

EQUALIZING X DISTORT

Volume 3, Issue 1

January 2003

Tijuana Bibles

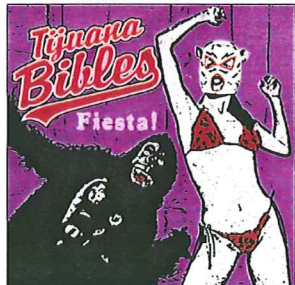
Six veterans of the Toronto punk scene brought together to start a soundtrack project for the film "Arriba! - The Parkdale Wrestler". Playing under pseudonyms, disguised with mexican wrestling masks, the TIJUANA BIBLES were handpicked for the ability to play and soon grew into a dark surf sound that is the TIJUANA BIBLES. This all started out in 1997. Since then the band has toured Europe a number of times, has an ep out, 2 CDs, a video, and many other things in the works. They were able to ring in New Years Eve for "Equalizing-X-Distort" by playing the radio show two days early. We had a chance to talk with them after their live set.

Tell us about what has been happening with you folks since, I guess the last thing we knew about was "Custom Made Man", but there has been "Apartment wrestling" and a whole bunch of other things...

Super Destroyer (SD): Move over Stephe.

Crippler (C): Well in the last year we toured Europe again; we got a song in the brand new indie rock film "Goldie Rocks", which is coming out next year; We got a song and an appearance in a film called "Zombie Beach Party" coming out next year; We're playing at Rancho on Tuesday on New Year's Eve; We got a brand new single out called "Siesta Fiesta" - it's got three hot new songs on it; We can't be stopped, basically. You should have killed us last year because at this stage of the game there is no stopping us.

SD: We're like DOA. We're bloodied but unbowed. I got my cane. They wanted to do this interview. Five minutes left in the show. Do you know how many stairs there are at



CIUT, I had to climb. I am a 72 year old man. I had to come up from the basement.

C: Thank god they have that motorized wheel chair lift.

SD: but you guys beat me up here in no time (huffing). Hi Stephe. Thanks for letting us play on your show.

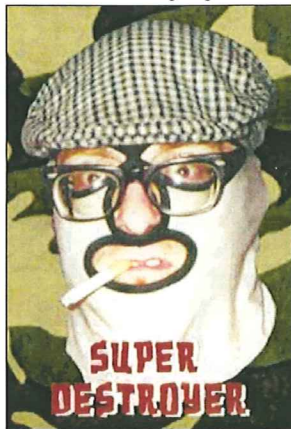
Thank you for playing on our show.

SD: Your welcome. Anytime.

Okay, I'll take you up on that. How can people get in touch with you?

SD: Say my name three times, ladies, I'll appear.

C: We have a real hot website. It's world wide web tujanabibles.com. Check it out. From there you can e-mail us. We got a hotmail address. Tjbibles@hotmail.com and something a lot of people don't even know about yet. Here's a



CIUT News Flash for ya. Check it out. MP4.com. Has anyone heard of that before?

No.

C: You've heard of MP3.

Yeah, yeah, what's MP4?

C: MP4 is videos. It's the exactly the same as MP3 but it's videos. You can watch videos in a high quality streaming. We have a bunch of videos on there. For a while we were battling it out with MADONNA and PEACHES for the number 1 video with "Haji", back in No-

vember. When we were on tour in Europe we were like checkin' in. We were like "Man have we beaten MADONNA, yet". MADONNA finally beat us for a while but we came back

hard. MP4.com. Check it out. SD: Crippler. Do you know how many people have watched our videos on MP4?

C: I don't have that information here.

SD: 75,000 people have watched "Haji" around the world. Thank you MP4. Check it out. It's really cool. It's just like MP3 only video.

C: So there is 75,000 sickos out there?

SD: That's correct downloading to their computer.

Blue Demon (BD): How many copies of that CD did we actually sell from that 75,000 Super Destroyer?

SD: I am not allowed to disclose over the airwaves Blue Demon, sorry about that.



C: That isn't on a CD so stay tuned for that. There's some minor business squelches here...

SD: I'm going to read you a question off of Stephe's list. What is your favourite song from a thematic standpoint and why? Sonny! This is Sonny Boy Listen. We never know what he's gonna do at a show.

Sonny Boy Listen (SBL): From a thematic standpoint?

SD: Yes.

SBL: Ummm. "High School Ring", man.

SD: Why?

SBL: Because I wrote it. I don't know. I have two guitar solos in it (laughter).

C: That's not a theme.

SBL: Other than that it is one of our weaker songs, probably.

Can you describe your masks and tell us which wrestler they represent?

SD: The only thing I am wearing right now is my mask. Stephe, your sitting awfully close to me. I'm awfully scared.

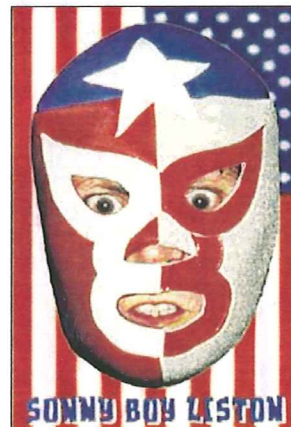
C: And that's not a cane you feel down there.

He's (Super Destroyer) old but that's not a cane. Well why don't I take you around the table and describe each of our masks. Super Destroyer is wearing an extremely tight and form fitting mask and it's kind of a You can see his jowls sagging and hanging SD: Stephe, describe the smell. Say it in the mic.

It reminds me of my hockey gloves

SD: Yes, that's three tours of Europe ladies and gentlemen. That's what wearing a mask

in this band does to you after three tours of Europe. I know. I know your even moving closer. You like the smell of your hockey gloves don't ya.



Tijuana Bibles

C: You don't even want to smell my mask. Turning right we got Sonny Boy Listen. He plays guitar. He's the Zorro superman of the band. We never know what he will do. He's a loose canon. Anyway he's got a Captain America thing going there because he's a superstar.

I was thinking sort of Puerto Rican colours maybe.

C: Yeah, exactly. It's always Puerto Rico Day with Sonny Boy. We don't know much about him. Like I say, he's the loose canon. He's the bizarro. There's not a lot of facts.

SD: We have a beautiful young lady in our band. You heard her playing the keyboards and saxophone earlier. Crippler, her mask is kind of like yours. That's Felina Negra.

C: That's because she's a womanimal. She's half cat and half woman.

SD: That's genius. That's got to go on the website, man. www.tijuanabibles.com.

C: Her mask, it's very frisky looking. There is lovely white fur kind of like frisking out.

SD: I see Blue Demon reaching for the microphone.

C: Describe yourself, mighty Blue.

BD: That's right Super Destroyer. My mask is blue. My shirt...it's blue. My pants - blue. My underwear - it's blue. But I ain't got blue balls.

SD: But his heart. His heart, ladies, it's black. It's black as a black hole.

BD: You got that right Super Destroyer.

C: Let's get to myself, here. The Vitamin C, the Crippler, the world's toughest millionaire, the manimal, the guy who steps up to the mic and he's outspoken. He says a few things that might ruffle a few feathers. The Crippler. I am wearing a luxurious gold lamé tiger mask, also with amazing fur kind of sideburn style. That's what I am the Custom Made Man. That's all you have to know.

It's kind of like a Lion's Mane.

C: Yes. That's correct.

SD: Here's another question from Stephe's list. Your songs are no longer just instrumentals. Your right Stephe. That's very observant.

What are some of the things you're singing about ?



SD: That's the second question, way to go.
C: Yo Holmes. He flipped the script on you. What's he going to do know ? I just heard that term.

SD: What are some of the things you are singing about Craig, I mean Crip.
C: Well in the "Pain Train" we're just spelling it out.

SD: We are spelling it out, aren't we.

C: Yep (*laughter*). That we are going to kick some ass. In the ring and on the stage. That's what we're saying.

You guys were talking about a cage match on Tuesday....

C: Yes.

SD: It's a "blood match". Montreal used to be known in the 70's as the "Blood Wrestling" capitol in the world.

C: It's true.

SD: The Tijuana Bibles are here, in Toronto Canada, to declare that Toronto will be after Tuesday night as the blood wrestling capitol of the world. That's all I'm going to say. There is a death match at midnight. Your turn Brodie.

C: There's part of me, I don't even want to go to the show Tuesday. There is a part of me...I don't want to be part of that debasing of humanity, but I have to be there. It's contractual. I'm bringing a chain. I don't know.

I think we have to wrap it up because Project Bounce is coming up next, but is there any last words. Any final comments ?

C: Don't let em flip the script on you kids. Keep it real. This is Vitamin C.

EQUALIZING DISTORT

ISSUE 3, NUMBER 1

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: Ben Edgar, Jonah Falco, Martin Farkas, Simon Harvey, 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, grind, burning spirits, garage, chaos punk, and killed by death scenes, which means we play material like the Arroganda Agitatorer, Exclaim, A-Team, Hellbound, Death Side, Firestarter, Swindled, and Los Olvidados.

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

91 St. George Street,

Toronto, ON

M5S 2E8

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 December 2002

Band	Title	Format	Label
1. RIISTETERROR	Taabajara Hardcore	ep	Hardcore Holocaust
2. POLICE LINE	Quality of Line	ep	Too Circle
3. ROBOT HAS WEREWOLF HAND	the Love & Destruction	ep	Solomon Method
4. ANTI-DIFRANCOS / ASS END OFFEND	split	ep	Poisoned Candy
5. ASS END OFFEND	Becoming our Destruction	ep	Poisoned Candy
6. DISGRUNTLED NATION	Small Town, Smaller Minds	ep	Poisoned Candy
7. COMMON INTEREST	As We Decay....	ep	Room 101
8. FLESH, The	s/t	CD	HG Fact
9. 17th Class	...Will eat your children's	ep	Punks before profit\$
10. Infect / Wrecker	split	CD	Kill you for a Dollar

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.



Left to right: Christoffer, bass player and Jante on guitar in Tokyo at their second last show.

DS-13

DS-13 are a band from Sweden that started off as a joke band. One full length, 7 eps, and 12 comp appearances later, they are no more. As their swan song they did a 7 show tour of Japan. On the last date, which was in Tokyo, EXD foreign correspondent Daragh Hayes was able to get an interview with Christoffer the bass player outside of their second last show ever. This interview was conducted on December 1, 2002. The photos were also taken by Daragh.

What are some of your impressions of the Japanese scene while on this tour ?

Well, to start off, it's extremely different from the Swedish scene. All the shows we played here - the 7 shows - everything is in rock clubs. It is very club oriented. And in Sweden, shows are at youth houses - community youth houses - which are drug free and good venues but they are not rock clubs.

These are government sponsored ?

Yeah community, like every city has one or two or three youth houses. And in Sweden we are starting to get house shows like in America, but it is still very unusual. And I take it here in Japan house shows are unheard of.

Yeah, but nobody has basements.

Yeah, yeah, nobody has a living room to house a fuckin' drum set,....so that is a main difference. Here is like a rock scene, like if I would be in a metal band touring America I would play rock clubs with real guards at the door and a bar and

shit. But I am not dissing it because it is working out good here in Japan for us, but in Sweden we just don't have that for hardcore. Hardcore bands don't play rock clubs in Sweden. Those are for metal or rock 'n roll bands.

And how are things different from your expectations? I know a lot of people are familiar with the music coming out of Japan and they sort of...my expectations were quite different than when I actually got here.

I'd say that my expectations were pretty much what happened because before this tour I had been gathering so much information about Japan as possible. I was asking everyone I knew who had been to Japan and toured Japan, about it. So we pretty much knew what to expect. The only thing that was a bit of a surprise was, we knew that they'd be bad at English but not this bad. I'm not dissing the Japanese kids but like it has been very very hard to communicate. It's worked out with sign language, and with your face, and showing what you mean and pointing at stuff. I knew they were horrible at English, but I didn't expect it to be this bad.

Now have there been any serious misunderstandings ?

No serious misunderstandings just normal...you try to explain stuff and like just ask how far is the next drive and they answer something completely different like "Well Yes." Whatever. Okay. We'll get there. No worries.

Okay, I was wondering a bit about the current state of the hardcore DIY scene in Sweden.

The DIY scene has been going down somewhat during the last two or three years. The DIY scene in Sweden when we started out in '96, '97, '98 to me felt really strong and like vital and like fuck it, we are really doing something here. It's like really young and really inspired,

A Release History of DS-13



Aborted Teen Generation 7"

1997

Busted Heads Records (1st & 2nd press)

Havoc Records (3rd & 4th press)

STILL IN PRINT



D.S.-13/STGM Split 7"

1998

Hepatit D

SOLD OUT

Tracks included on the
"Vad Vet Vi Om Kriget?" LP/CD



For the kids, not the business 7"

1998

Insect/Communchaos (1st & 3rd press,
Sweden)

Deranged (2nd & 4th press, Canada)

STILL IN PRINT



D.S.-13/Blood of Others Split 7"

1999

Spiral Objective/Organic

SOLD OUT

Tracks included on the
"Vad Vet Vi Om Kriget?" LP/CD





Tom Terror, vocalist for DS-13, rides the Tokyo crowd leading the first pumping charge.

but around 2000, 2001 it kind of lost its speed. I guess people lost interest maybe.

Was it just a turnover ? Were people dropping out ?

People dropping out but still being active but maybe more ...I don't know. People who used to book shows and be really active in bands and do zines turned to drinking. You know the usual shit. I mean still playing in their bands but not doing anything else if you know what I mean.

Loosing steam.

Yeah loosing steam. Maybe a lot of people burned out because I can totally see people burning out. Like taking on too much and being super active for two years and then totally burning out. Like I have nothing more to give. Because Sweden is very....I'm not saying that if you are active in the DIY scene in Sweden that you should get respect or money or anything, but Swedish people are really bad at giving gratitude and you know you work your ass off and you get nothing. Not even a smile or a thank you as a reward and that's a bummer. It gets you down after a while.

...and it is hard to sustain that.

Yeah, exactly. The Swedish scene has produced many good bands but it is really hard to explain in so short, but the whole Swedish mentality, not just in the punk scene is very somewhat closed minded. That and also like there is a lot of jealousy. Like I know a lot of Swedish punks dis us because we have toured the States, we have toured Europe, now we have toured Japan. "They think they are fuckin' rock stars. They are touring America," you know.

But at a certain point, that was one of the things I was going to ask you about, years ago it was almost unheard of for a European band to go over to the States, let alone to go

to the States twice and do you find that the audiences there have become more receptive to things internationally ? They have always seemed very very insular to me. The American scene and people were very unconcerned with what was happening in other parts of the world.

Yeah, in the early 90's and mid-90's there was very much like, tons and tons of fuckin' American hardcore bands coming to Europe. Like broken up bands reforming and going to Europe to cash in. I mean I have seen like...the best example was NO FOR AN ANSWER in '93. It was a fuckin' awesome show. I love NO FOR AN ANSWER, truly I do, but none of them were straight edge anymore and they were going up there doing their straight edge anthems and like being really....

It was the same thing....I mean I stayed with them, my old band, we stayed with this guy who did Revelation Europe and all of the GORILLA BISCUITS guys were doing bottle tokes and everything, you know, so it was like the marketing and the reality were a bit at odds.

I understand them. Broken up bands get offers for Europe. Get some cash. Fuck it. I would do it.

But the thing is a lot of those bands don't tour anywhere else.

Yeah exactly. In the late 90's we got UNITY reforming and going over to Europe. It was fuckin' hell. Give it a rest. But as for Swedish bands and European bands going to America, I just think it has all to do with communication. That little break through of e-mailing has helped a lot. It is so much easier. All of our booking, for America and also Japan has been through e-mails and it is so much easier communicating that way. I think that has helped the DIY scene a lot. Especially for Sweden which is such a



Vad vet vi om kriget LP/CD
2000
Deranged
STILL IN PRINT



Jag hatar soldater 7"
2000

Busted Manufactured Head Cranium
1 sided, 1 song, handscreened, green vinyl
made in 138 copies. Actually there are two versions of this one. The first edition is made in 31 copies (look above) and the second in 107 copies. This was not the labels intention. Sorry.
SOLD OUT



D.S.-13/Code 13 Split 7"
2000
Havoc Records
STILL IN PRINT



Thrash and Burn 6"
2000
Enslaved/Boy Useless
STILL IN PRINT

high tech country. Everybody has access to the internet. It is very easy.

But geographically isolated.

Yeah exactly. I mean our town, where we live, we are really isolated from the rest of the Swedish scene. We are far up north and the Swedish scene is in the south. We're kind of isolated, so I know what you mean.

You guys have been lumped in with a resurgence in 80's hardcore style and a lot of people of referring to it as a thrash band wagon. Yeah, but hasn't that died out though? **See, I don't know because I am in Japan, but how would you respond to critics who question it's legitimacy and just say its nothing more than a trend.**

Well I can only say this, that when we started DS-13 in '96 and I started writing the first songs I tried playing were MINOR THREAT and BLACK FLAG songs but I was too bad of a musician to pick up the songs so I was "Fuck it. I will do my own songs that sound similar." And I just did my own songs and that's all I can say. From the beginning, for us, the whole thing was to fuse the early American style - BLACK FLAG, MINOR THREAT, GOVERNMENT ISSUE, DEAD KENNEDYS - that whole thing, with the typical Swedish sound which is DISCHARGE, d-beat, ANTI-CIMEX, which we all love and we tried...we just...why hasn't anyone tried to mix that. Throw a little d-beat in with the youth crew thing. I don't know if we jumped on a bandwagon or if we were one of the first in a bandwagon I don't fuckin' know. That's for historians to decide. **Okay so speaking of history, you guys are about to wrap it up as a band**

Yes, this Tokyo show was our second to last. **So you have one more coming up in the States, right.**

Yep, Felix Havoc is flying us out to do the Minneapolis Thrash fest on December 29th. I think he is only doing it because he didn't have time to fly into Umea Sweden to see our last European show, so I think it's his way of seeing us one last time. So he is putting a festival together.

So my second last question actually is seeing as how things are about to wrap up, is there one message that you guys have been trying to get across as a band, something that you feel best sums up the philosophy of the band over the years.

Best sums up - "it sounded like shit but we had

a lot of fun." That's basically it. For us, hardcore should have something to say and I don't know if we had something new to say but at least we tried to say something that meant something to us and I think hardcore and punk rock should be about, maybe not making a change because that is impossible for a band to change the system, but to bring forth a message of change. At the same time it

has to be fun. What is the point of a fuckin' revolution if it's not a party at the same time. I mean, I am not saying that we are dead serious political, you know Che Guevara. We are not the Swedish Che Guevara revolutionaries, but I

don't know we had so much fun and we did so much more than we ever expected to do and we did so much more than we could even imagine to do and I hope we left something with the people that saw us and bought our records and shit. That's it.

And what about the future for you guys? I mean I know as a band you're stopping, but what about individual's plans and how...

It's all kind of up in the air. Jante, the guitar player, he's playing in a band called INTI, which he plays drums there. It is more of a serious GAUZE style and they have done a couple of shows and a demo. And Andre, the drum player, he is playing guitar in a rock 'n roll band. They are just starting out. They are more like 70's rock, like RADIO BIRDMAN, STONES, kind of. And me and Frederik, we don't have any new bands, but it's all up in

the air. I mean none of us are quitting hardcore, maybe just kicking back for a while. I am going to focus a lot on the label because it has records and try to put out new good releases and work really hard on the distro and the label and if we end up

in a band in the future, I don't see any reason why not because I still love playing hardcore and that's what I want to do so hopefully I will be able to play in a band in the future.

Is there anyone you want to say hi to in Canada?

Gordon and Stephen Perry for helping out. Stephe this one's for you. And Gordon for helping out. Gordon was one of the first persons to contact us after we released our first 7" ourselves and he has helped us a lot and of course, Felix Havoc who has done so much for us over these 6 years as a band. He's done... I can't even start to explain how much Felix has done for us, but he's the man.



Killed by the kids LP/CD
2001
Havoc Records
STILL IN PRINT



No one will thank you when you are dead CD
2002
Deranged Records
STILL IN PRINT

The compilation sessions + live in fukktown Tape
2000
Busted Heads
Tape with "hard to get" and unreleased studio material + a live show recorded in Nyköping. Also available as a CD-R through HG Fact in Japan. And kids in eastern Europe should get in touch w/ For The Kids Records in Poland.
STILL IN PRINT

COMPILATIONS:
Alternative Heroes CD
(Sawdust, 1998) 3 songs.



Spankin' Nurse CD
(Schizophrenic, 1998) 5 songs



Get Into The Pit Vol. 1 CD
(One Try, 1999) 1 song.



Speed Freaks #4 7"
(Knot Music, 1999) 3 songs.



Really Fast #10 Double-LP
(Really Fast, 1999) 3 songs.

The Punishment Is Here CD
(B-Head/New Noise, 1999) 2 sor



Maximum Subjectivity LP
(Flowerviolence, 2000) 3 song



Get Thee To A Nunnery CD
(Schizophrenic, 2000) 3 songs



Thrash Of The Titans LP
(Know, 2001) 2 songs.



Counter Culture 7"
(Coalition, 2001) 2 songs.

Farewell To Arms #3 CD
(Union Of Conscientious Objectors, 2001) 1 song.

Histeria LP
(Lengua Armada, 2002) 2 songs.

REFLECTIONS OF 2002: A YEAR IN REVIEW BY HARDCORE TERMS

Starting way back in **January** the long awaited full length of **HOLIER THAN THOU** came out. After their blistering ep, anticipation of the release of the LP was all anyone could talk about. "Hating the Guts" was a great release. Other talk was about a **BALANCE OF TERROR 12"** – a Brooklyn band featuring the guitarist from **DEATHTREAT**. A band called **BURNPILE** were turning some heads because they were from Oklahoma, a place not really known for their hardcore scenes. New Jersey's **GATECRASHERS** released a hard to get split with a Japanese band called **IDOL PUNCH**, which was raved about. In the garage scene the **REDS** LP came out. These 14 year olds from Texas also caught everyone off guard with a early DC hardcore sounding ep called "School's out, Let's Skate". Will from **TALK IS POISON** had a new band called **SUICIDE PARTY** that ripped it up. And **DeadAlive** also released another great band called **THINK I CARE** in the same month. Some of the duds were the long awaited **EXCLAIM** LP, which suffered from it's overmodulated sound production making the release unlistenable. They also released a split with the **JELLYROLL ROCKHEADS**, but it was the same problem – I could only bring myself to listen to the Rockheads side. In terms of re-issues the **IN CONTROL** release was great to get, the **STRAIGHT AHEAD / NYC MAYHEM** bootleg was awesome to have as one disk, and an **A.O.D.** collection of early demo material was also good to see. The book *American Hardcore* by Steven Blush had just been released and everyone was debating the validity of this account of scene history.

February was best known for the month of super star releases. **CATHARSIS**, masquerading as a Finnish band, released the **UMLOUT** LP which was incredible. The full length by **LIMP WRIST** was released. The newest **OUT COLD** LP came out. But this collection of folks from Philly under the acronym of **R.A.M.B.O.** had their first full length come out called "Wall of Death the System". They only had a demo out before this. Another new band that caught our ear was **BURY THE LIVING**. They had an ep come out on an unknown label from Missouri and it was incredible. A great band from Sweden called **HUMAN WASTE** released an ep and a split. And **SHORTFUSE** from Australia released a great ep. On the re-issues front **Dionysus** released two great **DILS** recordings. *Hardcore Holocaust* did a retrospective look at a forgotten Swedish band - the **BLACK UNIFORMS**. And as for ghosts from the past, the "Farewell to Arms" comps re-surfaced from a 10-year hiatus using current bands, making this the third one to come out.

March was marked by a series of great split releases. A great new Dutch band called **MIHOEN** saw their debut

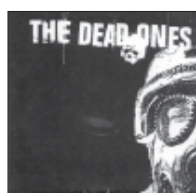
release with an older Dutch band – **POINT OF FEW**. And in that same tradition, yet another Dutch band – **BETERCORE** – saw a split release with a group of folks known as **OHLO DE GATO**. This series of releases had Felix Von Havoc trying to make sense out of this new revved up sound that brought crust and youth crew fastcore together offering up such descriptors as "Youth Crust" or "Grind Crew". Whatever it was it was certainly happening in the Netherlands. Meanwhile in Sweden, the debut release of the **DEAD ONES** turned heads. And **BJELKE PETERSEN YOUTH** from down under had their debut ep of noisy hardcore thrash unleashed on the world. As for bands that have been around a while and are still kicking, **F.D.S.** from Brazil released an incredible new LP; a new **SKIT SYSTEM** LP came out; *Six Weeks* re-issued the first **ROSVETT** LP; and the old **YOBS** material was re-released.

April was characterized by "old".

There was lots of **RAMONES** re-issues coming out because of Joey's death. There was re-issues of **TOXIC REASONS**, **RIISTETYT**, the **PROFESSIONALS**, and even the **DAYGLO ABORTIONS**. In terms of new releases **UNCURBED** had a new LP out but they were an older band with an older sound associated to **POISON IDEA**. **WOLFBRIGADE** from Sweden had a new LP of older sounding Swedish d-beat. **FUNERAL** from Portland had a new ep out, but their sound again is older Swedish influenced. **LIFE**, from Japan had two new releases, but their sound is associated with J-Core crust, an old rök sound. And Tony Erba started up a new band of Cleveland scene veterans called **STEP SISTER** but it

was nothing like **9 SHOCKS** or h-100's. Some other official releases like the **DOWN IN FLAMES** discography or the **RAZOR**'s **EDGE** CD ep were of old material being re-hashed. The **OATH** had a controversial 9" come out but they were no longer a new project band. The best new releases that I could think about was the **CATHOLIC BOYS / KILL-A-WATTS** split and it is from a scene that worships an older rock 'n roll sound. It just didn't seem like anything was new. But there

was some exceptions. **XFILESX**, from Boston, reflected that goofy youth crust sound. Jersey's **SOMETHING IN THE WATER** had their debut ep come out. **PROJECT GRIZZLY** from Buffalo had a split come out. And the **SICK TERROR** side off the split with **LEGION** was worth



Co-Hosts' thoughts

MARK RODENHIZER

1. TEENAGE REJECTS

"Teenage Trash Vol. 2" 7" (*Alien Snatch*)

The simple fact that the **REJECTS** beat **D4** for top spot should indicate exactly **HOW GOOD** this record is. Everything a punk record should be: loud, fast, dumb and memorable.

2. **DILLINGER FOUR**
"Situationist Comedy" LP (*Fat Wreck*)

D4 return with another instant classic. The most consistent band in punk rock today.

3. **KILL-A-WATTS**
"Electrorock" LP (*Rip Off*)

The fastest, snottiest record 2002. Cute girls, too.

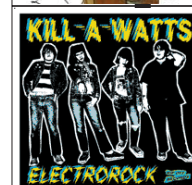
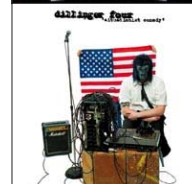
4. **YESTERDAY'S KIDS**
"Can't Hear Nothin'" LP (*Panic Button/Lookout*)
Catchiest record of the year. One listen and you'll hum these songs for weeks.

5. **RNR**
s/t 7"

(*Cadmium Sick/Collapse*)
Catchy, rocking US hardcore. Found itself in my rotation more than any other in its genre.

STEPHEN PERRY

*I kind of got a bit methodical and a bit passionate about reviewing the year. I went through each of the Top 10's from each month in the past year and I pulled out bands that had never had a release out. This was to ensure that they would be a new phenomenon, something that was of 2002. I limited myself to two bands a month because this was going to have to get cut down to five releases in total. Then I went through the review sections of *Maximumrockroll* (MRR) to make sure we picked up on stuff that we didn't have in at the time that the Top 10 was compiled. This highlights a problem with the monthly Top 10. Practically speaking, we have 4 or 5 weeks to try and track down new releases once they have been reviewed in MRR. With the postal system being what it is, we receive a lot of material after the month and so although it gets airplay it no longer qualifies as a new release for the*



the wait.

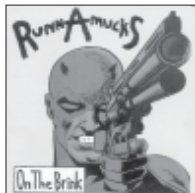
Compilations were out in force for **May**. The long awaited *Lengua Armada* release of "Histeria" topped everything with bands from around the world and a newspaper booklet that had tabloid size posters of the bands involved in the comp.

There was two great new comps from the Netherlands that came out. One was called "Neder Thrash in Opskomst" and the other was called "Maximaal Onthaal" which was a protest of the Dutch Royal Marriage of the prince to the daughter of one of the thugs high up in the Pinochet dictatorship. Both comps reflected this youth crust scene that was evolving in the Netherlands and you couldn't help but think that LARM had started something. Comps had somehow been re-born AND were good again. A great new band from Saskatoon called DFA had their first release. And a great new band from Montreal called SATURATION had their debut full length, as well. Some other new

bands include BRODY's MILITIA from Kentucky; a great new band from France called FACE UP TO IT; Virginia's MUNICIPAL WASTE started touring and released a split with a great band from Pittsburgh called CRUCIAL UNIT. The CRUCIAL UNIT split was overshadowed by the attention that MUNICIPAL WASTE received from touring, but it was not the last we would hear from Pittsburgh's Unit. A new project band that Max Ward sang in was called SCHOLASTIC DETH and they had their first of three releases. One of the biggest let downs was the new MORSER LP which was far more metal than expected. But we did get a new DOWN IN FLAMES LP, FLEAS AND LICE returned to the fold with an ep, KRIGSHOT dished out a new LP, TOTALITAR had a new ep, TRAGEDY's latest came out as an ep, and a new TEAR IT UP LP demonstrating they could still thrash it up. But, once again, none of these bands seemed new anymore.

Out of the ashes of the AUS ROTTEN break up came this great new band called BEHIND ENEMY LINES so similar in sound you'd swear the band had just changed their name. They had an incredible CD released that was housed in a CRASS style LP sized poster fold out. A Band in the similar vein called CAUSTIC CHRIST saw their debut ep. Finland's SELFISH released a full length and were about to announce a North American tour. *Badman* out of the Czech Republic released a great new Japanese fastcore band called STOMPEDE. ALLERGIC TO WHORES, the DEAD ONES, DUDMAN, VITAMIN X, the TEENAGE REJECTS all have their next releases come out, but a re-issue of this old band from Barcelona called G.R.B., complete with a built in booklet outlining the history of punk in Barcelona, was the real show stealer.

The summer was here and new life breathed into the scene. A great new band from Columbus called



the AWAKENING had their debut release. I also was surprised by a new band from Texas called NEGATIVE STEP. The artwork was terrible on their 10" but the music was insane. Bands were touring again, shows were happening, records were getting here. Everyone was talking about the new D4 album. I was also equally impressed by the brand new FUTURES CD the DISCARGA discography, and a skate thrash band from Belgium called REPROACH. But a band from Vancouver called the ATTACK had a great ep come out that none of us saw coming. Floored us.

Other things of note include the release of a VALSE TRISTE collection, an ATROCIOUS MADNESS full length, a new DRILLER KILLER LP, the first KILL-A-WATTS full length, and the first NO PARADE 12".

The RUNNAMUCKS from Orlando released a crucial new CD of material for fans of early GANG GREEN. A great split from Australia came out featuring two new bands called DEAD STARE FOR LIFE and FAR LEFT LIMIT. A new band called the PROWL ruffled a few feathers with their ode to slasher films as their cover art. It raised the debate of whether having images of gutted women on the cover is misogynist or not. A great new d-beat band from Montreal called INEPSY had their first ep come out. A new STUPID BABIES GO MAD ep was released. HENRY FIAT's OPEN SORE had a 10" come out in Europe. Brazil's MUKEKA DI RATO had a CD come out. Folks were talking about SHOT GUN because of their debut release. A TOTAL FURY ep came out to support their US tour that happened earlier this year. And we heard a lot of chatter surrounding the FEEDERZ re-issues.

Back to school in **September** and SELF-DEFENSE finally get a new recording out that is extremely limited on Ernie from LIFE's HALT label - *Uncle Slam*. It is the best thing I have heard in some time. The FARTZ have gotten back together and an LP is released on *Alternative Tentacles*. E.T.A. break up and release one final ep. Wedge has split 9 SHOCKS and his new band BOMB BUILDER have an ep come out. And a great new band from the UK called BOXED IN release their debut ep. KYLESA have a full length released. This HAYMAKER LP with Pushead artwork finally gets released. Everyone is talking about this all grrrr thrash band from out west called VOETSEK, but their ep proves to be a false alarm. A Japanese band that sings in Portuguese called CURIOSO releases an ep and it is

monthly Top 10. So getting back to the method, the top 2 new bands of 2002 get pulled out from each month's reviews and then they get set in a pile and listened to back - back. Each release gets listened through in it's entirety and based on the strength of the release the get ordered. Here is how I saw 2002:

Best of 2002

1. INFEST

"No Man's Slave" LP

(Deep Six)

This record was anticipated for a long time and it still lived up to their other releases. 19 previously unheard tracks by the band that embodies hardcore's extremes.

2. HOLIER THAN THOU

"Hating the Guts" LP

(Six Weeks)

This style of skate thrash crossover had no scene and the record still managed to be incredible without the peer support. Going it alone on the BEYOND POSSESSION sound.

3. HERODISHONEST

"Juggernaut" CD

(Storms Minimax)

This record has it all - great song writing, motivational energy, great lyrics, an activist agenda, and they are from FINLAND for christsakes.

4. SCHOLASTIC DETH

"Killed by School" ep

(625 Productions)

I know this is a project band, but they have some top notch folks involved and I relate to the lyrics so much.

5. AWAKENING, the

"The Burning Wind" ep

(Life Under One Tree)

I don't know anything about them but their ability to draw from so many styles of hardcore and make it sound good is why this stood out for me.

Honourable Mentions

FAR LEFT LIMIT /DEAD STARE

FOR LIFE split ep (GASH Records) -

Both bands were great on this split demonstrating some great versions of the current scenes of fast hardcore and they were both from Australia.

INFEST "Estrépito" ep (Commitment

Records) - This all female skate thrash band from Brazil gets all the props.

This ep compiles all their material to

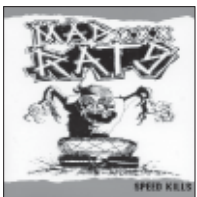


another first in odd connections about Japanese hardcore. And the first PUNCH IN THE FACE ep is released. As for old releases, the new Killed By Hardcore #3" gets released, a PANDEMONIUM discography comes out, a release of the Yugoslavian band U.B.R. gets released, and an old live NECROS sideboard recording gets released as part of a split 10". The NECROS material was more hype than actual substance as far as a release.

A great new all girl band from Brazil called INFECT had an incredible ep come out in October. This was the first of three releases by them to come out this year and it is already **October**. HERODISHONEST out of Finland had an incredible third release come out this month. JOHN BROWNS ARMY had a 12" released and I often wonder how many more great bands can Nate Wilson be in ? MAD RATS from Portugal had a great debut ep get released. A new burning spirits band called AGE had an ep released and there was a new ASBESTOS ep to come out in the States. Members of NO JUSTICE resurfaced as DESPERATE MEASURES. The AGENT ORANGE / JESUS & the GOSEPEL FUCKERS bootleg was talked the shit out of. Locally, two new Buffalo bands released a split with ARMED WITH INTELLIGENCE and the YOUNG ONES.

November saw the release of the most talked about LP in the last few years - the brand new INFEST LP. There was some good collaborations like the SELF-DEFENSE / XFILESX split and the R.A.M.B.O. / CRUCIAL UNIT split ep on the first in a series of bike comps called "Sea of Steel". DEFIANCE had a great new release. The Reagan Era hardcore boots came out which consisted of a GENETIC CONTROL, 5150, the OFFENDERS, NEON CHRIST and YDI eps. There were great discographies of E.U.'s ARSE and SAIRAT MEILET released in November. There was a new e-150's split that came out, but everything was overshadowed by that long awaited INFEST release.

It is still to early to tell what **December** will be



remembered for but there was a sleuth of good new bands to come out of Montana. Those CRASS impersonators CRESS had a new double LP released. The CONTROL from Buffalo had a new ep come out. DOA returned with a new

release and some of it is good. There was new BURY THE LIVING material to come out as a split with a great new band called DRAW BLANK (catch the INFEST reference).

New COCKROACH material came out, new KILL-A-WATTS, new INFECT, new MEANWHILE, new MUNICIPAL WASTE, new NEGATIVE STEP, new POLICE LINE, new SKIT SYSTEM, new XFILESX, new SCALPLOCK. There was something for fans of every genre in punk. A great

new project band called RIISTY TERROR featuring members of SICK TERROR from Brazil and RIISTETYT from Finland had an ep released. This brought a new dimension to super groups as the project teamed up people from the northern first world and the southern developing world. But more importantly, this project also saw the bringing together of different generations of punks metaphorically closing the

generation gap. And I hope I don't have to explain the hardcore history behind the mutual worship of the Finnish and Brazilian scenes. Locally, a great new band from Buffalo called ROBOT HAS WEREWOLF HAND had an ep released on a new label from Pickering called Solomon Method (Eat a Dog). And then something no one expected happened, Joe Strummer passed away.

Somewhere in there the new Flex dictionary style discography of international hardcore was released. It was phone book size. Essentially lots happened in 2002....but what will be remembered ?

date and it's on a 7". They play well, they write great lyrics and they are relevant to an international scene bringing women into the fold.

BEHIND ENEMY LINES "Know Your Enemy" CD (*Tribal War*) -

Members of AUS ROTTEN and the PIST coming at it just as politically committed and just as raw and pissed as their previous projects. I'm a sucker for dual vocals done well.

BOMB BUILDER "Drop the Big One" ep (*Constant Pain*) - Wedge of 9 SHOCKS teams up with Thuggy Bear of Hibachi Records and some other ntorious Clev-o punks to deliver some internationally fueled hardcore with covers of SYSTEMATIC DEATH, AMEBIX, and TERVET KADET on one slab. What more could you ask for ? R.A.M.B.O. "Wall of Death

the System" LP (*625 Productions*) - Great bike activists with a sense of humour and the ability to mosh.

SIMON HARVEY

1. JED WHITEY

"Mongoloid cage match" LP (*Out of the Loop*)

I'm as sick as anyone of hearing pundits and poseurs herald a steady stream of industry-approved faux "garage" bands as the saviours of rock'n'roll etc, but JED WHITEY's first full-length offering might just be the LP to earn them that title after all. This is the real deal, a high-octane beast reinforcing a solid foundation of snarling Detroit-by-way-of-Oz guitar army hard rock with stiff doses of '70's punk snarl, high-speed MOTORHEADED riffing and the energy and rage of classic early American hardcore. I've been following this outfit for awhile now, watching as each new and increasingly tremendous record brings them closer and closer to the retardo ideal, outraged by the fact that anyone has the fucking temerity to suggest that rock has been saved by fashion casualties and hipsters when JED WHITEY can release a song like this record's "I'm OK" and NOT have it sell 25 million copies in the next month. Essential listening, and my favourite record of 2002.



CIUT 89.5 FM - "Equalizing Distort" Top 10 Canadian Hardcore Releases for the Year 2002

Band	Title	Format	Label
1. DFA	Destined for Assimilation 12"		Ugly Pop
2. the ATTACK	Mental Health	ep	Dispossessed
3. HAYMAKER	It Only Gets Worse	LP	Deranged
4. INEPSY	See You in Hell	ep	Ineptik
5. SCARE TACTIC	s/t	ep	Solomon Method
6. RIOT99	Last Train to Nowhere	CD	Longshot
7. RIFF RANDALS	s/t	CD	Delmonico
8. CLOSET MONSTER	Killed the Radio Star	CD	Underground Op'ns
9. FRENETICS / NAKATOMI PLAZA	split	ep	Fans of Bad Prod'ns
10. BLACK EYES CLUB	demo	CD-R	independent

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.

As for the Canadian scene here are our thoughts on the best material to come out last year, north of the 49th parallel....

1. **DFA** "Destined for Assimilation" LP (Ugly Pop) - This had a crossover sound similar to **HOLIER THAN THOU**, but one that we had not heard from the Prairies since **BEYOND POSSESSION**. Thick and heavy and fast and great lyrics.
2. **the ATTACK** "Mental Health" ep (*Dispossessed*) - This was a summer release. It sounds so much like **MINOR THREAT** the way **DS-13** do. It's got the get up and go. Unfortunately these folks broke up after their tour out here so this is all you get.
3. **HAYMAKER** "It Only Gets Worse" LP (Deranged) - From Hamilton, this took a while to record. It appeared in two sections with different line-ups. Everyone heard about the Pushead cover art and some folks knew about the **NUNFUCKERS** cover. Eventually it came out in September. 25 rippin' songs.
4. **INEPSY** "See you in Hell" ep (*Ineptik*) - From Montreal, this ep came out in August and reflected a lot of the promise that Montreal's d-beat scene. This was released by Yannick of *G.A.S. Religion*.
5. **SCARE TACTIC** s/t ep (*Solomon Method*) - Formerly known as **AS IS**, this is the latest recording by these cats and it was done in the singer's uncle's basement studio and it sounds incredible.
6. **RIOT99** "Last Train to Nowhere" CD (*Longshot*) - An amazing full-length from a band loaded with talent.
7. **RIFF RANDELLS** "s/t" CD (*Delmonico*) - Canada's foremost punk rock girl-group return with a killer EP. See them on the cover of January 2003's *Maximum Rock 'n' Roll*.
8. **CLOSET MONSTER** "Killed the Radio Star" CD (*Underground Operations*) - If people would stop talking about the Avril Lavigne thing for a minute (okay, I think it's funny too) they might give this release a chance.
9. **FRENETICS** "split w/Nakatomi Plaza" (*Fans of Bad Production*) - Best chorus of the year "When I'm alone, I turn the radio on!"
10. **BLACK EYES CLUB** "demo" CD-R (*self-released*) - All bands from Hamilton should quit after making their demos. Think about it.

Honourable Mentions:

- **BORN DEAD ICONS** / **COMA** split ep - The **BORN DEAD ICONS** side is great. This was released in October on a European label
- **HELLBOUND** / **DESPITE** split CD - We are speaking about the **HELLBOUND** side specifically. They are from Montreal and I think they are much better than **INEPSY**, but the rest of the folks on the show haven't heard them. **HELLBOUND** have a new split out with a Japanese band called **W.A.V.E.S.** but on both releases they carry the release.



• **HAYMAKER/OXBAKER** split ep (*Putrid Filth Conspiracy*) - **HAYMAKER** from Hamilton team up with power violence sensations **OXBAKER** who live in the small Mennonite town of St. Thomas.

• **KNUCKLEHEAD** "Voices Among Us" CD (*Whiskey Voice*) - Awesome melodic streetpunk sounding oi from Calgary.

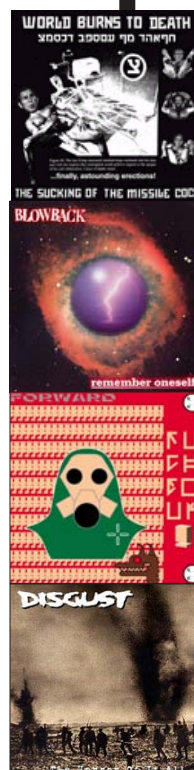
• **CLASS ASSASSINS** "State of Emergency" CD (*Insurgence*) - Political, tuneful streetpunk material from this band of Toronto punk veterans. The line up includes former members of **DIRECT ACTION**, **CHRONIC SUBMISSION**, **PROBLEM CHILDREN**, and **HOCKEY TEETH**.

• **SATURATION** LP (self-released) - This ferocious and flat sounding record will bring up images of **DROP DEAD** meets **VOORHEES**. Fuckin' killer.

2. **WORLD BURNS TO DEATH** "The sucking of the missile cock" LP (*Hardcore Holocaust*)

Whoever expected a beast of a record like this to come out of the redneck heartland of Texas? Spitting out scathing, militant-left rants against god, guns and government over a searing barrage of assaultive wall-of-noise thrash, **WB2D** fly in the face of just about every cliché one might expect of a band from their particular neck of the woods, and while I might not agree with their venomous lyrics, I certainly have to respect the effort when I consider the environment they inhabit. Music is fast, driving and burly, drawing on classic influences both foreign and domestic—with comparisons like **BASTARD**, **POISON IDEA** and **ANTI-CIMEX**

being thrown around, you know this is nothing to sneeze at.



3. **BLOWBACK**

"Remember oneself" CD

4. **FORWARD**

"Fucked up!!" CD

(*HG Fac*)

I love Japanese hardcore, and here are two great examples why. Memorable, powerful songs, played not only with speed and energy, but also with skill and taste, and awesome production that keeps everything full and burly yet retaining the rawness essential to good hardcore. Absolutely dreadful, inexplicable cover artwork is just the icing on a pair of very tasty punk rock cakes.

5. **DISGUST**

"The horror of it all" CD

(*Crimes Against Humanity*)

Utterly generic 2002 UK band does '81-UK-by-way-of-'83-Sweden hardcore without a trace of originality or creativity. From the "dis"-prefix name and simplistic anti-war lyrics through the seemingly-picked-at-random war photographs adorning the sleeve to the recycled riffs and unrelenting thrash beat, this has all been done a million times before and will no doubt be done a million times more. Hopefully three or four million times more, in fact.

Solomon Method Records Pickering Nuclear Hardcore



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EAT A DOG!

Reviews

Age "Blowing Wind" ep

AGE have that big rock production sound that most traditional sounding Japanese hardcore bands have. The vocals are low end and shrill sounding in a way that reflects the vocals of a lot of crust singers. My primary experience with this sound is that of the singer from the Montreal crust band SHITFIT, so the singer reminds me of SHITFIT, but this doesn't probably mean anything to anyone who didn't buy any *Dysgusher Records*, so I better explain further. His vocals are low end and relies on his throat like someone who is trying to an impersonation of a Muppet might sound. No disrespect is meant because it is a hard thing to do to try and sing with your throat especially with the power that a hardcore band would try and deliver, but it is also a very distinct sound. The guitars have a big rock sound and incorporate dissonant ringing feedback parts that have become popularized by bands like TRAGEDY. But the guitars also have the rock solos that sweep out of nowhere and don't always make sense. The drumming is a straight forward d-beat pummeling that keeps basic 4-4 times with the odd fills. Side A starts off with a slower song that has a crunch and sounds like something at home with "Orgasmatron" period MOTORHEAD. It has an appeal to kids who were into the original crossover scene. Part 2, which is side B, has a little more juice in terms of speed and I prefer it. The songs are titled "Blowing Wind" and "Blowing Wind, Part 2" and so in this case I would have to say that I prefer the sequel. (Underground Warder Productions c/o Shinichi Wakakuwa / 2-117-2 Sekiyamatsunami-cho / Nigata-City, Nigata 951-8161 / Japan) - SP



And I Can't Wait "Hardcore Justice" ep

Okay first off this record is trying to look like a *Gloom* release, which is suspicious because *Gloom* has put out some bands from the Boston area like CUT THE SHIT, LAST IN LINE, and the PROWL, as of late. There is a great re-appropriation of the *Gloom* logo on the back cover, just to let you know what scene AND I CAN'T WAIT are from. They play a very tough sounding hardcore that is fast and in-your-face. There are a couple of women in the band including the singer, so the lyrics bring to the forefront issues of rape, exclusion, and reproductive rights that boy bands could never quite capture. In this ability to communicate they remind me of SPITBOY. But in terms of a hardcore sound they draw more from thrash influences like INFECT while retaining a youth crew essence the way bands like OUT COLD embody. There are some moody parts that become slow and introspective that sound like some kind of throwback to an indie rock scene, but for the most part these parts are limited and function more as bridging parts. The vocals are more high pitched and remind me of something inspired by SCHOLASTIC DETH or SCROTUM GRINDER. The cover is a guy who has had his throat slashed by a woman in the background. I can't help thinking that this is a re-appropriation of the PROWL cover. If this is what the cover is to reflect, it would explain the use of the *Gloom* logo. Bring on the straight edge sisterhood. (Agitprop / P.O. Box 748 / Hanover, MA / 02339 / USA) - SP



Angels Never Answer / Deadlock Frequency split LP

ANGELS NEVER ANSWER (ANA) have a metal influenced style of power violence similar to that scene that grew out of Germany a few years back. The music is tight metal played with loads of changes not unlike DILLINGER ESCAPE PLAN. But there are metal guitar build ups with guitar harmonizing and all that other wanky shit. When they get into parts that bulldozer through the biker guitar sound of Swedish hardcore becomes apparent. The singer sounds similar to Blaine of the ACUSED but there are these whisper-effects that give him an ACRID effect. There is even a spoken word part in the first song that sounds distinctly like CATHARSIS. DEADLOCK FREQUENCY play hardcore influenced from a bygone period where the stutter and build ups of ECONOCHRIST reigned as a style. The guitars play a repeated ringing style of emo layers not uncommon for bands on *ebullition* from that same time period. The guitars also have a thick sound that bottoms out like VERBAL ASSAULT. The singer sounds like he could have been from the "Summer of Revolution" period of DC



hardcore with a very honest and clear style of sung screaming, kind of like GRAY MATTER. Overall DEADLOCK FREQUENCY are like DOWN-CAST for sound, but with the impatience and short song structures of a hardcore band. (Paco Garden Records / P.O. Box 18455 / Denver, CO / 80218-0455 / USA) - SP

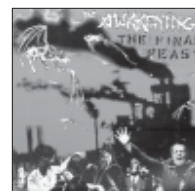
Anti-Difrancos / Ass End Offend "My Imperialist hard-on is bigger than yours" ep

The ANTI-DIFRANCOS are first out of the gate with 5 new ragers. The bass is up front and played fast in a rolling manner. The guitars have a high end treble distortion wall of noise. But screaming fits of vocals are what stand out. They have two vocalists scream at you in an unrelenting manner similar to that of AUS ROTTEN, but they sound similar to the singers of ANTI-SCHISM. And my favourite song title is "A burning Bush now would truly be a sign from God". ASS END OFFEND have a heavier sound and most of their songs build from slower more straight edge sounding mosh parts, but they quickly explode into a mass of chaotic frothing energy. The songs eventually come back to their original plodding beginnings, but they never remain there. It is great the way they use the two styles to create an urgent sounding hardcore. The singer has a BORN AGAINST scream to him, but the impatience in his style is more a style of current day thrash scenes. (Poisoned Candy Records / P.O. Box 9263 / Missoula, MT / 59807 / USA) - SP



Awakening, The "the Final Feast" ep

There is a charging sound to the AWAKENING. Most of their songs just come at you. It reminds me of that guttural metal that punks listened to in the early 80's, the stuff without the flash and bullshit. The AWAKENING have a thick heavy guitar sound found in bands from Sweden - a sound that combines biker rock with UK crust that can be best demonstrated by bands like SKIT SYSTEM or UNCURBED. They can rock like TURBONEGRO and then turn it up the pace and sound like WHAT HAPPENS NEXT and then come back heavy like the metal parts of the SWARM. The drumming is manic and quick like a cross between youth crew and Portland emo-crust. I don't know how to peg them because one minute I hear some metal riff and then they get into some skate thrash and then pull out some early UK crust. These folks are from Columbus, Ohio, I believe. You know home of Columbus-fest, home of Ohio State, and now more importantly home of the AWAKENING. Find this ep. (Behold the Youthquake / P.O. Box 10223 / Pittsburgh, PA / 15232 / USA) - SP



Bumbklaat "Brainless" ep

Great sounding hardcore thrash with the full charging sound of someone like POISON IDEA. It's full bodied hardcore with a subtle allegiances to the grind scene. They have the speed and they have the ability to rock, allowing them to straddle both scenes. In fact I would venture to say that BUMBKLAAT embody influences of ARTIMUS PYLE and PLUTOCRACY, simultaneously. There are two vocalists, one that sounds like the singer from FINAL CONFLICT and the other with the deep growling throat style of the traditional J-core frontmen. It's a pretty wicked combination. In fact, I would say that this band works on all levels. They attack with a fullness of sound and they can turn up the speeds and extreme harsh vocals without notice. They kind of remind me of CHRIST ON PARADE had they been possessed by traditional Japanese hardcore demons. (Slaves to Darkness / P.O. Box 34695 / San Diego, CA / 92163 / USA) - SP



Caustic Christ / Intense Youth split ep

CAUSTIC CHRIST are x-members of SUBMACHINE, the PIST, and AUS ROTTEN. Their music seems to have heavy elements of drunk punk scene with more modern elements of hardcore and some politically active new school crust. "Of a Greater God" has the group chant "hey's" that sound like a football match meets an oi track, but they quickly shed any association with streetpunk for the more hardcore sound. They finish up with a HALF LIFE cover, a band that I didn't really like to begin with, but I think they were one of those bands you had to see live. INTENSE YOUTH match CAUSTIC CHRIST with their sloppy brand



of scrappy thrash sound. The song structures have a back and forth nature of emo records, but they play frantic sounding hardcore in the vein of a more punk version of DOWN IN FLAMES. INTENSE YOUTH lyrics are on issues as opposed to the pit although there is a great phone message at the end offering some of these cats a ride to Chicago-fest. Missed opportunity. You'll be kicking yourself for that.

(Behold the Youthquake / P.O. Box 10223 / Pittsburgh, PA / 15232 / USA)

Common Interest "As we Decay" ep

COMMON INTEREST are from Connecticut which has a pretty 'in-touch' scene. Most of their songs are played at an amped up pace that is at home with bands like SELF-DEFENSE. There are some moodier parts that borrow from bands like the AWAKENING or DIALLO. It is this heaviness that distinguishes from the fast-core pack. The vocals are strained and young sounding. They are similar to a more washed out GORILLA BISCUITS singer - a hoarse strained screaming technique that is underutilized in hardcore. The inside of the sleeve has this great home-made "Youth Crust" logo, which borrows a graphic from a G.I.S.M. bootleg. I love it and I love the way COMMON INTEREST have been able to pull fast-core and emo-crust together in one sound. (Room 101 Records / P.O. Box 1004 / Windsor, CT / 06095 / USA) - SP



Deadfall ep

If you had the singer from DOWN IN FLAMES fronting the "Skins, Brains, and Guts" line up of 7 SECONDS, you would get the blood and guts hardcore of DEADFALL. The singer is motivated and manic sounding in a TEAR IT UP sort of way having no time for melody. He has that Pat Dubar style of delivering without holding notes at the end because he is already into the next line. The band sounds like a style of stripped down hardcore that tries to play as fast as a band can if they were around in the early 80's. I think VOID, 7 SECONDS, TALK IS POISON and the current Jersey scenes would be adequate reference points. The song "Beer not Church" signals that they are not straight edge, but they have the energy of a straight edge band. Their songs take on dicks ("Meathead"), fury ("Postal"), greed ("You make me sick"), and the class structure ("Bloodsuckers"). The song "Counter Culture Subculture" sums up how they approach hardcore. (Controlled by Plague Records / P.O. Box 22641 / San Francisco, CA / 94122 / USA) - SP



Diallo "Diagram of a Scam" ep

There is a huge HIS HERO IS GONE influence in here with the big sounding production of ACME and the moody looming emo-violence power riffs and the crushing doomish crustie atmospherics - DIALLO are a chip off the Portland block. There are 7 originals and a DEFORMED CONSCIENCE cover. This ep was originally released as a demo in 2001 and if I might say it rules too much to be a demo. I'm glad *Yellow Dog* had the sense to release this as vinyl. The recording overmodulates but it adds to that "fuzz" (Read: distortion) that makes a Portland crust inspired release all the more hairier. And there thanks list is a who's who of the thrash scene thanking folks like SELF-DEFENSE and CRUCIAL UNIT and DROP DEAD and WHN, but they really owe more to their sound from the Memphis connection of FROM ASHES RISE and the Portland scene of TRAGEDY and BACTERIA. And their lyrical content points to an activist tradition. The title track is a song that encapsulates a few animal rights arguments. "Inherit" talks about trying new methods of living, breaking from tradition. And "Stenciled Slogans on Crumbled Walls" highlights party-line speak that has become prevalent in our information systems. These are not tired chants, but new thoughts on themes of change. I find the record completely refreshing.

(Yellow Dog / Box 550208 / 10372 Berlin / Germany)



Disgruntled Nation "Beadee Marauder" ep

More great hardcore coming out of Montana, a place that if you have ever driven through feels like a scene out of a Marlboro Country cigarette ad. So it baffles me how a scene can even exist in such a hotbed of God fearing redneck country. But *Poisoned Candy* continues to pump out the goods. DISGRUNTLED NATION have the same early



ECONOCHRIST feel to it, but the singer for DISGRUNTLED NATION sounds like he is straight off the DYS "Brotherhood" LP. Like a tough sounding squirt, who won't stand for shit. But unlike DYS, the lyrics address living as a punk in a small town, rock start attitudes, and drowning your sorrows in a little fermented grape juice. (Poisoned Candy Records / P.O. Box 9263 / Missoula, MT / 59807 / USA) - SP

El Camino 53 "The Worst Holiday" ep

"The Worst Holiday" opens with a 50's sock hop sample, which is common with the Japanese rockabilly scene, but quickly gets laid to waste by EL CAMINO 53 with some wind-em-up chords. EL CAMINO 53 are out of the racing blocks. There is a subtle garage influence the way the FUTURES play garage inspired hardcore, but to say the EL CAMINOs (or the FUTURES for that fact) are from the garage scene would be way misleading. Their sound is more amped up in pace and rips along like the youth crew inspired skate thrash that has dominated the newer Japanese scene. This disk is virtually a pipebomb of energy. And it is recorded way too loud the way EXCLAIM recordings sound. But EL CAMINO 53 are a lot more clearer and you can make out all their manic twists and turns. It's screaming mad, blazing fast bandana thrash, which is the way I like my Japanese hardcore. Hyper-ventilation core. (Too Circle Records c/o 3-29-18 Toyotama-minami / Nerima-ward / Tokyo #176-0014 / Japan) - SP



Flachenbrand LP

Grind with a heavy straight edge crunch to their sound. This is even true for their dual vocals as one singer has a high pitched youth crew sound like the singer from DEVOID OF FAITH and the other has the screeched out grind vocal strain. And like most things in Germany this power violence style of grind is tight and about precision, almost to a flaw. This is played so precise that it is devoid of character. But the thick burly biker sound to their guitar helps give them a grounding with Swedish hardcore. And this material, unlike earlier FLACHENBRAND recordings, isn't trying to play a million miles a minute, although they have that in them. There are some slower trudging parts that can be traced back to an earlier power violence scene. But overall FLACHENBRAND have the thick Swedish guitar sound reaching speeds of power violence bands. Thick and chewy grind that develops the DEVOID OF FAITH sound with elements of DRILLER KILLER and PLUTOCRACY. (Regurgitated Semen Records / Sandro Gessner / Str. D Friedens 45 / 07819 Mittelpollnitz / Germany) - SP



Kohu-63 "Sotaa 81/82" LP

KOHU-63 are a band from Finland that first started out in 1978 and have that early punk sound. This record contains their first three releases after getting back together, which is a 7" a 10" and an LP, but they got back together in 1980 - not 2002. You can hear the bridge between the SEX PISTOLS and DISCHARGE on these recordings. There is 3-chord repetition being played at a slightly slower punk pace. It's a period piece, but probably of the greatest period in punk history. KOHU-63 throw in drunk sounding group choruses (which seems so Finnish for some reason). The material is thrashingly faster than the early punk releases of bands like the CLASH or the PISTOLS and they included some of the war-like theatrics of the ABRASIVE WHEELS, except with KOHU-63 you get a Finnish perspective. It's classic stuff. The material of legends. (Hohnie Records / An Der Kuhtranke 7 / 31535 Neustadt / Germany) - SP



Kohu 63 / Zlo split ep

KOHU-63, the classic Finnish band from the first wave are back with a vengeance with three new tracks. The distortion is eardrum piercing and can rival any chainsaw. The vocals are low and growly like Joey Shithead. The music is in that early wave of hardcore and they have sweeping guitar solos common in Japanese hardcore. The back up vocals are poppy glee club like group choruses common in early Finnish hardcore. New KOHU-63 remind me of a more hardcore version of ASTA KASK. The flipside features a new Estonian band called ZLO. They have a big sound and their songs are melodic without falling into the BAD RELIGION style of Epi-punk. The singer reminds me a bit of Chi-Pig from mid period SNFU. Seeing as Estonia and Finnish culture are so similar this is a good



pairing. (Hohnie Records / An Der Kuhtranke 7 / 31535 Neustadt / Germany)
- SP

Los Olvidados "Listen to this!!!!" LP

LOS OLVIDADOS were one of the first punk bands from San Jose. The only reason I know of them is for their track on the "Not so Quiet on the Western Front" comp. I never really paid much attention to them because you couldn't really find their stuff. But *Alternative Tentacles* has fixed that with this collection of recordings that spans from 1981 through til 1983. There are songs on here like "Bang bang you're Dead" that sound like they were the inspiration to IGGY's later hit "Bang Bang". And isn't it freaky how "Goin' Down" sounds like a blueprint for some of the first AGNOSTIC FRONT LP. There are other odd things about this band. Sometimes the singer sounds like STIV BATORS and other times like Brian Brannon, the singer of JFA. Sometimes the riffs sound like something ripped right off of "Never Mind the Bollocks..." and sometimes they sound like CHANNEL THREE and sometimes the sound like ILL REPUTE. I just know that the material on here appeals to those who are into the older punk sound and to those who are into the early American hardcore sound. (Alternative Tentacles / P.O. Box 419092 / San Francisco, CA / 94141-9092 / USA) - SP



Muga CD

MUGA play some TRAGEDY inspired emo-crust that is incredible when not being detracted by the samples spliced in between tracks. But you have to get by the first track which is an instrumental that starts off with a war drum beat and remains slow like a spoken word piece AND Track 4 is a sax lounge number in its entirety that sounds like it has been ripped right from a Las Vegas karaoke disc (I'm not really sure why it is here). Anyway, overlooking these minor intrusions you get jet fuelled crust with that Swedish / UK apocalyptic feel that is played with a lot more speed and a lot more melody than their predecessors. But MUGA have two singers, one with severe low end throat damage which is typical of traditional sounding Japanese hardcore bands - the other with a more high pitched scream that sounds like Amy from NAUSEA. This is what sets them apart from the Memphis style of crust. It is like hearing TRAGEDY but with the trade offs of the crazed sound of a traditional Japanese singer trading off with one of the singers from NAUSEA. It's great as long as you can ignore the detracting samples. (Devour / c/o Yasuhiro Koketsu / 5-19 Shioji-cho / Mizuho-ku / Nagoya 467-0003 / Japan / e-mail: ykdvrr@zc4.so-net.ne.jp) - SP

Ninja Death Squad / Fagatron split ep

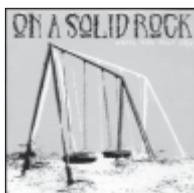
7 inches of thick pink vinyl. 5 new tracks on the side one of this two-man project of self described grind metal. But the recording is far too lo-fi in production to capture a metal sound and the songs have more in common with indie rock parts set to the time limitations of power violence. The vocals are very shrill sounding in a shroud of distorted screaming. The lyrics are hilarious as they take shots at some asian stereotypes using themes of the shaolin, martial arts training, and kamikaze suicidal tendencies to make their point. FAGATRON are another two piece that throw in elements of MINUTENMEN jazz structures and NO MEANS NO bass heavy writing with some thrashy parts thrown in for good measure. The movie samples are from the same movie but again the production is lo-fi and suffers because of it.

(Agitprop / P.O. Box 748 / Hanover, MA / 02339 / USA) - SP



On a Solid Rock "Where Kids Don't Play" ep

ON A SOLID ROCK (OSR) come from the Finnish straight edge scene and descend from bands called DEFEND and REBOUND. There is a heavy melodic rock influence to their sound like KID DYNAMITE, but with the ability to retain their hardcore roots and incorporate speed. So although you think this band might be about STRIFE and selling out to a rock sound, they have enough in terms of speed and power to keep them grounded in an underground scene. They have the ability to sound pretty and melodic, they have the ability to sound heavy and tough, and they have the ability to sound manic and fast. They are really a straight edge kaleidoscope drawing on the many sounds and influences that have developed from this scene, from ENDLAST and VERBAL ASSAULT to OUTSPOKEN to HERODISHONEST. Lyrically, OSR use images of hardcore



politics like animal rights and conformity to draw out more general themes that have some personal experience written in them. So a song called "No Immunization will heal us from this" is really a song about greed. OSR are well rounded and the best band to bring both the hardcore and rock scenes together in one sound. (Commitment Records / Klein Muiden 38 / 1398 RL Nigtevecht / the Netherlands) - SP

Pointing Finger "Transcend" ep

I can't believe a sXe band would call themselves Pointing Finger and be serious about it. But they fuckin' rage so I am willing to excuse their band name. It is amazing how *Commitment Records* is putting out records from places that we don't often hear about it. POINTING FINGER are the latest band to come from Portugal, but according to the write up they have other demos and eps out before this one. This ep was recorded in Holland. Unlike their North American counterparts, POINTING FINGER are willing to take a stand and speak out about homophobia and war. It is heartening to know that bands in Europe carry the torch of consciousness and are willing to be accepting of edge breakers. Not that I am an edge breaker as I have lived a sXe lifestyle for 18 years now, but I think it shows a real sense of maturity to look beyond social habits. But getting back to the rock, POINTING FINGER are the truest to the form in terms of the youth crew style. In comparison to some of their Portuguese counterparts MAD RATS is more in the youth crust vein and even FIGHT FOR CHANGE can get a little blastbeat happy. POINTING FINGER have the right balance of hardcore energy and catchy breakdowns with group chorused singalongs. They do this style so right and remind me of CHAIN OF STRENGTH. So get that finger in the air and point for the mic. (Commitment Records / Klein Muiden 38 / 1398 RL Nigtevecht / the Netherlands) - SP



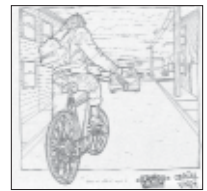
Police Line "Quality of Life" ep

We haven't heard from this Albany band in a few years. They were a great promise after their killer demo. This new recording has fierce crusty sounding vocals set over good hardcore that attacks from all angles. There is a dual vocal attack with styles so similar that you think that its one singer throwing his voice. The guitars have the right amount of buzzsaw in the distortion. The drums sound like thunder and then peel off to lead the pack in numerous breakaway parts. This is the same drummer behind LIMP WRIST, so you know he can play a variety of styles. The lyrics range from the serious to the facetious and tackle issues of animal rights, wage slavery, religious dogma, and general systemic change. This ep is pretty flawless and in it for all the right reasons. (Too Circle Records c/o 3-29-18 Toyotama-minami / Nerima-ward / Tokyo #176-0014 / Japan) - SP



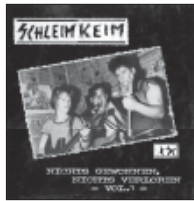
R.A.M.B.O. / Crucial Unit "Sea of Steel, Volume 1" ep

Three more bike inspired youth crew anthems from Philly's finest 5-letter acronym. Their side is laced with samples, the first of which is a lounge ode to America, which is really funny in it's lameness. It is great how they loop the same sample at the end of their side so that it repeats "Die" over and over in a locked groove. "Apocalypse Riders" is probably the standout track which is a "Mad Max" prediction involving bicycles as the primary source of transportation. If you consider bicycle use in places like Asia and Europe there is already a pretty good foothold started. "All the Assholes are Heroes now" is a song about the wrongful memorializing of war heroes and it starts with a number of false starts. And they do an ode to a Laotian food restaurant that got shut down. Some serious youth crew crunch to a humorous takes on some righteous issues. CRUCIAL UNIT are from Pittsburgh and they weigh in with four humorous takes on serious tracks that promote vegan moshing, moshing in Chinese food restaurants, and camping, while criticizing Bush's pro-car (Read: oil) policies. CRUCIAL UNIT play more of a blastbeat fury style that is a little more intense in delivery. Anyway, I think this is a great partnering of bands as they both come at their activism with a healthy sense of humour and this is the first in a series of pro-bike related splits. (Ed Walters Records / 2416 Warnock Street / Philadelphia, PA / 19148 / USA) - SP



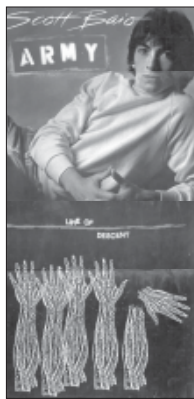
Schleim Keim "Nichts Gewonnen, Nichts Verloren, Volume 1" LP

In a *Killed by Death* like unearthing this early 80's East German band gets an official full length release. Songs are compiled from old demos and a split release they did in 1983 under the name of SAUKERLE. There is an East German scene report on the back cover from 1984 that details the hardships of this band. The story rivals all the stories that my grandmother told me about Russian occupied Estonia and gives you insight into this recording, explaining that the band saved for two years just so they could buy their equipment and the singer spent 5 months in jail for recording the split that got released in the west. So despite how punks really paid political prices to be punks behind the iron curtain this is an amazing document of an unheard of scene from the hardcore wave. But there are other good reasons to pick this up. SCHLEIM KEIM play a raw sounding style of early European hardcore pretty much in tune with bands from that time like BUTTOCKS who were a West German band. The guitar has a high pitched distortion that is buzzsaw in nature. The bass is played cleanly and is prominent in the mix and sometimes has an echo to it. The drummer has that early four-four umpah feel that is played way to fast for polka beats. And the singer has a distinct style with a bit of a Popeye sneer to him and he throws in the odd pop sing-a-longs that parody the mainstream because his growl is similar to someone with throat cancer who can only talk throw those voiceboxes. But instead of getting popular like BUTTOCKS did, SCHLEIM KEIM barely get remembered with this debut release almost 20 years later. I am glad it came out and should be viewed with the same significance of the MRR release of the DEZERTER LP. (Hohnie Records / An Der Kuhtranke 7 / 31535 Neustadt / Germany) - SP



Scott Baio Army / Line of Descent split ep

Holy fuck. This is a great package of stuff. Two very different sounding bands, both from Denver teaming up on a split release. Full colour Chachi which has to be some promotional 70's Happy Days crap. We are speculating that it is an actual cover for a real Scott Baio LP. SCOTT BAILO ARMY (SBA) is Denver's answer to CHARLES BRONSON. Super funny biting sarcasm set to blinding fast blastbeat-core, laced with all sorts of movie and comedy out-takes. My favourite is the Avril Lavigne listening session. SBA are cultural criticism come at ya from all sorts of angles as evidenced in song titles like "Allah McBeal" or "the Stepford Wives". SBA are punishing and intelligent in that smart alec way. LINE OF DESCENT play the more moodier introspective sounding emo that looms heavy like it is readying to bring the apocalypse - if you are a fan of the new Portland scene you know the stuff of which I speak. It is heavy and crushing while being delicate and intricate and can bust into tripping fast breakaway parts without warning. I dig LINE OF DESCENT's style and it is not unlike HIS HERO IS GONE, but they have drawn on the speed of bands like CRISPUS ATTUCKS. This combination is deadly and when you add politically charged lyrics that speak to the everyday reality's of the working week, or the fear-mongering propagated by crime statistics you get a band that is also relevant. And the guy who does this label is in LINE OF DESCENT. This split is a great showing of the state of DENVER hardcore. (Paco Garden Records / P.O. Box 18455 / Denver, CO / 80218-0455 / USA) - SP



Self Defense / XFilesX "Nowhere to Run, Nowhere to Hide" ep

SELF DEFENSE from New York City tear the roof off with four originals and a cover of RAW POWER's "Fuck Authority". This band is as close to perfect as a hardcore band gets. The drumming is fast, all over the place and makes sense. The guitars are tight, crisp and have the crunch you need while being able to throw in distortion at will. The bass rolls and meanders at a blinding pace the way LIPCREAM and 9 SHOCKS do. And the vocals are the right amount of harsh throaty. There are back ups in some songs, but not all and there are some neat edits done with the trading up of vocals that give this record even more momentum. XFILESX are a straight edge band with a sense of humour. They have songs on how to X up ("Xing 101"), what boards to ride ("Long Boards are the wrong boards"), eating ("Chow Down for Life"), and threats about getting positive reviews



("Review this fucker"). They also find space for a YOUTH OF TODAY cover. Their music is trippingly fast and reminds me of more of a youth crew influenced CHARLES BRONSON. It's blast beat youth crew with a great sense of humour. As a split this is an incredible to get so many songs by two really good bands. (Room 101 Records / P.O. Box 1004 / Windsor, CT / 06095 / USA) - SP

17th Class "...will eat your children's brains" ep

Hyper sounding thrash created through a guitar that rivals a buzzsaw in distortion, strained high pitched screams like Chris from the h-100s, drums that race, and a bottom end that rumbles like the woofer has been kicked out. Themes of vengeance dominate this platter with exception to "Spare some Thrash" and the SICK PLEASURE cover. The Buffalo basement scene extends its hand out to Rochester with this raw piece of thrash venom. Do yourself a favour and write for this especially if you are an h-100s fan. (Punks Before Profit\$ / 99 Custer Street / Buffalo, NY / 14214 / USA) - SP



Shackles Await ep

Soundtrack inspired scream-o. The song "And For What" comes across as a soundtrack song in that it plods along like it is following the movement of a character in a movie. The second number is a spazztic freak out played as fast as one can. The guitars are played accoustically sometimes like a ballad in intros and the rest of the time in a buzzsaw manner that is too hot with white noise for my tastes. But there are some neat Batcave effects pulled into the song "Novel idea" that give this band some character. It reminds me of an old local group called NORDA, but other folks might liken the effect to BAUHAUS' "Bela Lagois is Dead". The last song is called "For those about to revolt we salute you". This band is trying hard. The ep has a silkscreened cover and comes complete with a foldout lyric sheet. They definitely show lots of potential in the scream-o scene. (e-mail: shacklesawait666@yahoo.com) - SP



Tijuana Bibles "Fiesta! Siesta" ep

A brand new 3-song self-released ep by this local surf-garage quintet of scene veterans. The ep opener is a humorous back and forth between the Crippler and Super Destroyer set to the bouncy blues bottom end of Blue Demon. It's a fun lo-fi carefree number. "Jet Pack" is an instrumental with the Felina Negra's organs taking the lead. The song has all the creepy eeriness of an Ed Wood monster movie space flick. It is airy and casio-like with all the trappings of a K-Mart Hallowe'en soundtrack. In this song the guitars and bass work much better for a tough working man's surf sound. "Sleep Mask" rolls along like tumbleweed in a Spaghetti western. It has the air to it of siesta right before a Mexican shoot out. Fans of SHADOWY MEN FROM A SHADOWY PLANET will dig the bibles, but prepared for a little more darker, creepy sound to your Mexican surf. (Trophy Records / P.O. Box 477, Station C / Toronto, ON / M6J 3P5 / Canada) - SP



Tragedy "Vengeance" CD

This one comes racing out of the blocks with thundering drum fills. The sharp buzzsaw of the guitars pounce after the steady gallop is driven into your soul. And the throat damaged stylings of guys who has listened to way too much alcohol induced Swedish hardcore lurches in like the attack scene in Barfly where Mickey Rourke gets a bite of a sandwich and explains it as "fuel". This is the most ferocious thing I have heard come from the gruesome foursome. It is crushing with all it's big sound and melodic ringing layers of atmospheric doom. No wonder it took a couple of weeks to record (break 76.5 hours out into 8 hour blocks). The vinyl North American pressing is out on Yannick's new label. (limited Japan tour edition) - SP



The Vacancies "Gutpunch" CD

The VACANCIES write ripping garage sounding punk with all the rev of early NEW BOMB TURKS and all the big sound of Scandi-rok. These cats are from Cleveland and they are current and wreck



shit with their rock sounding garage-core. The song "Hell Below" sounds like a riff has been ripped straight from one of the earlier HACKSAW recordings. And the drummer used to play in STARVATION ARMY. They have a new LP coming out this summer so fans of *Rip Off* releases should keep their ear out for this one. (Smog Veil Records / 316 California Avenue #207 / Reno, NV / 89509 / USA) - SP

Wrecker / Infect split CD

WRECKER start this disk off and I don't think I like their style of music all that much. They combine slow Sabbath riff-like meditative pieces with that indie rock sound that was behind the riot grrrrlll sound. So imagine indie rock with slow-core Sabbath riffs. It just doesn't have enough get up and go for me. INFECT are another story. This all girl thrash band from Brazil are incroyable. A healthy dose of youth crew and fastcore thrash to give you that jolt in the morning. It's like crossing SCHOLASTIC DETH with DISCARGA if they were blessed with the perspective of women's experience and compassion. INFECT speak out about Homophobia, machismo, the divide between north and south and many other pertinent issues while never diluting the "core". This will be an excellent introduction to North Americans of the power of Brazilian thrash, but for those who have the ep on *Commitment Records*, all 12 of these same songs can be found on the ep. I do hope that INFECT can reclaim "Pintocore" because the music is too righteous to leave it in the hands of boys. (Kill You For a Dollar / P.O. Box 68015 / Grand Rapids, MI / 49516-8015 / USA) - SP



Various Artists "Deny the Report 4" CD

These comps have a lot of hit and miss stuff on them and it really depends on the material you like. I was pleasantly surprised to hear the comp opener HELLISH LIFE who play some fists in the air fastcore. There was also a great cover of a RITES OF SPRING song by ANMA. The high pitched screaming for change sounds of FASTCORE were a welcome foundation closing out this comp. WE MUST BURN played a good blend of new school straight edge with fastcore to create a tougher sounding style of the genre but with blastbeats. UNLEASH played some pretty okay youth crew sounding stuff. THE MEDITATIONS dished out some decent scream-o. I was disappointed by the loungier song that BREAKFAST did because they are capable of great things. BLACK FILM DANCE dished out some experimental emo that borrowed from elements of dub, but nothing to exciting to listen to. And RISE AND FALL play a pretty big sounding version of emo-violence that is arena rock in nature and far beyond my tastes. Regardless a good sampler of new Japanese punk bands covering almost as many genres as bands. (Too Circle Records c/o 3-29-18 Toyotama-minami / Nerima-ward / Tokyo #176-0014 / Japan) - SP



demo features

Hate Unit Demo - featured on January 5th program

HATE UNIT are a 4-piece from Finland and have just had a 6 song ep released on *Fastplant*, a Belgium label. The ep had a collector Bad Brains rip off cover. Their music is described as early Boston sounding which could mean anything, but I think folks are talking about the SSD meets SIEGE sound, which is a blend of slow and fast from that era. (Jussi Kummala / Puutarhakatu 14 B 28 / 20100 Turku 10 / Finland / e-mail: hatejussi@hotmail.com) - SP

Damage Deposit "Do Damage" Demo - featured on January 12th program

DAMAGE DEPOSIT are from Minneapolis and feature Felix von Havoc on vocals. Some of the other members come from some lesser known bands: the guitarist is from ANY LAST WORDS, and two of the other members are from BLACK BRICK KISS. They write some crew influenced core with a consciousness to it, in the vein of HOLDING ON or the REAL ENEMY. This recording was done in October 2002 and will likely be released on *Havoc Records* in the near future. (\$2.00 ppd c/o Nic Baker / 2615 15th Avenue S. / Minneapolis, MN / 55407 / USA) - SP



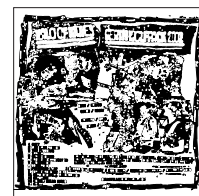
Mental Demo #2 - featured on January 19th program

MENTAL are from the Boston area and play thrash-core mixed with breakdowns. The demo opens with a little band intro rap and the singer has a BEASTIE BOYS effect on his mic. I know the piece isn't to be taken seriously, but it's not bad. It also doesn't really fit with the rest of the demo, which is floor pounding thrash-core. It had trying to initiate a circle pits on the subway platform into work this morning. Jonah brought this demo in. he first saw them at Posi numbers fest where they played a brief set, including a SUPERTOUCH cover. He picked up their demo when they played here in Toronto at the Rivoli with TEAR IT UP, THINK I CARE, FUCKED UP, and CAREER SUICIDE. At this show they did two UNDERDOG covers. The drummer, Dance Floor Justin, is also in R'n'R, and used to be in DOWN BUT NOT OUT when they existed. MENTAL have a song that influenced by MADBALL and draw on some influences from the New York City hardcore scene. They have a 8 song ep out now on their own label *Lockin' Out Records*, but the ep is a different recording containing 4 songs from this demo re-recorded and 4 new songs. (Greg Willmott / 91 Gordon St. #20 / Brighton, MA / 02135 / USA / e-mail: lockinout@yahoo.com) - SP



Halo of Knives "Perth Wolfpack 2002" CD-R Demo - featured on January 26th program

HALO OF KNIVES are a 4-piece from Australia and have just released this 14 song CD-R demo. It is very CHARLES BRONSON influenced with the emphasis on speed and the synthesis of youth crew which makes for a speedy, goofy style of youth crew. HALO OF KNIVES is the blend of power violence speeds that are DROP DEAD paced mixed with breakdowns and group choruses that are of the straight edge scene. An absolute onslaught of blastbeat fury with youth crew-isms. It results in a bringing of the mosh at insane tempos. And they take a page from the SPITTING TEETH school of covers by doing a PROJECT X song, which is "Cross me". Who's next for that joke band and why doesn't anyone cover GRUDGE or CRUCIAL YOUTH or GAYRILLA BISCUITS for that matter. Regardless, this is an insane sounding flurry of speedy hardcore no doubt inspired by peers like FAR LEFT LIMIT, DEAD STARE FOR LIFE, BJELKE PETERSENS YOUTH, HEADLESS HORSEMEN and DYING BREED. (11 Warralong Crescent / Coolbinia / Western Australia / Australia 6050 / e-mail: dullsville@perthmail.com)



#2 #####! HARDCORE FANZINE (FORMERLY T'AIN'T)

Featuring:

HAYMAKER
FUCKED UP STRIKE ANYWHERE
HOLDING ON
REVIEWS
AND OF COURSE
MANOWAR



\$3.00ppd. in care of Matt Bickle
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rumourmill

Schizophrenic is working on a CRUNKY KIDS LP and a BOMBSTRIKE /LEGION split ep * HERODISHONEST are being released in Brazil on *Lajä Rekords* and will have a split 7" out with MUKEKA DI RATO this year * DFA have a new LP coming out on Six Weeks in about 4 months time. The cover artwork will be done by Mike Bukowski. They may try and follow this up with a split with MUNICIPAL WASTE. And did you know that DFA's drummer works for the drummer of BEYOND POSSESSION. He has moved to Saskatoon and is in a band called FIRESKIN. Ironically, DFA beat FIRESKIN in a "Battle of the Bands" 2 years ago * The EAST-WEST BLAST TEST release is being re-mastered and re-issued by *Relapse*. EAST-WEST BLAST TEST 2 will be getting together in a month's time to work out their second session. Chris Dodge has been busy with another band. He is working with Bob from LACK OF INTEREST on another band called BURNING BRIDGES. They will have an LP coming out on *Deep Six* in a few weeks. * The guitarist from RNR slipped on a banana peel and fell through a store window severing tendons in his arm and making him unable to play guitar again. A benefit show is being held for him so that he can pay off some of his health bills. * In the *Deranged* camp, they are taking pre-orders (sound like Revelation ?) for the CRUDE LP is out, a RAMMER ep, and a new HAYMAKER ep * *Terröten Records* out of Brazil has just released a RATTUS discography that includes covers of the CLASH, DISCHARGE, and LED ZEPPELIN, along with loads of their early material. The label is getting ready to release a WORLD BURNS TO DEATH / SICK TERROR split * Sweden's HUMAN WASTE have a new ep coming out entitled "I väntan på socialbidraget", but in checking their website they have 9 new releases due out soon, so prepare for the onslaught * Saskatoon's DFA will have a new LP out on *Six Weeks* very shortly and a split with MUNICIPAL WASTE later on. They also have a new website which is <http://dfa.threeohsix.org> * EXCLAIM have a new ep coming out on a Japanese label this spring.

show listings

- Conflict Archives presents -

THURSDAY FEBRUARY 6TH @ Royal Cinema, 9:00 pm
Film: Eyes Behind the Stars (Italy, 1978)

-Free Films at Innis-

FRIDAY FEBRUARY 7th @ Innis College, 7:00 pm - Free
Film: Dark City

-Kung Fu Fridays-

FRIDAY FEBRUARY 7th @ the Royal, 7:00 pm - Film: Yes, Madam!
- Wake for a Fallen Hero: Tribute to Joe Strummer -

FRIDAY FEBRUARY 7th @ Horseshoe - ADRIAN MILLER, AL PIGGINS, ARMED AND HAMMERED, BEGGARZ, CLASS ASSASSINS, DAMM 13, DOWNBELOWS, DYNEOMIGHT, G-MEN, JAMIE BROWNING, LONNIE JAMES, PSYCHOPATHOS, MURDER SQUAD, OK LUCKY, RANDOM KILLING, SON OF BRONTO, TEST MONKEY. *Proceeds to go to the Mandela SOS Fund to raise awareness of AIDS in Africa.*

FRIDAY FEBRUARY 7th @ Newmarket Youth Centre (244 Main Street South), 6:00 pm, All Ages, \$4.00 with a canned good - ACTION, THUGS, BEWARE OF THE VALLEY, THE MIGRAINES, RETURN FOR REFUND, RANDOM KILLING, MOOSE CLAW

SATURDAY FEBRUARY 8th @ Newmarket Youth Centre (244 Main Street South), 6:00 pm, All Ages, \$4.00 with a canned good - DIRTY BIRD, BFG, ENDANGERED SPECIES, THE THROWAWAYS, UNCLE JUNKIE, GREY BLUE TROUSERS, COLD BLUE SKY

SUNDAY FEBRUARY 9th @ Cathedral - RIOT99

THURSDAY FEBRUARY 13TH @ Clinton's (693 Bloor Street W) - RIOT99, BANGERS, DOWNBELOW

-Free Films at Innis-

FRIDAY FEBRUARY 14th @ Innis College, 7:00 pm
Film: LA CITÉ DES ENFANTS PERDUS [THE CITY OF LOST CHILDREN]

SATURDAY FEBRUARY 15th @ Cathedral - the GETAWAY, SILVERSTEIN, the EXPLANATION, BOYS NIGHT OUT, CLOSET MONSTER

SUNDAY FEBRUARY 16th @ the Reverb, 6:45 PM, \$10.00 - CHEAP SUITS, the HEATSKORES, the NIHILISTS, FLATLINERS

-Movie Madness-

THURSDAY FEBRUARY 20th @ the Royal, 9:15 pm

Film: Santo vs. the Vampire Women

Description: Masked Mexican wrestler-in-tights Santo (resurrected recently in Jesus Christ Vampire Hunter) was a huge favourite in his homeland where he made dozens of movies. This is one of his first. He's hired to protect a professor's daughter whom a trio of vampire women are trying to kidnap and marry to Satan. In between his regular wrestling matches, Santo wrestles the women and a masked werewolf (who turns into a rubber bat and flies away). And the vampire women wrestle their vampire men slaves. Vince McMahon should be so lucky. With Ofelia Montesco, Maria Duval, Augusto Benedico, Lorena Velazquez, Xavier Loya. (Mexico 1962) 89 min.

-Kung Fu Fridays-

FRIDAY FEBRUARY 21st @ the Royal, 9:45 pm

Film: The Dragon, The Hero

THURSDAY FEBRUARY 20th @ Rancho Relaxo, All Ages -

JERKBANK, the UNDERCURRENTS, BROOMFILLER, LES CHIENS SALES, MILLION DOLLAR MARXISTS

SUNDAY MARCH 2ND @ CIUT's Studio 3 - 17th CLASS (from Rochester)

WEDNESDAY MARCH 12TH @ Opera House - MAD CADDIES, REAL MCKENZIES, RISE AGAINST, the FLIPSIDES

WEDNESDAY MARCH 12TH @ Rochester - MUNICIPAL WASTE, NO TIME LEFT, the MANICS, 17TH CLASS

THURSDAY MARCH 13TH @ TBA (Buffalo) - MUNICIPAL WASTE, SCARE TACTIC

SUNDAY APRIL 6th @ CIUT's Studio 3 - NO TIME LEFT

MONDAY APRIL 7th @ State Control Records (Ann Arbor) - IN CONTROL

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

KUNG FU FRIDAYS AT THE ROYAL

FRIDAY FEBRUARY 7th @ the Royal, 7:00 pm - Film: Yes, Madam!

Description: When you need to find a missing piece of microfilm on the mean streets of Hong Kong, who do ya call: Michelle Yeoh and Cynthia Rothrock, the curry and salt female cop team! Yes, Madam! is full of buddy cop film cliches, but look out for the nonstop action set pieces!



Power to da Sistas! Thrill as Michelle spins and throws baddies through plate glass! Shudder as Cynthia kicks a bad-ass a few stories down! Don't try and wrap your head around the literal English translation of the Chinese title (which would be "Royal Master Sister"), just strap on those heels and expect to see some truly astounding fighting femmes. Directed by Corey Yuen Kwai who made the X-Men fight so good and Jet Li shine bad guys butts in Kiss of the Dragon.



THURSDAY FEBRUARY 21st @ the Royal, 9:45 pm - Film: The Dragon, The Hero Description: It's Attack of the Clones Kung Fu Style! Schlock master Godfrey Ho, is the man responsible for trashy fun like Lethal Panther, Ninja Terminator and Raiders Of Buddhist Kung Fu. With The Dragon, The Hero, he serves up a potpourri of goof kung fu and tasteless humour. Superkicker John Liu stretches his limbs and boots his opponents senseless as he investigates a smuggling ring shipping China's precious treasures out of the country. The villains are led by a slimy wheelchair bound baddie who loves the ladies and tends to breaks out in a display of "mad dog" kung fu. Add in a shameless attempt to milk Bruce Lee's image with the appearance of "Dragon Lee" who does his best to grimace and gesture like the real McCoy! Truly something for everyone!

