal) - DSB (from Japan), WARCRY (from Portland), HELLSHOCK (from Portland), GUIDED CRADLE (Czech Republic), BEHIND ENEMY LINES (from Pittsburgh), PARASYTIC (from Richmond), AFTER THE BOMBS, ATAKKE (NYC), MORNE (from Boston), ABYSSED, H.O.P.E. (from Ottawa), BROKEN (from CT), THE ESTRANGED (from Portland), BRUTAL KNIGHTS, COMPLICATIONS, ABSURD SYSTEM (NYC), PREYING HANDS (ex-Ballast), STATUES (from Sudbury), HOMOSTUPIDS (from Cleveland), ULTRA RAY VIOLENCE (from Sudbury)

MONDAY NOVEMBER 10TH @ TBA - DSB (from Japan)

If there is a show that you know about that isn't on this list, please forward it onto us at equalizingxdistort@ciut.fm.

RUMOURMILL

Some folks have put out a new local comp called "Do It Yourself" Volume 1. * *Schizophrenic* is working on the next version of Toronto City Omnibus * Simon from *Radio 81 Records* will be teaming up with *Garbage Bag Records* to start a radio show in Trios-Rivieres to be called "Coup d'etat". The show will focus on Killed by Death punk, hardcore, crust, garage, and post punk. The show will be on CFOU FM. * *No Way* just released the first REPROBATES ep titled "Stress" *



THIRASHITOTIUM PRESENTS

Double Negative

NEW EP COMING SOON ON SORRY STATE RECORDS!

Brutal Knights

Man Will Destroy Himself and Rocket Cottage

TUESDAY MARCH 18TH 2008
8-30 P.M. FIVE DOLLARS
GSS2 RALEIGH, N.C.

GO TO [HTTP://WWW.MYSPACE.COM/HARDCORRHANK](http://WWW.MYSPACE.COM/HARDCORRHANK) FOR MORE INFO

SATURDAY AUG 11

LA PIOVRA

ITALIAN MC PUNK

CRAP CORPS

MC CRAP

CRUDE DRUGS

MC TWEAKERS

\$5 6PM

@ SOLIDARITY - 11th MASS

THE 3-MEN

ORDER SQUAD
CLUSTERBOMBS
WHYCHRIS

terminals

ALL AGES

@ THE KATHEDRAL

THIS MAY NOTH

REBEL 2-TIME PRESENTS... A PUNK ROCK ANTHEM!!

BROADCAST ZERO

THE SUICIDE PILOTS

THE ROTTEN FINAL FOUR

THE RUCKS

SATURDAY 21ST JUNE
 THE CASBAH - 306 KING STREET WEST, HAMILTON
 5 PM TO 7 PM ALL-AGES/LICENSED \$6.00

POST NO BILLS

BEAR PROOF SUIT

You're not punk and I'm telling everyone.

OUR FATHER REPROBATES

Wednesday May 14 Press Club 850 Dundas w 9pm PWYC

★ COME OUT AND KILL! ★

WEDNESDAY MAY 21ST

I REFUSE

UNRESTRAINED

HOPELESS NATION

RAH

AGAINST OUR WILL

\$8

★ RANCHO RELAXO ★
 300 College Street (College and Bathurst) 10
 100 College Street (College and Bathurst) 10

DOOR 8:30PM
SHOW 9PM

High Art for the Low Down

CASH! CHOKER! IT'S BACK!!

BAD SKIN

DISGUSTING BODY

U.T.I.

SHIT REIGN

GET ON IN THE PIT!

BANDS @ 9PM @ SHAR! THURS. MAY 29TH

THE TIGER BAR

414 college st.
 (basement of Crown & Tiger)

KILL IN IT
REPROBATES
SCHOLARSHIPS
ATLANTIC
JUL 23
9:30 MARQUEE

MONDAY APRIL 7th

MOCHILE CRATES

Only Massachusetts Appearance

Mongrel

9PM 21+

church

Free Parking - Fenway T Stop on D-Green Line

TRAGEDY

WARHEAD

(CARS)

FORWARD

AMPERE

MAY 31st 6:30 PM

VALENTINES 17 NEW SCOTLAND AVE ALBANY NY

VITAMIN X

This is a last minute show for Albany's old school punk hardcore powerhouse

with special guests...

MAN WILL DESTROY HIMSELF

...a more TBA

behind Two Art Unicks
 605 S Elm Street
 Greensboro, NC

Feb 18th, 2008
info@collivrealis.com

8pm

WITCH HUNT

PERMANENT TRIP

NUCLEAR FAMILY

5 P.M.S.S.

196 RANT AVE.
 (LAST SHOW EVER)
 SUNDAY MAY 28th
 ALBANY, NY

FEB 22 10 PM

BUNCH OF FUCKING COO

WITH

THE CLUSTERBOMB

THE TERMINALS

BOTTOMS UP - 67 CHARGING CROSS BRANTFORD

BAND THAT HEAD THAT DOESN'T BANG

SCISSORBLADE

EVILXION

DEAD OF NIGHT

THE TERMINALS

SUNDAY MAY 14th
 VALENTINES
 ALBANY, NY

Feb 18th, 2008
 1000 1000
 1000 1000