

EQUALIZING X DISTORT

Issue 3, Number 10

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RUNNING FOR COVER



LEFT TO RIGHT: Mike on guitar, Pat on vocals.

RUNNING FOR COVER are a new 4-piece from Buffalo. Although they have been around only for a few months the band has a lot of momentum. They have just released a 20 song demo and have recorded a 13 song ep entitled "Human Ruins" which is to be released on Out of Limits Records. Part of the reason is the band features some of the most talented and committed hardcore kids from the Buffalo scene. I will let them tell their story, one that was aired on CIUT's "Equalizing-X-Distort" on Sunday September 21st and was broadcast on November 2nd. Interview and photos are done by Stephe Perry.

Who is in the band and what instruments do you play ?

Dave (D): I'm Dave and I play bass.

Mike (M): I'm Mike and I play guitar.

Pat (P): I'm Pat and I sing.

Eric (E): I'm Eric and I play the drums.

Were any of you in previous bands prior to RUNNING FOR COVER ?

D: Yes I played in a band called INVOLUNTARY ORGAN DONOR which then became DOOD. And I play guitar in THEY LIVE.

M: I have been in TWISTED CRY FOR HELP, SLAVE STATE....

You were in TWISTED CRY FOR HELP ? Wow!

M: Yeah. I was also in ROTTEN FRUIT OF TERRORISM, FINAL DOSAGE, SINKING

SHIP, DEAD INSIDE, others....

P: Well I played in THEY LIVE for a while. I played in different noise core bands. Some high school punk bands. Stuff like that.

E: This is Eric.

We are sitting down for this one.

E: I played in a lot of bands. ONE BLOOD, COUNTDOWN TO OBLIVION (laughter), THEY LIVE, NO TIME LEFT, NO REASON, HALF MAST....whatever. A bunch of bands. Just review the NO TIME LEFT interview and check the list out.

How did this band get started ?

E: I decided to do a band... I was actually going to do just a project band with Mike because I really like Mike and he's a great guitar player and he wasn't in a band and I thought that was a shame. He had moved to North Carolina and lived there for a while and he moved back to Buffalo, wasn't getting any hardcore action and I just thought it was a shame so we were going to do a project band and the songs just came out nice so we added Dave and Pat and became a real band.

It seems like it happened almost overnight. Mike, I heard you were moving back to Buffalo and the next thing I know you are in a band and you have a demo and there are 20 songs on it. How the hell....

M: Yeah well I moved back to Buffalo February 2001 and really didn't get anything going until September 2002.

Which is a long time.

M: Yeah. There was a bit of a dry spell.

Which makes it even a shorter period from when the band's inception to when the demo came out.

M: Yeah, we've been pretty productive, I think. We try to just keep working on stuff.

So how do you guys write songs so quickly?

P: All four of us write songs. Everyone of us has written some music and everyone of us has written some lyrics. We have like 30 songs and it's just because everyone is always bringing new stuff in. Practically every practice it seems like.

It seems like there is good chemistry in the band.

M: Definitely.

Where did you record the demo?

E: We recorded that with our friend Glenn at Chanamatronic studios.

Is it in Buffalo ?

E: Yeah it's in Buffalo. It's in his apartment.

P: He was the singer of TOWPATH.

TOWPATH ?

E: He used to sing in a band called TOWPATH and he used to play guitar in a band called SUPPORT and in AD HOC THEORY. He's a good friend of ours. He has dreadlocks.

D: Long dreadlocks.

Can you tell me about your sound. What have people described you as so far ? Have you gotten many reviews for the demo yet ?

P: Yeah, we've gotten some reviews.

What have people said that is accurate ?

E: Hardcore. (laughter)

That's it ?

E: Fast.

P: Rob Coons used the term 'eye-watering'.

What ?

P: I dunno, maybe it makes him cry? I don't know if he hates it or what.... No he gave it a good review in MRR.

It brought a tear to his eye.

P: And then we sent it to some zines that I thought might be into it, but one zine said "We're not going to review this."

Really ? Someone said they didn't like it ?

P: Well no. They said they liked it but they refused to review it anyway. It was totally irrational.

E: One guy added a piece of song writing advice that we add in more slow parts. (laughter) There were too many fast parts.

Did they not get it ?

D: We've heard we have "mosh" parts, too, apparently.

E: The thing is that we didn't really ask him for advice on our song writing. I guess we just kind of sent him a tape and that's what we got in return. Eh...what are you gonna do ?

Who would you credit as influences ?

E: Hardcore bands.

M: Fast ones.

Which ones ?

E: Do you want to go around and each say one band that we like ?

D: MAN IS THE BASTARD.

M: KORO.

P: Oh man. How about KAANSEN UUTiset

E: INFEST.

That sounds all fair. I was asking the guy from *Out of Limits* his opinion on Buffalo hardcore and he said it was amazing because there has almost been like a time warp. I was asking him why he was putting out the ep (and a PROJECT GRIZZLY ep) and I was asking him what he thought of Buffalo bands and I said aren't there so many great Buffalo bands and he was like "Yeah. It's amazing. It is like they have never really lost that power violence sound." Do you think that is a fair assessment of the scene?

D: There is a small handful of really talented and gifted individuals here that play in bands and do things that are creative and interesting. They tend to shy away from the typical rehashing of music and I guess it just comes out like that.

Well it is also very intense sounding.

P: There is a ton of brutal bands in Buffalo. There has been for a while.... I have lived in Buffalo for about 5 years and there has always been good bands. When I first moved there there was AVULSION before they got too weird and metal and there was DRUNKEN ORGY OF DESTRUCTION, THEY LIVE, and now you have PROJECT GRIZZLY...

D: ABUSING THE WORD

P: ROBOT HAS WEREWOLF HAND, CORPUS DEI. We are lucky.

E: It's the burnt out factories that inspire it.

The name RUNNING FOR COVER. There is a movie called "Run For Cover" and it's a 3-D movie about a terrorist attack on New York City. Was the name inspired by that or did the name come from somewhere else?

E: I got it off the back of a record.

Which record ?

E: PARIAS "Youths of Age" LP
PARIAS ? (laughter)

E: They have a song called "Running for Cover".

P: And so does the band GIRLSCHOOL.

E: I just....I mean it's hardcore. You just look at the back of a record and find a title.

(laughter) ... from a song.

D: Well now that we have the name....

M: I think it fits the times we live in. These are desperate times that we are trying to survive in. It sort of fits in with that.

E: But no. Big "no" on the movie. I don't even have 3-D glasses.

Can you tell us about the ep. You have an ep coming out, on *Out of Limits Records*. Is it going to be demo material or all new material ?

D: It's half and half.

P: A new recording, of course.



LEFT TO RIGHT: Eric on drums and Mike on guitar.

M: It'll be 13 songs.

P: 13 songs, 11 minutes.

M: 7 of them are new. We re-recorded some of the songs off the demo.

P: "No Place to Hide", "Throw Me Away" and a couple of other ones.

Is there other stuff that you have recorded that is new ?

E: We haven't recorded for it yet. All we have recorded thus far is the 20 song demo and the radio show tonight, but ... **(ed: the EP is now recorded)**

P: Yeah we played a lot of new stuff tonight.

E: We are recording at Blizzard Sounds in Buffalo, New York, which is a new studio that is really solid and really cheap run by a guy named Gerald who was in HOURGLASS and HALFMAST. It's blizzardsounds.com if anybody cares to check out his website. It's got MP3s.

How did you hook up with *Out of Limits* ?

How did that come about ?

E: I had been corresponding with Jeff for a while just about various other things. He's doing a compilation 7" of video game songs and our other band THEY LIVE is on there doing a

EQUALIZING DISTORT

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EQUALIZING-X-DISTORT MONTHLY is an extension of the weekly radio show heard on CIUT 89.5 FM every Sunday nights from 10:00pm 'til midnight (Participants: Ben Edgar, Jonah Falco, Martin Farkas, Simon Harvey, Lisa McLean, Stephe Perry, and Mark Rodenhizer).

The show dedicates itself to the underground hardcore punk scene. There is a particular emphasis on international releases in the developing thrash, straight edge, grind, garage, Killed By Death, and crust scenes, which means we play material like Cinder, Betercore, Existench, Teenage Rejects, the Vectors, and Severed Head of State.

There is a weekly demo feature (paying homage to the cassette format), weekly event listings, and a monthly top 10 retrospective look at new releases.

Equalizing-X-Distort

CIUT 89.5 FM

Sundays 10:00 pm - midnight

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CIUT 89.5 FM - "Equalizing Distort"

Top 10 Hardcore Releases for September 2003

Band	Title	Format	Label
1. RUNNING FOR COVER	demo	cassette	Mike Gifford
2. PUNCH IN THE FACE	Dumb Hardcore	ep	Highly Questionable
3. KNIFE FIGHT	What Have you Done	ep	My War
4. CHAINSAW	Just Need It	ep	Even Worse
5. CIVIL DEFENSE	Enough	CD	Striving For Togetherness
6. BORN DEAD ICONS	Ruins	CD	Feral Ward
7. SHOCKS	Bored to be in Zero 3	CD	Dirty Faces
8. FROM ASHES RISE / VICTIMS	split	LP	Havoc
9. VARIOUS ARTISTS	Toronto City Omnibus	LP	Schizophrenic
10. GUYANA PUNCH LINE	Direkt Action	LP	Prank

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.

"Metroid" song. There is some other good bands on there too. DISCORDANCE AXIS, CAPITALIST CASUALTIES, I think even OXBAKER might be on there? ...some other bands. Basically he just heard that I was doing a band with Mike and these guys and I sent him a video of our first show and everything... he is just a really solid guy with a really solid label coming right off the ground... doing stuff with SHANK, GOAT SHANTY, THE NETWORK... It just was perfect and he's an awesome guy and we just went with him.

P: He's gentle.

E: Yes... his last name is Gentle. World's largest DANZIG fan.

What is the idea behind RUNNING FOR COVER ? Did you guys start the band with a specific purpose of something that you wanted to do ?

P: I think we mainly just wanted to play straightforward stuff. Basically just pushing ourselves as much as we can. That is just what we like to do.

M: I didn't...that power violence thing gets under my skin just because I don't think there has been a "power violence" band since 1993... I would just consider it fast hardcore. The CROSSED OUT thing gets thrown around and I am a little uncomfortable with that.

You don't hear it in your sound ?

M: It's there I guess a little bit, but there is a lot of other stuff going on, too.

Yeah well you see, I thought you guys were concerned about that moniker and so I was wondering. That's why I was asking about the influence question. I was trying to get at or draw out some other things that you were listening to that would give people hints on where your sound comes from.

E: It's just hardcore. I mean hardcore is fast so I don't think we have deviated from hardcore at all or as much as other bands that are now considered hardcore. So it kind of sucks that bands like us have to be thrown into all these other little wastebasket categories.

Do you guys consider it a negative term ?

E: Not exactly negative. It's just that we are just playing hardcore. This is the way that we know how to do it. And... it's not like we are trying to be all groundbreaking or are doing this new style called schlock violence or some other weird sub-genre. It's just hardcore.

Although it's not a new term anymore.

E: Right.

It does give people an idea of what you are playing ?

D: Yeah but just because I am not playing the same things that Mike is on guitar note for note, I don't want to be compared to like... MAN IS THE BASTARD because that is completely unfair. There is a way big difference between us and them. There is a big difference between us and CROSSED OUT. There are sounds that we like and certainly we listen to and play things that compliment that but it's not like the majority of bands that are called hardcore today. We're not mimicking... we like

cutting out the crap and getting to the meat of it... or non-meat if you are a vegetarian.

E: Pounding and blasting.

It's just that when I hear your bass sound I hear a very distinct Eric Wood bass sound and when I hear Mike's guitar sound I hear something that sounds like a throwback to



TOP: Dave on Bass. MIDDLE: Mike on Guitar. BOTTOM: Eric on drums.

INFEST or something like that and it reminds me of your SLAVE STATE days.

D: Well if Matt Domino and Eric Wood were in the same band, which they were, they would be much better than our band. (laughter)

Yeah the thing is that I don't know if it was because when they were in a band together they weren't that good.

E: I would like that stricken from the record!

M: I mean the INFEST thing certainly, but I don't consider INFEST a power violence band. To me that is just hardcore 100% and INFEST is certainly a big influence on me. But I wouldn't lump them in with the power violence thing. I think they pre-dated it... then also surpassed it with that latest 12". I think that smokes anything that came out in '93.

Who writes the lyrics in the band ? Is it just Pat or do you guys take turns ?

P: Well I write about 75% of them. Everybody else writes lyrics. On the demo I wrote 15 of the songs.

What do you write about lyrically ?

P: I'd say about half the stuff is about dealing with normal life struggles. Things that most people go through. Dave and I were actually



Pat on vocals.

talking earlier and for 8 bands to write about personal trials and stuff it's all going to be unique because it is 8 different perspectives on the kind of suffering that people endure.

D: It is not just repeating a slogan or re-reading something else.

P: Other than that we have songs about everything. I have a song about Scott's last expedition to Antarctica where he froze to death. We have a song based on an old celtic story called "Bricriu's Feast". We have the one war related song which is more about people's mentality. The euphemisms that people use to make war seem less real, to make it seem less brutal...

...the language of selling a war.

P: Yeah... let's see, we also have a song called "News group" which is basically me saying I don't want anything to do with computer messageboards because they seem to be such a centre of trouble. It just tears everyone apart. So I would rather...I mean I find out about shows through word of mouth anyway so it doesn't really matter but ... hey, I would love to tell you about every one of our songs here... (laughter)

Well I am going to ask you to specify one. Is there a favourite song from a lyrical standpoint and why is it your favourite song. And then maybe we can throw the mic around to everybody else and ask that same question. Maybe you (Pat) could start it off.

P: My favourite song... hmm

Like is there a song that maybe you nailed and thought you really captured the idea.

P: Well, I can't say for sure but the song "No Place to Hide" reflects my world view. It's pretty much about mortality and the fact that we have this gift of life that we are given, but the price of that is that we have cognaisance of our own death... basically about the end of human civilization which is a pretty well worn path in hardcore.

Does someone else want to tackle this question ?

M: I have only written a few lyrics and none of them are on the demo, but overall I think the song "Throw Me Away" really hit hard for me. That was a really powerful bit of lyrics there.

What's it about ?

M: It's about suicide from what I can tell. I think Eric wrote it and the words were just really powerful when I first read them. I thought it went well with the music. I had written the music... they just went together well. It is pretty hard hitting... for me at least.

E: I enjoy Pat's lyrics

very much, but I guess I can only speak for the things that I have written. The song that Mike was talking about "Throw Me Away". It's pretty much about this dominant - submissive

force in life and how you can kind of switch that around at the last minute. Even in the most desperate of times you hold this ultimate power because you can choose to end your own life.

If somebody has tortured you in your existence you have this last card that

you can draw, which is ending your own life and sort of making them wallow in misery and blame... then maybe they will change their life and think of about what they have done. It is kind of like a kamikaze thing where you throw your own life away to maybe make somebody else stop being the tyrant they might be. It's just kind of like a last ditch effort and about just remembering that you always have that last card if you end up needing it someday.

D: I like Pat's lyrics a lot. I think "crushing blows to outspread wings" is probably my favourite line because I don't know how you could say it better than that.

What do you hope to accomplish as a band ?

E: Play hardcore.

Play fun shows ?

E: Play shows. Do some records. I don't think that we have any really urgent agenda but at the same time we're not going to be lazy and sit on our cans. We are just going to be playing hardcore and just doing what we do, practicing every week as much as we can.

P: I mean the four of us, we like to hang out a lot and since we are able to do this thing that really stimulates us and makes us feel some true passion it's almost like this weird four way love thing, if I was from California ...uh (laughter)

M: Yeah I think the social thing is pretty important. We all really get along and enjoy each other's company most of the time, I don't know... I have a good time hanging out with all

of them. I always look forward to band practice. Half the time is spent joking around.

D: Yeah I wanted to be like GAUZE and not be friends with these people and not talk to them.

P: Yeah the interview in MRR with GAUZE is great. They are like

"Are you friends outside the band ?" "No", "Do You know about each other's personal lives ?", "No, only band".

E: The best is when they talk to the new



Mike on guitar, Pat giving it his all and some of the loyal listeners of EXD in the background.

drummer and they were like "Were you a fan of GAUZE before you were in the band ?" and he said "No". And they were like "Are you a fan of GAUZE now ?" and he was like "Not fan. Member." (laughter)

What do you have in terms of plans for the band ? What's coming up ?

D: The 7" on *Out of Limits* / 625. Then we are going to do a split with DEAD IS DEAD who are Mike's friends.

P: They are a sludge band from North Carolina.

M: Very powerful and ominous. It will be an interesting split because there will be probably one song on their side and ...

E: ...we will probably do like 10.

M: Yeah, but they are really good. They are one of the more moving sludge bands I have heard not just like junkie withdrawal screaming kind of crap that a lot of people associate with that genre.

E: Maybe we will write an LP after that.

How can people get in touch with the band?

E: Our e-mail address and a regular mail address. runningforcoverhardcore@yahoo.com ...then the street address would be probably Mike's.

M: 105 Jewett Parkway / Buffalo, NY / 14214 / USA. Address it just to Mike Gifford. Don't put Running for Cover on the envelope.

Did you get any slack for that ? I think there was a mention of it in MRR.

M: Yeah. I am just worried I won't get it. We have had problems with mail being addressed to Mike and not Mike Gifford and not getting it so.

D: Some people lead real lives where their landlords might not be cool.

Or not recognizing it and sending it back.

M: It is just better if we do that.

Are there any last comments ?

E: Thanks for having us down.

P: And thanks a lot to everybody that was here.

Thank you for coming up. You guys really did the trip.



Demo cover



Aaron screaming his guts out in the background and Sean focusing on guitar playing.

abusing the word

ABUSING THE WORD are also a great new band from the Buffalo area. I say area because these guys all grew up in farm country that surrounds Buffalo. Three members of the now defunct *FIRE IN THE STATE* re-located to Buffalo and joined forces with Sean from the *DREGS* and that is essentially how they formed. As a band they have only been around since August of last year. In that time they have written and recorded a 9 song demo, contributed 6 songs to a split and are ready to record a full length. The band had a free date and arranged to play *Equalizing-X-Distort* on Sunday November 23rd and here is our conversation after the Studio 3 Session. Interview by Stephe Perry. Photos by Mark Rodenhizer and Stephe Perry.

Who is in the band and what instruments do you play ?

Jason (Ja): I'm Jason and I play guitar and mumble second best in the band.

Joe (Jo): I'm Joe and I'm just drums.

Aaron (A): I'm Aaron and I sing sometimes, scream sometimes and play bass.

Sean (S): I'm Sean and I play guitar and hurt myself.

I wanted to ask you guys about the origins of your band. The way I understand it is that you guys were essentially *FIRE IN THE STATE* and you morphed into *ABUSING THE WORD*. Is that right ?

A: It is close. We were *FIRE IN THE STATE* for about four years and our guitar player, Greg, decided to go up to London Ontario to go to recording school and pursue that angle and so it came to the point where he was leaving the band and we pretty much decided that instead of replacing him and moving on that it would be best to get a fresh start and try to find

someone who was coming from the same place we were and someone that we were friends with and just start a whole new band out of it. S: That's kind of how I fell into place.

Do any of you play in others bands. I know Joe you play in a slew of them. What other bands are you playing in right now ?

Jo: NO TIME LEFT which you know of and *THEY LIVE* more or less.

And any of you other guys ?

S: Yeah, I also play in *EVIL ROBOT US*. It is like folk punk kind of stuff.

And are you guys putting out a release together ?

S: Yeah it's a split release.

It's out right now?

S: Yeah.

Where did the name *ABUSING THE WORD* come from ?

A: We were going through a whole thing for a long time where we were trying to find a name. Nothing seemed to really stick. The name *ABUSING THE WORD* is directly taken from the "Crumb" documentary that was done about him put out a few years back. And there is a scene where he is on the roof with his ex-wife and they were asking him about his relationship and their relationship and things of that nature and he pretty much goes into this thing where he goes "You know I have

never really felt love before or what people call love. Maybe for my daughter but that's it." And his ex-wife turns to him and says "Well you used to tell me that you loved me all the time." And he just looks at her in a cold and plain manner and says "I was just abusing the word". And just that coldness and the idea of abusing ideas and words. Things that aren't physical and things that are playing with their meaning. Things like that. It just kind of stuck and had a good ring to it. It is fairly abstract and could bewe have been ...not accused but people sometimes take it as a religious thing where we are directly assaulting the "word".

That's the meaning I attached to it. Immediately when I heard the name I thought that's amazing.

Jo: It's also applicable.

A: Yeah it's applicable. That's the thing. We can play with it where it can be the word of god or it can be any word that means anything to anybody. It could just be neat because it comes from a movie. Whatever. It kind of goes both ways.

That's what makes it a great name.

A: And that's kind of how we approach a lot of the way we write lyrics in our band is to try to be a little cryptic and underlying and just try to have it where if you dig it would be there, but if you don't you will still get something out of it.

Okay I am going to ask you guys to describe your sound. What do you sound like ?

Ja: That's a really hard one.

What do you hope to sound like ?

Ja: One thing that I pride myself on with this band is that we all listen to a wide array of things. We all listen to things like.....

CHICANO CHRIST ? (laughter)

Ja: Yeah *CHICANO CHRIST*. Yeah, but we all listen to stuff from indie rock to pop to hip hop to punk. It's so wide and I think we...

Yeah but a lot of that stuff doesn't make it into your sound.

Ja: Well mostly the hip hop gets in there (laughter).

You can tell by the funky beats.



Joe on drums, moonlights in *NO TIME LEFT* and *THEY LIVE*.

Ja: Yeah right.

Joe can definitely break it down – funky drummer style.

A: Well with this band Jason, myself, Sean, and now more than ever Joe steps in to shape our songs. Usually the way we will operate is with one of the three – Sean, Jason, or myself – will come to the band with structure or some riffs to go together and the rest of us will help that kind of change. Or Jason, more times than not will record an entire 4 track version of the song with guitar, drums, and lyrics – everything and we'll kind of learn that and take it, so depending on who writes what song that kind of influences what we do and sometimes putting a song that Jason made against a song that I might typically write, just that juxtaposition creates a sound in itself. And I think that is something that I have noticed over time and that I am glad that we have. A lot of the music is just fast and intense but between that there are certain little things that each of us do and you can kind of ... if you listen to it you can pick out who does what.

S: Yeah I don't think we aim for any particular sound.

Jo: Essentially, the criteria for an ABUSING THE WORED song to go any further with it has to not sound like an ABUSING THE WORD song.

Ja: Yeah that gets it farther down the line the other songs.

Has anyone ever said “Dude you sound like so and so” ? Who have you been compared to ?

Ja: We have had wide ranging comparisons. Someone said we sound like PROPAGANDHI, which I don't see that much, but maybe in some songs “Yes”. And other people have said what.

A: I don't know.

Jo: We have been compared to WILD STALLIONS.

Ja: Yeah someone said we sound like part MAJORITY RULE, part WILD STALLIONS. **Who ?**

S: WILD STALLIONS. Bill and Ted's band.

Ja: That was the best comparison.

A: As far as contemporary music that we are into now, we are all big fans of DILLINGER 4, FROMASHES RISE and that whole school of hardcore or punk. Kind of like keeping it raging, but keeping it thick and metallic in a sense. And as far as lyrics and our presentation we don't really ... you know the majority of the time we are not dressed in black and all gloomy. We try to take ourselves a little less seriously than most political hardcore bands and try to have a bit of humour and just try to be a little more relaxed. Somewhere in between those two if you had to drag an answer out of us. We are just trying to play as intense as we can. We all have our different approaches and it all kind of just melds together.

I hear a lot of different things from your sound, but it sounds, in terms of what I remember or recognize about the CD-R / demo that you did earlier the sound seems



Jason on guitar.

to have come around a lot more, I think anyway, more Portland influenced with bands like HIS HERO IS GONE and TRAGEDY. That kind of sound. But also I hear that Buffalo blueprint of very fast and intense which is something that I do recognize as coming regionally from the Upper New York state area.

Ja: We are hoping that Eric Ellman will join us as third guitarist (*laugher*).

Yeah because he doesn't have enough bands going at the moment. Where is Medina ?

Jo: Medina is a small farming community smack dab between Rochester and Buffalo. There is not much going on there.

S: I just have to separate myself from Medina because everyone thinks I am from Medina, but I am from Albion which is next door.

Is it a whole lot different ?

S: Oh yeah. There is about four more farms.

A: It's a 10 minute donkey ride down the canal.

How did you guys get into punk being in Medina ?

Jo: Jason.

Ja: Yeah I started a cult and people joined in.

Good for you.

Ja: Probably in the early 90's there was a lot of alternative kids that listened to JANE's ADDICTION and then when the grunge scene came around some people got into the whole NIRVANA thing and then there was a hold over from that where 5 or 6

kids. It's a really small town of maybe 5 or 6,000 people and then once the mid-90s hit a whole new crop of kids kind of came out of the whole punk thing in the mid-90s and all kind of

melded together.

A: We had a show space there for a little while called “The Weeks End” and lots of people would just come out. Since it is such a small place it was more of just people kind of hanging out. It was a place to go. A lot of people were into the same kind of music. People just did their own thing and would come out and support pretty much whatever. If an indie band would play or if punk bands would play or if it was a hardcore band people would just come out and show up. Just because we were all out in the middle of nowhere there was a forced community vibe, but we didn't feel that way because we all grew up together and we all knew each other.

Ja: It was a very loyal scene. I mean the kids would all support each other.

What are some of the other bands from that area ?

A: There was a band that FIRE IN THE STATE did a split with called GOODBYE COMPASSION. They were like a HOT WATER MUSIC –ey type band. Good friends of ours. Benji who is the fifth member of ABUSING THE WORD and the third member of EVIL ROBOT US was the drummer in that band. There was Sean's old bands the DREGS who Jason actually played in for a little bit and then THE DEFILERS. The cool thing to me is the diversity of music that came from such a small place. There was DRUNK ASA AND THE CHEAP BASTARDS who played a very catchy style of sloppy-drunk punk, UNSAID and NO ONE ASKED who played political tech-punk, BLS which was a more poppy punk band that Jay used to drum for, and USED ENEMA KITS who were about as bratty as it gets. Then there were bands around like THE CAPITALS who played real grassroots type of rock and roll, or this noise project KILL STEVE, and of course SMUCKERS who defy any logical explanation. There is like this whole lineage that goes back and it's pretty twisted. Like Jason did a tape label for a while before Joe and I started playing with him and became FIRE IN THE STATE. He had done three tapes

by himself under the name ETERNAL PESSIMIST.

S: We are fans of that.

A: We are all very big fans of that. He did all the guitars, drums, and bass. He is shaking his head.

He is just being modest that's all.

A: We were fans of that and when Joe and I heard that and we were looking for people to play with it was pretty easy...and Jason was actually

playing in Sean's band the DREGS at the time.

S: Yeah, they stole him from me.

A: We heard these tapes and we were like “We gotta have this guy”. So that's pretty much



The cover of the 9 song demo.

how it happened. Jason had made a bunch of tapes on his own and had been doing his own thing with 4-track recordings and Joe and I started playing with each other at that time and it kind of fell together. There was just other bands along the time that came and went. There was bands before us like the band that played in Buffalo called DOOR #3, they were kind of like a noise psychedelic thing. There has always been like a few people around from where we are from that played music and just loved music and played just to play it. There was no venues. There was no people that really cared. They are just people who like to play and after a time it caught up with itself. And there is this whole point where it all came together and now that has kind of passed

It just always fascinates me how great punk rock music comes out of these small towns. How do you figure it out ? that is really why I am asking this is because I am trying to figure out

Ja: A kid did a documentary a couple of years ago about our home town music scene and people are just bored and need something to do there and you put a bunch of people in a small town and they will find a way to express themselves and make things happen, so I think punk rock was our outlet. It's not about scenesters and that crap that you get when you go to the city. It was just about having fun and having an outlet be it aggression or whatever, it was just something to do basically. Also share ideas. It wasn't just all about the music. Some people got politically aware because of that....

A: ...or just really drunk.

Ja: Yeah, either or.

What brought you guys to Buffalo ? What made you move to Buffalo ? Most of you live in Buffalo now....

Joe: Skate videos. (laughter). It's true.

Ja: It's such a burgeoning city I just had to move there.

A: Personally, I went to school in Fredonia, which is just south of Buffalo and by the time I went I graduated Joe had already moved there and it just made it sense. It was a good place for me to get on my feet. It practically wasn't like moving anywhere. I already knew most of the people that I would hang out with there. It just made sense. Growing up in a town like Medina that is an hour away from Buffalo you tend to go there every weekend anyway. You go there for shows. To take it back to when you were asking how did you get into punk rock I used to watch 120 minutes or just find out about bands however and go to shows and see kids wearing shirts there, see opening acts, and that is just kind of the way it happened. You just dig and dig and dig and dig. You hear something that sort of sounds alright and then you go to a



Aaron on the background and Sean in the foreground.

show and you find something better and you find something better. You just dig and dig and dig until you find something that just really speaks to you. That is pretty much how it happened. From a younger age just going into the city. It wasn't much of a move. Now I live here instead of coming here.

S: I lived in central New York for 4 years and then I kind of had to leave my house and move back into my parents house for a while and then he was just moving up to Buffalo anyways so and these guys were already there and it just made sense for me to jump on with him and get a place together.

Joe: You got stolen by Usurp.

Ja: That's true.

Joe, how did you come to move to Buffalo ?

Joe: I was originally a student at the University

and myself

What are some of the things you sing about ?

A: We address certain political topics like the war and we have a song on the new record called the "Texas Tea Party" that kind of addresses things like that.

S: That one goes beyond the war to address the corporate aspects.

A: The motivations behind the war, things of that nature.

Ja: Some songs are more direct about specific issues, like probably half the songs and then the other half we try to be a little broader about the meaning. One thing that Aaron and I talk a lot about is not talking everything as a black and white issue. You know seeing different sides to issues that people usually take a side



Joe kicking and bashing his way through the set.

of Buffalo and I realized that I disagreed with that on a couple of levels and essentially dropped out. Shortly thereafter I started to go to the basement show scene and I grew up into an entirely different culture where there was an ethic of DIY and that kind of thing. I just came to Buffalo and found out what it had to offer. I got heavily immersed into the punk scene there. School brought me there but music keeps me there.

Who writes the lyrics in the band ?

Joe: Me.

A: Yeah they are all pretty much Joe's lyrics. Sean and Jason and myself pretty much handle the lyric duties. If Joe has an idea that he wants us to address and we will take him to that but it doesn't happen very often.

S: He'll tell us that he is going to write lyrics and then just not do them.

A: Well all of us do that. The bulk of the lyrics come from Jason and Sean

on.

A: That's again where all of us writing lyrics comes in because Jason can come to us with a song... like a quick example Jason wrote a song a while back called "How Hollywood Ruined my Life" and it is not a song that we perform yet but we are thinking about resurrecting it. The song is pretty much a take on how the glamorous side Hollywood with it's processed standard of beauty perpetuates insecurity in the interest of selling cosmetics and diet pop. The whole glamour issue of it, which I totally agree with and totally see but it made me want to write a song kind of counter to that called "How Hollywood Ruined my Life, Part 2" which is basically about how the stories that are told through film and how people can relate to films and how the medium is more powerful than print is important in itself and is just another side of the issue. The films themselves aren't bad it is just how things have been construed and can become destructive. That is just a quick example of how writing songs from a different perspective within the same band can open things up to other issues and hopefully just kind of juxtapose ideas to the point where it is definitely not just black and white. You can see all sides and you can start to pick it apart for yourself.

Seeing as all of you share lyrical duties you must be aware of each other's content. At least that is the sense I get. What is your favourite song from a lyrical standpoint and why? Joe?

Jo: Huh. I don't even read the lyrics.

Well you don't have to answer it if you don't want to.

Ja: I am going to take it before anyone else does. "Quote Me If I am Wrong" is probably my most favourite lyrical song because it is ... Oh God...it is really hard for me to put into words.

What is it about?

Ja: The key line in the song is "Rebellion isn't always about saying "No". Everybody figures that if you are going to rebel against something you are going to have to be a revolutionary. You always have to be very negative about every issue. Sometimes appreciating beautiful things in life that regular people don't take the time to appreciate is rebellion in and of itself. I think a lot of people forget about that especially in punk rock or hardcore. That's why I like it a lot.

S: I will go with "Bleeding the Dead Horses Dry". Number 1, I like the set up of the lyrics. We all kind of have a little part to sing in and there is this sing-along part and the idea instead of re-hashing the same old ideas we should try and come up with new ones. Most of this is geared towards the political system. But you could take that idea into other things. Instead of re-hashing the old idea try and come up with something new.

A: I am going to be a little self-indulgent here. My favourite lyrics so far are for one of the newer songs called "Wieliczka". Wieliczka is



TOP: Aaron and Sean gang up on the mic. MIDDLE: Jason focusing on his playing. BOTTOM: Aaron picking that bass.

the name of a salt mine in Poland and the song is from the perspective of one of the people who was down there and it is juts pretty much about the...

...well tell us about this mine because I think you have to set it up for us. I know the

other guys are laughing because we talked about this earlier but I don't think everyone else has had the chance to comprehend this place.

A: Okay so Wieliczka is the name of this salt mine in Poland and it has been in operation since...it dates back to the Middle Ages. As time has gone on the miners had carved their own little society. They carved their own little world underground out of the slat that they were mining. Even if you go there today there is ballroom with chandeliers. There are basketball courts, amphitheatres, and statues, and all those sorts of things all carved out of the salt and it just has this incredibly rich history. One of the little neat aspects to it too is that the salt erodes symmetrically so the mine happens to have some of the best acoustics you could produce and they are produced by nature and they have orchestras come down there and perform because of that. But the song itself ... I have been fascinated by the idea of this place for a while. Ever since I have found out about it. I have not yet had the privilege to go visit it, even though I would like to. But ever since I heard about it I have been kind of captivated by it. And we had this really dark song going and it seemed like an appropriate medium. I have been kind of trailing off into wanting to do more theme songs and wanting to use the fact that we have multiple singers and multiple voices to do literal characters and to kind of start playing with what we have and when you hear a voice it is the voice of a character, not the voice of necessarily myself or Jason or Sean. I am set to play with those ideas and bring them into punk rock. It is something that I rarely see and when I do see I always take notice. I was trying to incorporate those ideas. The beginning of the song kind of sets up the whole mine. It is like the liner notes in a play. It sets up the whole mood and setting and then it goes into the lines of a miner who is pretty much breathing his final breathe and has spent his whole life in these mines day in, day out not seeing the sunlight, which is something that anybody in Buffalo can relate to and it's just spending your whole life on digging a hole and kind of using that idea as a metaphor. And the last again there is one line that kind of wraps it all up. The last line of the song is "the deepest hole is further then the highest mountain". I pretty much feel that that sums up what I was going for with the song because to me that says that if you climb to the highest height that you can climb to physically you are still limited to that height, but if you dig and create something yourself, you go your own way and dig it by hand you can go anywhere you want. You can go forever. You can go til you collapse. You can stop and be happy with where you are. So in that way it is kind of a cheesy metaphor for what we have going on experiencing in my life, but in the rawer sense it is just a scene from any moment in time. This mine where miners are dropping dead after spending an entire life digging a hole. It's my



LEFT TO RIGHT: Sean, Jason in the background and Aaron.

favourite because I think now that we have been together for a year and we are really starting to come into our own. Jason, Joe and I have been playing together close to five years now and Sean is an old friend. Sean was an easy pick to be the guitar player. We knew him. We played in bands with him. It was an absolute no brainer. So now that we have been playing for a year, writing songs and we have just been getting more and more comfortable with each other. We are reaching new steps and I am really pleased with it. That song in particular is me trying to push myself as far as I can.

How long had you been together since you recorded the first demo?

Ja: I think that demo was in September of 2002, I believe. I think we started playing together a month or two before that. Yeah our first show was in October.

That's crazy. You had only been together for a month and had 9 songs together.

Ja: Yeah, well you gotta remember that a few of us were in a band together previously so it wasn't too hard to pick up from where FIRE IN THE STATE left off.

A: And also, when 3 people are writing songs we are working on a full length right now and each of us have 3 or 4 songs to contribute so automatically that is 12 songs. If everyone writes 3 or 4 songs it is just tripled right off the bat.

Where did you record it? Did you guys do this yourself?

S: The demo?

Yeah

Jo: The demo was recorded on a 4-track. He has gotten pretty good.

Ja: Hence the distorted quality.

Jo: He has recorded all the Medina bands, basically.

You learn how to record.

Ja: Yeah, I bought a 4-track back in the mid-90s and just pushed it to it's maximum limit which isn't great, but it's not horrible.

No it sounds good.

Ja: Thanks.

Tell us about your new CD. How long ago did you do this?

S: It was recorded in April.

That's only a few months ago.

Jo: Yeah. It took a little while for us to get the whole package together. We recorded at Blizzard Studios with Gerald Thomas who is good at being human and recording.

Ja: Well he really helped us out with recording us inexpensively and if no one has noticed we are a very poor band. We don't have the best equipment. We don't have the best means with pursuing this band. We just do the best we can do. What we can with the little we have. And he helped us out and did it for a reasonable price. He's a nice guy. There was a cool atmosphere there.

Who put this out?

A: We did.

So it's a self release.

A: The two bands did. We pooled everything we had between us and did 500 copies.

It is pretty amazing looking.

A: For what we had to work with.

No but there is two colours on the cover and it is really printed.

A: Well I worked in a printing press place and that is kind of the reason it took so long. We had to kind of slip in there as favours. We didn't really pay full price for anything. **Mum's the word.**

A: It's all done on favours and with Gerald, he put a post on one of the Buffalo boards. "Who needs cheap recording?" and we replied and we were one of the first

bands he recorded and by the time we were done he was putting our MP3s up and he was booked for two months after that, by the time we were done.

That's amazing.

A: I actually work with him. Subsequent to the recording he wound up getting me a job. We work at a record store together. We have become quite close since then. He is like a great dude. He is doing the RUNNING FOR COVER 7" (see interview in this issue).

Jo: Sick.

It is already recorded.

A: Probably at this point it is already recorded.

It is called "Human Ruins", I think. I got an e-mail from Pat about it. Anyway, so how can people get this?

A: They can either contact us at my e-mail which is aaronweese@hotmail.com or they can mail us at our home address which 1124 Elmwood Avenue / Buffalo, NY / 14222 / USA or they can come and see us play. That is pretty much the easiest thing to do.

Are there any last comments before we split?

Ja: We want to thank you, of course, for letting us come up here and play.

You don't need to do that. Thank you guys for getting in touch.

Jo: We have a tour with ROBOT HAS WEREWOLF HAND coming up as well as an LP. We'll be recording it in January and we can't afford to put it out ourselves.

So if you like what you heard get in touch.

Jo: I don't want to sell myself or anything like that, but you know what I mean.

Joe you are sold.

A: We would like any help we can get.

S: We are kind of smelly, but we're cute at least.



LEFT TO RIGHT: Aaron in the background and Sean singing.

Second Annual Anarchist Bookfair - T.o.

Toronto was host to its second annual anarchist bookfair on the weekend of October 25th and 26th. The event draws many near and far to discuss strategy and share ideas on anarchist philosophy. We had the opportunity to speak with Alan, one of the organizers of this year's event. Fly, one of the performers of the event and an activist involved in the squat movement in New York City, particularly ABC-No-Rio, dropped in. This interview was conducted live on October 19th on the radio show.

I wanted to ask you a little bit about the bookfair. Can you tell us a little bit about some of the things that are happening for it ?

Well this is the second year we have had an Anarchist Bookfair in Toronto. I think it is about it's fifth year in Montreal and it's 25th year in London England and the tradition is to have an action packed weekend around the event. All this stuff happening around the city. And there are people coming from Montreal, the United States and we want to show them that Toronto can put on a good time.

Yeah.

So it starts off Thursday night. FLY is showing a video of hers and this is above the "This Ain't the Rosedale Library", a cool book store on Church Street at 8:00pm and that is the first event. I think there might be a couple of other local videos being shown there, as well. Friday night we are going to kick off with some videos all about dramatic theatrical ways of doing protest. Really fun stuff. That is at Cinecycle on Spadina Avenue at 8:00pm and after that we have a party at 56 Kensington Avenue, an underground club with 3 or 4 underground queer DJs and a performance by "Kids on TV". Saturday, the next day, we have the bookfair from 10:00am til 4:30pm at the 519 Church Street Community Centre and there are workshops during the day. That night, is a show at the Rockit and then on Sunday, more in depth workshops again at the 519 from noon until 5:00pm. And that's it. We are all going to be exhausted after that.

It sounds like it. So there is not just the bookfair, but there is some activities, the show, film nights, parties and I wanted to focus a little on the workshops. I understand that Ann Hansen of the Squamish 5 will be here speaking about "Direct Action in the 21st Century" and I also heard something about anarchist yoga. I was wondering if you could tell us a bit about the Ann Hansen thing and some of the other highlights of the workshops.

By the way you can get all these details by going onto Ontario Indymedia and clicking on their link to the Toronto Anarchist bookfair.



Ann Hansen, who is probably well known to listeners of this show for her connection and friendship to the band the SUBHUMANS is giving a workshop on Saturday at the fair and she is going to be talking about direct action in the 21st Century. Ann Hansen, as people may know was arrested for her direct action.

About Red Hot Video ?

About Red Hot Video and also making a strong statement against nuclear weapons. She paid a price for that and spent some years in prison and is now out and is very involved in prison support work for women and is going to be looking back on what she and other people did and thinking about the possibilities for this today and it should be pretty interesting.

Can you tell us about the video night ? What films will you be showing ?

The video night is at Cinecycle on Friday night and it is being curated by a very interesting person from Montreal called Marie Yves Lamie

and she is going to be showing videos that document protests that are very influenced by Dada and the Situationist Internationalists and the Dutch Provosts. The first video for example is a video called "Yo Mango" [Spanish slang for "I steal"] and it is basically a kind of a spoof of a youth fashion store in Barcelona. They advertise themselves as "Live Your Dreams" and what the protesters do is they go in and they shoplift clothing and they select somebody from the audience outside the store where they do this big theatrical thing and this guy comes forward. Of course it is a little pre-planned and he wants to live his dreams and so they shoplift a nice outfit for him and so he strips down to his boxer shorts and they come out with the outfit that they've got for him and so it is a pretty little dress. So it is kind of like spoofing the ad and the fashion industry and the influence that it has on teenagers. The next film is a bit more serious. It is called "Deportation Alliance" and it is a very elaborate campaign in Germany against Luftansa

because the German airline Luftansa is used to deport refugees and the refugees are often doped and sometimes they even put plastic helmets over their head. People have actually died on Luftansa flights...

I had never heard about this. This is crazy.

Yeah. And it was really elaborate. So they created this "deportation alliance". It is a spoof on Luftansa. They set it up as if you can get free or very cheap one-way tickets to certain third world destinations! They did a lot of direct action including having a lot of people dress in Luftansa uniforms dragging actors who were playing refugees through the airport and then you would have a stewardess with a megaphone saying "People don't worry. This happens every day. This is nothing unusual." A really elaborate campaign, really fun, and really effective because the pilots' union as a result of this said they didn't want a part of these deportations anymore because they didn't



The mural at ABC-No-Rio painted by Fly.

want to have a refugee under these conditions on their planes and so it did actually have some success. That's on Friday night, the 24th of October at Cinecycle.

And where is cinecycle ?

129 Spadina Avenue, just south of Richmond down the lane. You've got to look real carefully. **Now there is also a hardcore show happening on Saturday night. It is to go in conjunction with the bookfair. Tell us who is playing and a bit about them.**

We feel really strongly that anarcho punk is part of the anarchist scene. And it kind of gets dissed and put down and we feel really strongly that it is part of the scene and should be respected. So we are really pleased to have a band that is not very well known in Ontario called GFK, from Quebec City, who are on the *G7 Welcoming Committee* label. They were touring with MALEFACTION this summer and are really well known in Europe and Quebec but for some reason they haven't been able to build up a reputation in English Canada so we are really looking forward to having them. And also locals FUCKED UP and we are really grateful to them for coming forward at a pretty early stage and offering to play. It was a real boost to the bookfair to have them come on board. And there is a special performance by somebody who has just walked in the door. Fly from New York City it is a pleasure to have you here.

Fly: I am happy to be here.

Alan: You are here for a week, right ?

Fly: I am here for a week and am up to a lot of shenanigans.

Alan: You sure are.

Fly: I had a fun filled day this morning. I was on CKLN and I was at the Can-Zine. I sat at the table and then I did a presentation there and now I am here so it has been a fun filled day for me.

Alan: And people know you because of your cartoon work and also because you go back a long way with ABC-No Rio in New York City, right?

Fly: Yeah, I go back a long way with them. I landed at ABC-No-Rio in 1989 and sort of made a transition from the Purple Institution to ABC-No-Rio in New York City. I transplanted myself and I have been squatting in New York City ever since. That's been a big long time and I have been through several transitions in New York but the building I am in now I have been in for 11 years and it has gone through an intense transition from being almost a burned out shell into being beautiful liveable spaces and just this past year we struck a deal with the city to actually buy the building which is a really good thing but is also opens a whole new can of worms because now you have to answer to the city. You are no longer invisible. It gives us

credibility but it also gives us accountability, which is something that can be really irritating and expensive so it is sort of a change in attitude and lifestyle. We have to be a little more diligent in our work ethic.

Alan: Tell us a little bit about your new book before we get to saying something about your band ZERO CONTENT.

Fly: The new book is called "Peops" (pronounced "peeps") and it's a collection of portraits and stories about people. It is about some of the incredible people I have met and come across in my travels in the lower east side of nyc & around the country & around the world.

Alan: So is it all interviews with people that you know?

Fly: It is not interviews. It is conversations and it's stories that they tell me. It is not really an interview or a bio of the person. It is something.....sometimes right off the top of their head. It is just something that comes up as I am drawing them and it ends up being the words that go around their drawing.

There is also a video called "Peops" ?

Fly: Yes! & There is also a CD called "The Peops Show soundtrack" and I just got a few of the people who I did portraits of to read their pieces and my friends at the Killer Banshees Studios in Oakland California put together an audio and video

version which I showed today. They are very professional and very meticulous and they did such an amazing job on it so this is all produced by the Killer Banshee Studios.

You are also in a band called ZERO CONTENT.

Fly: Yes that's my band. I own them. That band is me.

Tell us about it. You are going to be performing at the bookfair show Saturday night at the Rockit.

Fly: Yes. I am so excited to see this new venue the Rockit. I say it's new because I haven't been to it in it's punk incarnation.

It's a converted R'n B club.

Fly: I'm staying with a friend of mine who meet a very special someone at that club when it was a jazz venue. So that's very interesting.

How did you get involved in the show on Saturday ?

Fly: This guy here (points at Alan) called me.

Alan: We have a lot of people travelling to Toronto from the United States and Montreal. Well you made it across the border. We have our fingers crossed for some other people.

Fly: I'm telling you. Sometimes I wonder. But



Fly did this cover for the BYOFL

I was actually born in this country so they can't...

...they can't keep you out.

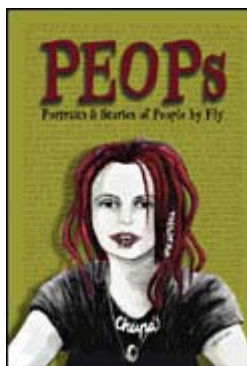
Fly: They can detain me, but they couldn't really say you can't come in. Not if I have the documentation that proves that I was born here, which I have. My concern is always going back. That's where I have to worry. But I do have the documentation for that too so knock on formica that we won't have a problem.

The first time I had ever heard of you was in relation to a benefit comp for ABC-No-Rio in which you did the artwork put out by a local label here. Can you tell me about your involvement with ABC-no-Rio. I am sure people will be interested to know.

Fly: I got involved when I first went down there in 1989 and meet a bunch of people who were performing there doing weird performance art stuff. It was really out there crazy kind of stuff, so I was really interested in this. So I kind of got involved with them. We organized this performance exchange with musicians and spoken word artists between Toronto and New York City. On this end I got the Purple Institution people involved and some other local people like Meryn Cadell & Sheila Smyth and we put together this great performance exchange. A group of New Yorkers came to Toronto and then we all went down to New York. I just ended up getting sucked into New York City. It was the first place that I ever felt

at home in my life and ABC-No-Rio became the centre of my universe in New York City. And I was squatting there for a while and being very involved in things going on there with helping out with the space. At one point I had to distance myself from the space. I won't get into it. It's very complicated, but there was factions and in-fighting. Things were going down and I was supporting some people who ended up throwing up their

hands and leaving. So I couldn't really stay...(the tape drops out here).....basically I ended up staying at No-Rio and then I left and went to the Gargoyle Mechanique Lab and sort of distanced myself from ABC-No-Rio, but then at one point No-Rio was threatened with eviction and at that point the hardcore collective



Fly did this cover for MRR.

was in charge of the place and the city had stopped cashing their rent cheques and so they were being threatened with eviction, but they had these big meetings which I started going to. I was suggesting that they get people to occupy the building once again because nobody was in the building at that point. Nobody was living there which was kind of the agreement they had with the city. We then got people back into the building. I started getting more involved again. For a while I was helping out a lot. I put a new front on the building. This one section of the building, I painted a mural.

I was going to ask you about this mural. I have heard about your mural.

Fly: Yeah I broke my toe while painting the mural.

What is the mural ?

Fly: The mural. It has these people in surreal room and there is this door that says "ABC on these blocks that are piled up and then there are 2 punk rock turtles saying "No Rio, No Dinero". Do you know where the name "ABC-No-Rio" came from ?

No.

Fly: Well this is one story and this is the story that I think is true. In the lower east side notary publics have the Spanish sign saying "Abogado Notario". I don't know if I am pronouncing that right. I'm sure that I am not. Basically there was a notary public across the street and a lot of the letters had fallen off the sign so all that was left was Abc no rio. And at that time no-rio had a plate glass in the store front so everyday reflected on this glass you could see abc-no-rio so they ended up calling it abc-no-rio.

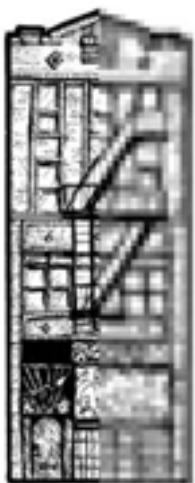
That's neat.

Fly: Do you guys know how abc-no-rio was started ?

I don't know much but I heard there was an artist who gave over the space and ...you're shaking your head so I have this story wrong.

Fly: Not Really. I will just tell you very quickly that there was an artist collective called Co-Lab and in 1980 they staged a squat show and they broke into an old gas station on Delancy Street and they put up this show and they called it "the Real Estate" show. It was a statement about how artists could not have

affordable spaces, do not have galleries to show in, could not afford rent. This was in 1980. This was when the area was going through it's first big surge of art interest, so places were starting to get expensive, the rents were starting to go up. So they staged a show to protest that artists were having a hard time surviving and to have places to show their work. Basically what happened was they got



Fly with Safety pins in her lips before a Zero Content show. The idea is an unspoken word where the set is performed whole using written signs - with no music & no words. The audience would be screaming all the lyrics back at her.

kicked out of the space. The space got locked up and that caused a media sensation, which really embarrassed the city and so to placate the artists and to sort of make everything nice the city made this deal with the artists that they could have this space on Rivington Street. And that is the space that ABC-no-rio is in. Basically it was started by this collective. The name of the collective escapes me at the moment (Co-Lab). Anyway this group of artists that started this got this space. So for the first 10 years it was an experimental arts and performance space. There wasn't really any punk rock happening there. In the tale end of 1989 were the first hardcore shows. I was there at the very second hardcore show.

Do you remember who played ?

Fly: I don't. I remember that GOD IS MY CO-PILOT played maybe the third show.

I ask because I remember hearing a story about Mikey

Bullshit, who was the singer for GO!, trying to wire the place for sound and he ran an extension chord from the first floor through the floor boards. That was the power source.

Fly: Yes.

There was dirt on the floor.

Fly: No that was not the case because at that point the shows were on the first floor not in the basement. No, we actually excavated the basement. Me and the Purple Institution folks were down there. We all worked our asses off in excavating the basement and did an installation

in there. So our installation was what was going on in the basement. A really funny story is that *Seventeen Magazine* came along.

The teen fashion magazine ?

Fly: Yes the teen fashion magazine came to the second ever punk rock matinee and they were taking pictures of everyone and getting everyone to sign releases so that they could have their photos in these magazines. Well they took photos of us, but we didn't sign any releases and what is really funny is that they made us put down our cocktails to take the photos and so then what happens is that a month later I see myself in *Seventeen Magazine*. And the article is about straight edge kids at CBGBs and I'm like I'm a drunk punk at ABC-No-Rio. Total misrepresentation. And I didn't sign any release so we were thinking that we would sue them, but we never got around to it because our lives are so chaotic. Oh well.

But you have something on them just in case.

Fly: I think there is a time limit to when you can file suit by. It was quite a while ago. Listen I have got to tell you about ABC-No-Rio now. Getting it up to date. It is amazing the kind of stuff that is going on there. Now it is like the whole building. Because they did get a deal with the city to keep the space, every floor there is incredible things happening. On the third floor

there is a dark room and I think there is a big old stat camera, too. Yeah it is like this big contraption. There is also a silk screening room, a computer lab, there is the art gallery, they still have the punk shows there on the first floor, on the second floor there is the zine library & Food Not Bombs. So there is some amazing things happening there. It is like the whole place is just like this little beehive of activity. Everybody is very industrious.

It sounds amazing.

Fly: Yeah.

There is a space in Winnipeg similar to

that. It is an artist run building with many activities operating out of it.

Fly: Yeah, this is something that just gives me hope for the future.

I wanted to go back to the bookfair for a second. This is the second annual event. Where did the idea come from and what is the purpose of the bookfair ?

Alan: I think the main idea is to encourage new collectives in Toronto to start up. To have a more lively and more vibrant scene. There is so many things for people to get involved with.



Fly with power tools working on ABC-No-Rio.

There is some people trying to start up "Food Not Bombs". There is some kids trying to start collective houses. There is talk of people starting collective farms up north. There is work to be done in prison support. There is many things that people can do depending on their interests, so we would like to bring together a whole bunch of really interesting and dynamic people and we are privileged to have Fly here from New York City, just to kind of inspire people and inspire each other to go through the next year and to start some interesting things in the city.

In what ways can people get involved in the bookfair ?

Alan: Basically, come out. There are all kinds of events starting on Thursday night with Fly's screening through to the weekend and you can find all the details on Ontario Indymedia and just click on the link to the Toronto Anarchist Bookfair. If people do want to volunteer, we would appreciate a little bit of help on Saturday especially, just sitting at the welcome table and smiling at people and acting like you know what you are talking about. That would be really cool if you just came up and helped us out.

Do you need billeting ?

Alan: If you are willing to have people stay from out of town, we don't have a lot of people, but we do have some people that need places to stay so again go to the website at Ontario Indymedia and look for our e-mail and e-mail us if you are willing to have a couple of people stay from out of town. We would really appreciate it.

Fly, can you tell us about the screening you are doing on the first night ?

Fly: The screening is going to be of the video of the "Peops Show" and that's going to be at the "This Ain't the Rosedale Library", which is 482 Church Street. I am not sure what the cross street is for that.

It's close to Wellesley.

Fly: It's at 8:00pm and it is pay what you can and I am going to screen the "Peops Show" which is a Killer Banshee Production and we did hear one track off the soundtrack from this video and it's just a collection of people reading their pieces and sort of their images being manipulated in strange and wondrous ways.

About the workshops is there a sign up for them ?

Alan: Nope. Just come and we are going to let as many people in as we can fit.

And on that website is there an itinerary for the workshops. I know that there is a lot of concurrent sessions running so I think people need to pick

and choose.

Alan: Especially on the Sunday. There is two or three things happening at the same time, but if you go to the website you can pick up all the details and we'll have a program when you

arrive. The workshops on Sunday are a little bit more in depth and the workshops on Saturday are more introductory for what anarchist ideas are about today.

Websites:

Toronto Anarchist Bookfair <http://pirg2.uwaterloo.ca/twiki/bin/view/Toronto/BookfairHome>
Fly's comics (New York City) <http://www.bway.net/~fly>
Deportation Alliance <http://www.deportation-class.com/>
Yo Mango <http://perso.wanadoo.es/tornasol2/index.htm>

THE ANARCHIST FREE UNIVERSITY Winter 2004 Course Calendar

Intro to two Chaos Theories: the mathematical and the social (theory of memes)

Mondays, 6:00pm

The goal of this course is to give the students an appreciation for different meanings of the concept of Chaos; mathematical and the social, Darwinian theory of memes.

Pre-Beats, Off-Beats, Post-Beats

Mondays, 7:00pm

The purpose of this course is to create a better understanding of the context of the (so-called) Beat (co-called) Movement. Immediately after they burst into the literary world, readers were asked to be either for or against them.

Modern History Workshop: Revolution 1968

Mondays, 8:00pm

This workshop will explore the student/workers uprisings of 1968 which swept many countries and in some cases seriously challenged the elected governments. The focus will be global and we will examine state violence against students in Mexico City, protests against the Vietnam War, the Civil Rights movement in the USA, as well as the famous student/worker revolution in Paris.

Cultural Production and Social Movements

Tuesdays, 6:00pm location on U of T campus

How does social organization and transformation take place through everyday engagement with popular cultural forms, through the ongoing negotiation of identity and the customs and departures of community? This course will be organized to alternate between discussions of ideas from contemporary cultural theory that provide valuable conceptual tools for understanding the politics of everyday life and cultural practices, and examples of critical practices.

Events, Issues, Personalities - Queer History

Tuesdays, 7:00pm

Queer history typically is not passed down from generation to generation through the schools, the churches, or the biological family, it's incredibly important to preserve the fundamental documentary material on which GLBT historical writing and other forms of cultural production are based.



The Situationist International (SI) and the Contemporary Capitalist Cityscape

Wednesdays, 7:00pm

We will seek to critically address the relevance of situationism in the context of contemporary debates surrounding Urban Social Movements (USMs), consumer capitalism, the notion of 'everyday life', and the transformation of urban space by the international forces of capital globalization.

The Frontiers of Knowledge

Thursdays, 6:00 p.m. to 8:00 p.m.

The first half of the course is a kind of philosophical foundation about that what was and has been regarded as 'knowledge' and 'science'. No philosophical background is necessary, only your common sense and your reasonable effort to use it. The second half of the course opens the windows into different directions allowing more space for everyday experience, art, play, fun, e.t.c.

Radical Perspectives on Sexuality

Thursdays from 6:30 to 8:30pm, 196 Manning Ave. This introductory will examine radical perspectives about sexuality and society will be explored.

Zionism And The Israeli Palestinian Conflict

Thursdays, 8:00pm

This course is an attempt to instill a sense of context into the current discourse on the Israeli Palestinian conflict. The course begins with ancient history and finishes with what is happening in Israel/Palestine today.

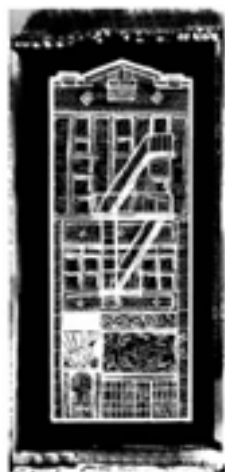
Show & Tell - Projects in Progress

Sundays, 3:00pm

Show & Tell will provide a forum for artists and other cultural producers to share projects that they are working on or make presentations about their interests/ideas in a non-hierarchical constructive forum.

All courses begin the week of January 12th and most run for approximately ten weeks.

You can register online by visiting www.anarchistU.org



Reviews

Reviewers are: Andy Stick, Motherfucker (ASM)
Jonah Falco (JF), Randy Carncross (RC), and
Stephe Perry (SP)

Abusing the Word / Evil Robot Us split CD

Buffalo's ABUSING THE WORD start this split off with 6 blazing tracks. I don't know what it is about Buffalo bands, but they all incorporate a style of hardcore that involves a hybrid of youth crew and skate rock that creates a supercharged brand of hardcore....it is like new Tokyo with regards to the scene in upper New York state in that they have bands that are similar in sound to bands like RAZORS EDGE or JELLYROLL ROCKHEADS. However there are reflections of development in that sound with ABUSING THE WORD – who were formerly FIRE IN THE STATE – a band known a little more for their melody. And this ability to carry a tune creeps in...but so does the introspective AMEBIX sound that is all the rage in Portland and pervades a song like "Quote me if I'm wrong". And the beginning of "How to effectively Train People" there is an intro that could come off an AC DC disk and reflects an appreciation for the punkized garage scene. This is a great band from the Buffalo basement scene that deserves your attention. The guitarist, Sean also plays in the band that ABUSING THE WORD share the split with – EVIL ROBOT US (ERU). ERU are a 3-piece acoustic outfit that play what can only be described as folk punk. Sean plays an acoustic guitar, while Benji plays on what sounds like a set of bongos. Benji is referred to as the fifth ABUSING THE WORD member. Amy handles most of the vocal duties and her vocals remind me of the singer from SUBMISSION HOLD. The band as a whole remind me of the VIOLENT FEMMES. The lyrics take on overcoming jadedism, developing trust, and being positive. The song "War profits" incorporated some strained scream-o vocals that give this unit their punk edge, but otherwise this is cutsey folk music with a punk attitude. (aaronweese@hotmail.com) - SP



Ai "Ain't No Slaves" CD

AI (pronounced 'eye') is a raging band that hails from the island of Kyushu. This is their 3rd release (the 1st 2 are available on one CD on *Bloodsucker Records*) and is equally as powerful as the 1st two records. It is pretty straightforward Japacore, but great hooks and killer vocals set this record apart from the rest. Unfortunately this record only has 3 songs, but that is better than nothing as so many bands of this style record little to nothing. Some will complain it is a bit pricey for the amount of songs, but where it lacks in quantity, it makes up in quality. (Bloodsucker Records / 1-16-18-403 Kusunoki / Chou Nishi / Ku Hiroshima City / 733-0002 Japan / www.bloodsucker-records.com) - RC

Antidote "Back in Year Zero" CD

This is supposed to be a streetpunk band....maybe one that has been listening to too much MINOR THREAT. This is amped up early American sounding go-core. Apparently, 3 years off has put a fire under their sound. But the vocals are low end gruff shouting that sounds like it belongs on a 4-SKINS record. It is weird hearing a vocalist with such a tough demeanor keeping up with a hardcore pace, but I guess that's what John Brannon was with NEGATIVE APPROACH and Henry Garfield with S.O.A. ANTIDOTE remind me of WEDNESDAY NIGHT HEROES on speed...and being a speed junkie when it comes to my hardcore....this is pretty incredible. (Dirty Faces Schallplatten / Volker Jaedicke / Universitaetstr. 16 / 44789 Bochum / Germany) - SP



Assailants, The "Hate Machine" ep

Not only do the Assailants share members with STREET TRASH, they also share a similar sound. However, there is a certain charm lacking with the ASSAILANTS which makes this a little less memorable than the band they share an address with (STREET TRASH). Still fast hardcore though, moving all over the place with one song containing a DOORS-esque organ solo, another opening with a metallic riff rush, and a bizarre outro that sounds like a sample of the theme music from Pac-Man with xylophone and altered voices recorded over it. Lyrically, the ASSAILANTS tackle such issues as: Jocks, picking maggots out of your penis, and having the shears taken to your prostate by an indian chief after fucking his daughter in the butt down by the riverbed. 4 songs, clear wax. (Violent Reaction Records/ Ghetto Blast Records / 16703 Westgate Ave., / Cerritos, CA / 90703) - JF

Betercore "Youthcrust Discography" CD

This is a collection of one of the best bands to come out of Holland in the last few years. Coining the term "Youth Crust", BETERCORE embody elements of youth crew and marry them with the blinding speed of grind to get a brand of hyper paced hardcore. It's the kind of stuff that SEEIN' RED would be proud of. And it seems that this admiration is mutual as BETERCORE do a cover of "Punk is Verzet" off the landmark ep where SEEIN' RED did an ep in Dutch to draw attention that English can be exclusionary. But if I were to sum BETERCORE up it would be a world in which SEEIN' RED and CHARLES BRONSON collided in a "Freaky Friday" kind of accident. I think the cover art has some conscious BRONSON emulation. Furthermore bands that have been able to come up with a hardcore term for their sound usually become benchmarks for a period of hardcore. Just like INFEST or PISSED HAPPY CHILDREN became benchmarks for 'power violence', I believe BETERCORE will be remembered for a style referred to as 'youth crust'. (Refuse Records / P.O. Box 7 / 02-792 Warszawa 78 / Poland) - SP



Born Dead Icons "Unlearn" ep

BORN DEAD ICONS gallop at full throttle like an iron horse racing through the cold, dark, night. Eerie and sickly melodies blanket the gutter snarl of their two singers, all in fierce competition over the sonic deluge of BDI's huge guitars, bass, and drums. Cool effect in "Burden" and "Unlearn" that sounds like someone rolling across an AM dial with no luck finding a station. As far as BDI goes this is nothing new but certainly no step backward either. Coincidentally they played here a few weeks ago and knocked everyone's socks off with their unrelenting noise, making this record (much like the KNIFE FIGHT 7" after seeing them live prior) a little harder to love at first sight. Still wondering what they sound like? Just listen. (Born Dead Icons / PO Box 64, Station "C" / Montreal, Quebec / H2L 4J7 / Canada / e-mail: Borndeadicons@yahoo.ca Heart First Records c/o Florian Helmchen / Landsberger str. 146 / D-80339, München / Germany) - JF

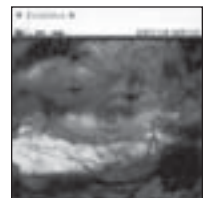
Capital Death ep

Maritimes fuckin' youth crust. And lyrics that combine BGK with skateboarding. Where do these bands come from. This is blindsiding like the SONS OF ISHMEAL "Hayseed Hardcore" ep, in that it is awesome and no one had an idea of it's origins. At times CAPITAL DEATH get as crushing as FINAL CONFLICT at other times they ride an ACCUSED crossover riff, at times they play some amped up d-beat, and at other times they sound like something off the "Flex Your Head" comp. All sorts of hardcore styles thrown in a blender and pulled out at unsuspecting times. This band floors me with how good they are. Write for this single and get the last 20 years of hardcore summed up for you in one 7" nutshell. (Capitol Death c/o Matthew Carroll / 12 Franklin Drive / Truro, NS B2N 5A9 / Canada) - SP



Criatura "Gentesin Fabricas" CD

Some rock sounding punk fronted by two women loaded with melody. They sound like a more melodic JINGO DE LUNCH if you played down the AC DC inspiration in JINGO's sound. And CRIATURA's vocals layer screaming with singing, creating a manic angry sound. I think if the vocals weren't so strong this band would be lost in the world of emo. (Mala Raza / AP. CO 6037-50080 / Zaragoza / Spain) - SP



Deaththreat "Consider it War" 12"

'Lost' LP by DEATHREAT finally sees the light of day; unfortunately this one doesn't come in a nonsensical gatefold sleeve like the last one did for extra amusement value. Recorded in Tokyo, 2001, and it sounds strange. The guitars are thin and at times hollow sounding, the drums vaguely tinny, the bass almost non-existent, but something about it works really well and the energy of the band is kept very much alive. Anyway, this 12" sounds way more influenced by Japanese hardcore than they used to. At times it's like a different band, or as if they didn't compartmentalise some of the influences they have in TRAGEDY as well as they should've. I like this record, but it doesn't really sound like a DEATHREAT record per se. There are still occasional flashes of old's influence. "Beyond Belief" is pretty killer and could almost be a VOORHEES song. For some reason they decided to include explanations to their lyrics with this release

and I'm not altogether sure why. The topics covered are extremely simple, perhaps overly so, and are basic outbursts of emotional rage. Not a whole lot of thought behind them, which is fine, but they're pretty self explanatory and the additional writings give no extra food for thought nor raise any deeper issues worth commenting on. Anyway, that's all by the wayside, most of you already know if you're going to buy this, or if you've had enough of the bands these people are involved in. Personally I liked it and I'm glad it came out. (Partners In Crime / 6250 NE 6th Ave / Portland OR / 97211 / USA) – ASM

Defiance “A Decade of Defiance 1993-2003: Complete Singles Collection” CD

Like the title says, this is a collection of all DEFIANCÉ's singles released in reverse chronological order. So this starts with their most recent single released this year on *Punk-Core* and follows it through to their first eps on their own label. This is the same old raging politicized chaos punk as heard through North American filters. The music reminds me of early FINAL CONFLICT with the addition of the dual vocal attack found in bands like AUS ROTTEN. I remember when this super group of sorts started back in '93 with Kelly from RESIST leading up the bass charge. The singer from DEPRIVED was also involved and Kelly was also in this band, so I think you can connect the dots from here. Kelly wound up moving to Europe later on, but the singer Mike kept the band going and somehow they have been able to retain the sound. This is an excellent collection from their BEHIND ENEMY LINES inspired “Against the Law” to their CLASH inspired origins. It's all top notch stuff and all the hard to find singles are collected on this disc. And as an added extra for the DEFIANCÉ completists, which I understand there are a lot more of now that DEFIANCÉ have become a mall punk band of sorts, there are some hard to find comp tracks and the added bonus of the re-make of “London's Burning” into “Portland's Burning” which you can only imagine to have been an anthem when played live. I still own the first two eps on *Consensus Reality*, but I probably would have never dragged them out had this not surfaced. (Punk-Core / P.O. Box 916 / Middle Island, NY / 11953 / USA) – SP



Deride – (title written in Kanji) CD

This is the first full length from DERIDE. And I must say, it is a total ripper. 12 songs of fast HC with some Japacore influence going on and the vocals remind me of earlier TOAST. For those unfamiliar with Japanese HC, think LIFE'S HALT with more balls. And the length of the record is perfect. 18 minutes. It keeps your attention, but you don't grow bored half way through. A solid release. Check out their 1st EP as well. (Mangrove / 3F ACP BLDG 4-23-5 / Koenji Minami Suginamiku / Tokyo 166-0003 / Japan) – RC

DOA “War and Peace” CD

DOA were the first Canadian punk band I ever heard. I picked up the “War on 45” 12” and it was sheer greatness. This Collection spans the 25 years of DOA from the “Disco Sucks” ep through to their more recent “Win the Battle” and is out in time for their 25 Year Anniversary tour. Personally, I don't think they did anything good after the “General Strike” 12” and a “Best of...” collection would be better suited of their first 7 years of stuff. Fuck the “Best of...” collection should be the re-release of “Bloodied But Unbowed”. However, I will say that this comp is good for following the band's progression. It is obvious that they were in their prime with “Hardcore '81”. And the song “Fuck You” is such an anthem. But DOA wrote many anthems. “The Prisoner”, “Race Riot”, “Liar for Hire”, “The Enemy”, “Fucked Up Ronnie”....they are all on here. Mind you so is “Let's Wreck the Party” and “Death to the Multinationals”. Don't get me wrong, I am down with their sentiments, but they just don't rock like they used to. However a little more than half of this is really good, especially if you don't have any DOA. (Sudden Death Records / P.O. Box 43001 / Burnaby, BC / V5G 3H0 / Canada) – SP



Dogs, The “Suburban Nightmare” CD

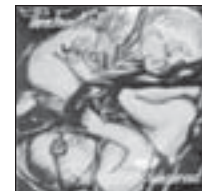
A couple of years back we spoke with the singer Loren about the DOGS getting back together and “Suburban Nightmare” is the result of that initial reunion. So the DOGS are back and recording and this is due in part to the comps like *Killed By Death* that re-invigorated interest in bands like



them. “Suburban Nightmare” is a hard driving rock that has substituted loudness for energy. The themes of the material are reflections of this subculture's origins. It is rather mature look at this bygone era that could only be understood by kids from the scene. This may not be the DOGS that you remember, but it is the DOGS and they have a better sound and they do have a few tricks up their sleeve (“Spooky Tricks”). Having the DOGS getting back together is worth it just for “Class of 1970”. (Dionysus Records / P.O. Box 1975 / Burbank, CA / 91507 / USA) – SP

Dying Breed / Three Found Glory split ep

DYING BREED have a sound similar to BJELKE PETERSEN YOUTH in that they play amped up thrash, but DYING BREED are more serious on the lyrical matter. An all out political thrash version of HEADLESS HORSEMEN would be a good way to describe them. Take the screaming angst of the SWARM and apply it to the energy of HEADS KICKED IN and DYING BREED is what you'd get. DYING BREED have a self released CD out before this, but I think this is their first vinyl outing. It reflects more thrash and less mosh. THREE FOUND DEAD bring the mosh for the first 10 seconds of their side and shed it for some brutally sped up fastcore. (GASH Records / P.O. Box 239 / Nth Carlton / VIC 3054 / Australia) – SP



Endless Struggle “Till The End” CD

ENDLESS STRUGGLE are one of the latest street wise chaos punx springing forward out of the ANTI-FLAG crib. Their sound is heavily British influenced and combines the big sound and swirling guitars of CONFLICT with the ringing out sound of INFA RIOT or BLITZ. The vocals have a heavy echo and are beefed up thanks to the help of loads of folks in the studio, which really remind of the 4 SKINS. It is much better sounding then early oi and the pace is also much quicker in a raging sort of fashion. And as a kicker, these cats are from Salt Lake City, which means that they survive in the bastion of mormon-ism. You better believe them when they sing songs like “Religious Fools” as they are inundated by them. There has been a real resurgence in early British influenced chaos punk and it is good to hear new bands bringing back that traditional sound and adding something to it. (A-F Records / P.O. Box 71266 / Pittsburgh, PA / 15213 / USA) – SP



From Ashes Rise “Nightmares” LP

As stated elsewhere, I love FROM ASHES RISE and it's no surprise to me that they're receiving as much attention as they currently are, but to me, this isn't their finest work. When I first got this, I listened to it constantly, but the initial spark has pretty much faded and doesn't have nearly as much depth as their previous two 12"s. Certainly, it has a lot less longevity than “Silence” or “Concrete and Steel”, but it's by no means a bad record. This is easily the biggest production that the joint kings (along with TRAGEDY) of big production have released and the band have really explored their sound and chosen style to its fullest, without fucking up and going beyond its natural boundaries. That said, I really could've lived without the MOGWAI-lite instrumental and the two really bad songs that close out Sides A and B (worst album ending EVER). This will deservedly sell shit loads of copies and be downloaded equally as much by the bedroom hardcore scene. The good songs are still great, but there are too many less than dazzling moments. (Jade Tree / 2310 Kennwynn Road / Wilmington, DE / 19810 / USA) – ASM



From Ashes Rise/ Victims split LP

Despite the fact that they're responsible for some of the worst, faux political lyrics ever, have said the most moronic statements imaginable in interviews and regularly pronounce mind bogglingly bland observations that really don't need to be said when they play live, I love FROM ASHES RISE (FAR). They've come along way since that first, crappy, HHIG clone 7” on *Clean Plate* and are a powerhouse to be reckoned with now. Heavy, yet strangely melodic, well played, yet far from wanky in approach, FAR indeed rock (and are amazing live). Not quite as immediately gratifying as their earlier 12"s, this is still the work of a band who are light years ahead of the scene that they've become associated with/ has sprung up around them. VICTIMS released a handful of average records and a stunning LP prior to this outing. This is the band's first with new guitarist, Jon (from SAYYADINA and the later ACURSED material and now NASUM too) and his metal tinged

influences, whilst not overbearing, are apparent, particularly in the harmonic cascades of "En Galen Drom". VICTIMS, again, deliver a total attack on the senses, with their steamroller approach to writing. There's something completely pummelling about VICTIMS, I can't quite put my finger on it, but I think it's a combination of the drumming style and song structures that aren't content to rely on sticking to the same tempo constantly, but also aren't afraid to keep a good thing going. As with all recordings undertaken at Soundlab Studios, there's not enough bass and too much midrange on this, but that's a small complaint. A great record and a rare thing with regard to split releases in that you want to listen to both sides. (Havoc Records / P.O. Box 8585 / Minneapolis, MN / 55408 / USA) - ASM

Fumbles in Line "The Gift of Forever" CD

FUMBLES IN LINE are the Italian representatives of this worldwide resurgence in youth crew. Out of Milan, this four piece rip out 9 tracks of amped up POINTING FINGER style straight edge. The beginning starts off with a spoken introduction that reminds me of RISE ABOVE's version of "Jolly Old St. Nick" or NATIONS ON FIRE "Strike the Match" - spoken word that found it's way into early 90's sound of youth crew. I think this was initially inspired by Ian MacKaye's spoken word part in "Out Of Step", if you think back to the source. Anyway, I digress. The vocalist in FUMBLES IN LINE shouts to the point of straining his voice to the verge where he straddles singing and being hoarse - it sounds so much like the vocals from CHAIN OF STRENGTH. As for the music, it's energetic as hell in that LIFE's HALT kind of way. A lot of songs build into a get up and go type of breakaway only to be accented by some stutter guitar ringing or chugging that signals a breakdown. And as the breakdowns build a group call and response will highlight the insanity that you can only imagine going on in the pit in front of you. This is great stuff, from the land that co-opted pasta. And there is a great version of YOUTH OF TODAY's "Positive Outlook" that had me doing the finger point while singing along to the chorus in the local grocery store. Man I must have looked stupid, but so what, because sometimes life is about what you are feeling. ("Youth Crew" Records, c/o Santori Dario / Via 1° maggio, 32 / 20092- Cinisello B. (Milano)/ Italy) - SP



Goatsblood "Drull" CD

Exceptionally heavy sludge that necessitates the inevitable comparisons to genre defining champions GRIEF. Track one has some great GODFLESH inspired dissonance in the middle section that works well when transposed against the pummelling crawl of the first part of the song. Lots of noise and feedback, great production, tortured vocals and holy shit, finally a band that can play mostly super slow and heavy and throw in a few fast parts and not sound crappy, like England's dreadful MISTRESS, for example. A great release with tastefully surreal anguished artwork. Definitely a band to watch out for. (Willowtip / 134 s. Main St. Suite A / Zelenople, PA / 16063 / USA / www.willowtip.com) - ASM

God Fury split Demo CD-R

This demo is a split between GODFREE HO and the mighty CONGA FURY. GODFREE HO and CONGA FURY offer up 6 rippers each of totally distorted fast hardcore, the distinct difference being Oden's brutal vocals. She has some of the best 'core vocals I've ever heard. The last track is a collaboration of the bands. It is on the experimental side of things, sounding more tribal like. A solid release. Get one while you can! (Tero - Rhythm "Tonokazu Shiraishi" / 1907-2 Doi Aki / City Kochi 784-0042 / Japan) - RC

Half Life "All Our Yesterdays" CD

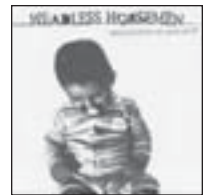
HALF LIFE were an anchor band in the Pittsburgh area in the mid to late 80's. People from this band went on to start groups like SUBMACHINE. Many bands from the iron city do covers of HALF LIFE as a way of paying homage and giving them their due because HALF LIFE never really got their due. They down the full leather clad, bullet belt, fin hawk, which at the time wasn't cool to do. And they only released an ep to my knowledge so they didn't really register on the radar outside of live shows. So you would only ever know about HALF LIFE if you were fortunate enough to have seen them. HALF LIFE started out in a period of hardcore where crossover was in it's infancy. It was something new and many hardcore bands embraced the sound as a way of sounding heavier. In HALF LIFE's case this took the form of double bass pedal mayhem and a song structure that played out mid-tempo pieces against raging thrash parts. The mid-



tempo slow parts was the metal influence, but the fast parts were to ground them in the hardcore scene. A lot of this hybrid genre is captured on this collection of live recordings and their studio ep. The first session is taken from KCPR, a radio station in San Luis Obispo that does the same live sessions like our Studio 3 sessions. The quality is very good on this session and sounds almost like a studio session except that there are voice intros to some of their songs and there are some gaps between songs. This session is most of the CD. The second bit of live material was taken from a live show at the Electric Banana, which by the sounds of it was the band's old stompin' ground. This recording is inferior in sound and is inaudible at times. Regardless, it gives you an idea of the energy at their shows, whereas the radio session was more focused and consequently a bit more sedate in comparison. The last 5 songs are their ep, which was recorded by G.I.'s Tom Lyle. The studio stuff is my favourite of the lot, but the radio session is a close second. The radio session unearths a number of songs that were not committed to vinyl and some that were recorded differently. This is a great look into one of Pittsburgh's current day building blocks in the DIY punk scene. (Stab Wound c/o Vince Curtis / 6520 Wilkins Avenue / Pittsburgh, PA / 15217 / USA or on line at www.halflifepunk.com) - SP

Headless Horsemen "Unconscious on Arrival" ep

The vocals for HEADLESS HORSEMEN remind me of early ASEXUALS. I keep hearing the words for "Thrash Zone" in my head. John Kastner had wicked vocals back before the DOUGHBOYS. And the music also is in line with a thrash scene but something more contemporary. Some times it is trippingly fast along the lines of fastcore and blurring grind. At other times things slow to a rock out tempo. Always the HEADLESS HORSEMEN blaze out a soundtrack to make wicked circle pits by. Their sound has totally progressed since their split with BJELKE PETERSEN YOUTH. (GASH Records / P.O. Box 239 / Nth Carlton / VIC 3054 / Australia) - SP



Hold True "Nothing Can Dsteroy Me, Nothing Can Stop Me!" ep

HOLD TRUE play youth crew that embodies the speed of the Dutch or Portuguese scenes, so I guess it makes sense that they are from Hungary. Speedy drum beats, guitar leads that sweep into solos, and a singer with a crackling voice make HOLD TRUE unique. The crackle in Egy's voice reminds me of the CRIPPLED YOUTH "Join the Fight" ep, except Matt of CRIPPLED YOUTH was going through puberty. Egy of HOLD TRUE may have a high pitched voice but he can't sustain singing through his throat which is why it crackles because he is straining it. Egy actually sounds like a younger sounding John Brannon who's throat style he is emulating. And the Euro accent reminds me of Arnold Schwarzenegger so combine John Brannon with the governor and Egy is what you get. Think 97A with Japanese style guitar leads fronted by a euro-ized Brannon and HOLD TRUE is what you get. Did I mention this comes on bubblegum coloured vinyl. (Third Party Records / 21 Nancy Lane / Amherst, NY / 14228 / USA) - SP



I Defy "The Firing Line" CD

Now this is the kind of shit I expect from *Reflections*...raging fast youth crew done by hardcore kids with a good sense of their punk roots. You know this thanks to the SLIME bonus track at the end. The singer shows some real variation between high pitched 'screaming for change' vocals in songs like the title track to "New Wind" era Kevin Seconds sing-a-longs in songs like "Unconditional". And the "Scarface" sample is timely given that a new print for the film has been struck. (Reflections Records / Spoorwegstraat 117 / 6828 AP Arnhem / the Netherlands) - SP



In the Shit "A World of..." CD

Holy fuckin' heavy. This comes barreling out, guitars a blazing and a vocalist who spews venom with one of the toughest vocals that I have heard since John Brannon. And if I didn't see them sporting CONFLICT shirts or CHAOS UK t's I'd think these guys were part of the tough guy scene. But they are not. They probably drink ale and worship early BLITZ. This sounds like the shotgun wedding between modern straight edge



and chaos punk, which isn't as far fetched as one would think – just think back to the BLITZ cover by JUDGE. This also reminds me of what RIPCORDER might have sounded like had they got back to their UK hardcore roots after “Poetic Justice”. IN THE SHIT are tough sounding street punk very much like BLITZ. (Mass Productions / 19 rue Malaguti / 35000 Rennes / France) - SP

I Shot Cyrus “Complete Discography 1997 – 2001” CD

This is the second discography collection by *Refuse* this month. This collection pulls together this Sao Paulo crossover thrash unit's material and I for one am grateful because I have had a terrible time tracking down all their splits. Chances are that you never heard of this group because their songs originally appeared on hard to find releases. I have to admit that I was impressed by this band on the “Drunk Fools vs. True till Death” comp, but it was released on Brazil's *Laja Records* and didn't see great distribution over here. Because of that some of these songs were re-released on a split with a German band called GMORK last year. Some of the songs just came out on a split with DIASPORA that I have been trying to track down. So I think this collection is timely. Furthermore, there are some unreleased tracks to be found like the “Cyrus shot the Pope”. So what do they sound like? Take the beefy speed metal riffs of DFA and play them against the speedy breakways parts of DISCARGA and I SHOT CYRUS is what you get. They rip through 21 songs in 24 minutes, but they can hit you with a crushing crossover chugging riff without notice. This discography is a great way to find out about this virtually unheard of Brazilian sensation. (Refuse Records / P.O. Box 7 / 02-792 Warszawa 78 / Poland) – SP



Karnvapen Attack “Postnuclear Hardcore” CD

KARNAVAPEN ATTACK are from Spain despite what the name may suggest. And although they have a that thick Swedish hardcore guitar sound that is trying to fit in with the early British leather and studs sound, the singer has this high pitched screaming that is done in Spanish and sounds like the spitting image of Martin from LOS CRUDOS. On top of that the songs are played much faster and are shorter in length, which is synonymous with CRUDOS. So although the pictures have the band members in CRASS shirts with spikey hair sporting leopard skin patches on their leathers what they embrace in sound is more of a take on CRUDOS thrash. But they are also a patchwork by the young and angry pulling an old British sound through Swedish filters by way of Spain. And there is an awesome collage work on the inside of the CD cover involving a can can line in gas masks at a concentration camp, drawing on the no nukes theme. (Mala Raza / AP. CO 6037-50080 / Zaragoza / Spain) – SP



Lab Rats / Scissorhands split CD

I have been hearing some things about the LAB RATS. Their side of the CD starts off with a pop punk riff that bursts into a breakaway straight edge sound. But the rest of the CD sounds like that snotty GRIMPLE mixed with parts of the thrash-core revival. Mid-tempo punk with posi thrash core backed by group choruses. And they finish this with a CHARLES BRONSON cover that they make their own. SCISSORHANDS have a bigger sound and the vocalist sounds a bit like the guy from R'N R at times and other times like Chi Pig. I think I prefer the SCISSORHANDS side, but the split is a good pairing. (Left of the Dial Records / P.O. Box 3941 / Oakland, CA / 94609 / USA) – SP



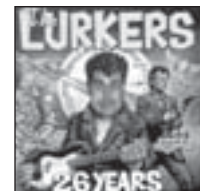
The 'lectric Chairs “Sparkolounge” CD

This is a band made up of a lot of industry folks and although they come clean about that on the promo material you realize that after a few listens that these folks emphasize the importance of rock as opposed to ego. And it shows. This recording is crushing in a STOOOGES way and no wonder as it features Loren Molinaire from the DOGS born and bred in Michigan and coincidentally suckled on this Michigan proto punk sound. Fans of MC5 and IGGY should seek this out. Others will be able to appreciate the rock. (Dionysus Records / P.O. Box 1975 / Burbank, CA / 91507 / USA) – SP



Lurkers, The “26 Years” CD

Melodic rockin' punk in the same school as the UNDERTONES or the BUZZCOCKS, but a little more tempered. And there are even more similarities to the TOY DOLLS in terms of the vocal arrangements which sound like a chip off the TOY DOLLS block, except by a vocalist who doesn't sound like he has been sucking on helium. And in their 26 year existence the LURKERS have some pretty neat accolades like a song that won a competition for a British Television programme – “Go Ahead Punk”, and a song that became record of the Week – “In Richmond”. There are a lot of great songs on this and I get the impression that this is like the YOBS “the Worst of...” in that the LURKERS went into the studio and re-recorded all kinds of great songs that span their career. Top notch especially for those who like to bob while they rock. (Captain Oi! / P.O. Box 501 / High Wycombe, Bucks / HP10 8QA / England) - SP



Melt Banana “Cell Scape” LP

The highly prolific and multi-scene straddling MELT BANANA return again to astound their legions of die-hard fans. The use of a drum machine on this LP puts me off a little, but once I ignore it, it's the usual MELT BANANA sound they're known for; frantic is probably the only word that adequately describes them. This LP sees MELT BANANA again moving towards a more pop sound (honestly, I think they're The BEACH BOYS of extreme music) and they've started utilising their noise-lite and ambient sections to a greater effect. At their most pleasant, the raw sound work could come from an APHEX TWIN out take and at it's harshest, they sound like an easier going MASONNA. When you combine this with their hardcore rush, dub influences and heavily mutated classic pop style, you get a very strange and unique beast. MELT BANANA are easily one of the most important bands of the last twenty years, of ANY genre. I swear to God, they use Lost Parts Stinging Me So Cold to advertise Coca Cola in outer space. (A-Zap Records) - ASM

Metal Eddies, The “Too Late to Grow Up Now” CD

This is a collection of the METAL EDDIES earlier material which contains the recording from their early demos. It reminds me a lot of the early Brantford band SOCIAL SUICIDE in their ability to incorporate fun loving pieces to punk rock themes. SOCIAL SUICIDE were a thrash band from Brantford well known for taking the “Teddy Bear's” picnic theme and incorporating an anti hunting theme. It was fucking ace. And they had a hick inspired song called “Local Yokel” aimed at their local rednecks around them. Well the METAL EDDIES have a sound very much like a more punkier version of the country punk thrash sound with updated themes like “Metal Queen”. “Blind Date from Hell” sounds like something from a SOCIAL SUICIDE set list. But I am guessing that SOCIAL SUICIDE as a reference means shit to most readers. So think of an early version of SCREECHING WEASEL. Socially smart, with a bent towards melody, and a pension for expressing oneself. There are great sentiments here like “Punky Brewster is a hardcore girl” and “Guestlist Anarchist”, but all set to a tune. And I love the fuzz distortion on the guitars. I was also thinking that the punk rock antagonism still really exists in smaller towns like Newmarket. I know that Newmarket is a sprawling suburb and is dubbed “New Toronto” but there is a vast rural expanse out there, in which hick culture comes in conflict with subcultures like punks. The METAL EDDIES still tell the stories of this conflictual dichotomy. (No Vinyl Records / 373 Dixon Blvd. / Newmarket, ON / L3Y 5C5 / Canada) - SP



Minor Disturbance CD

MINOR DISTURBANCE embody a sound that borrows a few nods from early American hardcore which includes the inspiration for an ANGRY SAMOANS cover. The 3-piece from Maryland stay pretty true to their D.C. roots envisioning a style reminiscent of the TEEN IDLES or early YOUTH BRIGADE. However the vocals remind me of the singer from GUILT PARADE – a high pitched smarminess behind a snotty character. It is a style that requires more guts to perform in that it will get you in real shit. Instead of playing all out speed or big heavy crushing sound, MINOR DISTURBANCE opt for a back to basics early pre-pubescent hardcore sound that still can be traced back to it's punk origins. The MISFITS and DEAD BOYS covers speak to this. The CD was originally supposed to



be a 7" but due to much difficulties with the pressing plant the band had to go to a CD format. This way we get to hear extra songs. I'm not complaining. (Run and Hide Records / P.O. Box 35094 / Philadelphia, PA / 19128 / USA) – SP

Mr. California and the State Police "I'm Gonna Kick you in the Head" CD

Here is a one man band that cranks out the tuneage to the tune of 52 tracks. Because this is a one man unit there is the incorporation of electronics – some of it takes the form of a drum machine, some of it a sampler. The spirit of this is very much like the musical piece that Tom Green performs in "Freddy Got Fingered" with the dangling meat puppet show while playing the organ, however MR. CALIFORNIA AND THE STATE POLICE have put a lot more thought and practice into their material. At times he sounds like a mish mash of DEVO, the STRANGLERS, and the LOCUST with some of this electronic sampling. At times the guitar reminds me of the FEEDERZ and at other times it reminds me of early GANG OF FOUR. The flexibility in a project like this is really in all the funny interesting little songs you can get away with. Paul Morris of SONS OF ISHMAEL did a project like this as Paul Yester that was completely clever. I remember getting a demo by NAPALM BREATH that did songs to make fun of the east coast straight edge scene, as well as the grind scene. The GAYRILLA BISCUITS and JUD JUD are similar in nature and suggest that there are many projects like this. MR. CALIFORNIA AND THE STATE POLICE embodies this same spirit. With songs like "Black Flag Tattoo" and "Punk Rock Aerobics" this band has some fun things to say. (Proud to be Idiot Records / P.O. Box 410325 / San Francisco, CA / 94141-0325 / USA) - SP



New Mexican Disaster Squad CD

Very fast paced and melodic at the same time. The singer sounds a lot like Milo. So much so that I can't stop hearing the DESCENDENTS in their sound. But not that sappy kind of DESCENDENTS in songs like "Wendy". I'm talking about the all out affront of songs like "Der Weinerschnitzel" or "Everything Sucks". Stuff with a crunch while still retaining melody. It's the side that pop punk kids missed of the DESCENDENTS when developing that genre. There are a few exceptions to the quick pace on this record. The song "Tax Returns" is loosely based on the rock song "The Kids are Out tonight". And I have one other bone of contention. Isn't a song like "Fuck the Oscars" obvious. It doesn't really need to be expressed, unless you are trying to lobby for more punk content with the academy, like Will Smith did for rap with the Grammys. I highly doubt it, but if it is the case, then your intentions become suspect. (A-F Records / P.O. Box 71266 / Pittsburgh, PA / 15213 / USA) - SP



Nightmare/Aburanabu Split CD

NIGHTMARE has been around forever, but that seems to be the Japacore thing to do. Punks in the Japacore scene just never give up on the music. And it is a positive thing for sure. 4 new songs from NIGHTMARE. 3 are more rock n roll with some HC influence, while the 4th is raging fast old style Japacore. Solid. ABURANABU is a jazz band. While the songs are well played, I just can't get into it. This is a limited release, so get one as soon as possible. (Dan Doh "K-Club" / 2-1-26 Honmachi / Kochi 780 – 0870/ Japan) - RC

No Turning Back / The Deal split CD

NO TURNING BACK from the Netherlands unleash a crushing breakdown from the get go. The music is heavy, slow, and plodding in a way that more mosh sounding stuff can be. It oozes the air of the lower east side as in the legend of the CRO MAGS. And they finish things up with an excellent cover of BREAKDOWN. THE DEAL from Germany incorporate some fast breakaway parts that I am more used to hearing from releases on *Reflections*. But these parts are only superfluous to the breakdown climax that defines their sound. THE DEAL finish up with a CRO MAGS cover that really only shines in the chorus, but it gives you a nod as to a continued influence. I tend to prefer the DEAL's sound over NO TURNING BACK's one trick pony. Both bands are good, but this is recommended for fans of the mosh. (Reflections Records / Spoorwegstraat 117 / 6828 AP Arnhem / the Netherlands) - SP



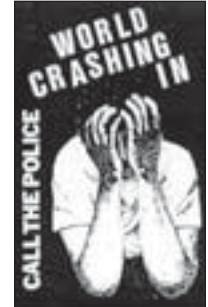
demo features

Ballast demo – featured on the October 17th program

BALLAST are a 5-piece from Montreal. They play a style of hardcore that incorporates a bunch of styles into their sound. They play some pretty blazing thrash, but have been known to slow everything down with some pensive emo meditative breaks. But this is not scream-o. This is hardcore played as fast as ROBOT HAS WEREWOLF HAND without the youth crew or power violence influences and with more of a BORN AGAINST lean. (1247 St. Timothée / Montreal, QC / H2L 3N5 / Canada / e-mail: ballastmtl@yahoo.com) - SP

Call the Police demo – featured on the October 24th program

CALL THE POLICE are from Portland, so they have that in them but their sound is a lot more tempered in a punk rock vein. This is not what you would expect from the northwest bastion of crust. But when you hear them you can still hear a distinctly contemporary Portland sound. In addition, CALL THE POLICE are fronted by a woman who sounds very much like Penelope Houston of the AVENGERS, so this too adds variation to their sound. Nonetheless it is raw and angry and driven by a blaring Steve Jones-like guitar. (4507 N. Gantenbein / Portland, OR / 97217 / USA) – SP



I Object demo – featured on the November 2nd program

I OBJECT are a 4-piece from Western New York. They have the Buffalo sound that involves fast hardcore combined with elements of youth crew. I OBJECT are a little different as they are fronted by a woman. Barb's vocals emulate a style closer to that of the Brazilian sensations - INFECT. Ryan of WARSQUAD plays bass in this band as well. The band whips it up and plays blindingly fast and then they slow it down and pummel you with heavy parts. (e-mail: punksbeforeprofits@hotmail.com) - SP

V.Y.O. 2nd demo 04/03 - featured on the November 16th program

V.Y.O. stands for Voice Your Opinion. V.Y.O are from Oxnard, CA – home of ILL REPUTE, AGGRESSION, STALAG 13, RKL, and DR. KNOW. The big band from around there is NO CONTROL. You can hear some of the breakdown mania that NO CONTROL would inspire. And the vocalist has this low throaty tough guy styled vocals. But most of the music is played pretty fast. A shade below grind-core. The emphasis is on speed. It is no thrills like INFEST, but suffers a little from production quality. (1925 Ginger Street #222 / Oxnard, CA / 93036 / USA) – SP

Hostage Life 7 song demo - featured on the November 23rd program

HOSTAGE LIFE are a local 5-piece featuring Colin from MARILYN's VITAMINS, Eric from the TIREKICKERS, and Paul from EWWW YOU'RE A GIRL AND GIRLS SUCK. This is their first official recording and it oozes melody. This is like listening to a more rock version of MARILYN's VITAMINS. It reminds me of that melodic punk from Victoria in bands like SECTION 46 or RENDER USELESS. Lots of melody and lots of important things to say, while still having a good time. (90 Church Street / Weston, ON / M9N 1N3 / Canada / Web: www.hostagelife.tk) – SP

Hong Kong Blonde "Split Finger Fastball" demo - featured on the November 30th program

HONG KONG BLONDE are a 5-piece from the Vancouver area. They play a full on crossover sound similar to that of DFA or HOLIER THAN THOU. Upon multiple listens this four new tracks remind me of the power of the first ATTITUDE ADJUSTMENT LP.

It rages as hard as that. And the singer has a voice that sounds like early SUICIDAL TENDENCIES. And they are from fuckin' Canada. I can't believe it. I should mention that HONG KONG BLONDE have added Jonzo from FRATRICIDE on vocals and Eric Smith from CAREER SUICIDE on drums. (John Tsolinas / 16 West 20th Avenue / Vancouver, BC / V5Y 2C1 / e-mail: canadastage@yahoo.com) - SP



Shining, The “The Aftermath” CD

THE SHINING are a band that I first heard from the “Maximaal Onthall” comp, which means that they are Dutch. THE SHINING play some of that riff riding crossover that bands like HOLIER THAN THOU and DFA have revitalized. You know that skate sounding crossover originated out of bands like the ACUSSED and BEYOND POSSESSION. But they play very fast in their breakaway parts like CAUSE FOR ALARM. They remind me of the MILKMAN in their ability to be fast and heavy sounding, but they do remind me HOLIER THAN THOU with the riff riding sound. Blazing speeds, speedy riff riding and a youth crew aura, making a BGK cover sound heavy. (Cheese Factory / Rogier Heumakers / Frederiksstraat 3 Thoog / 1054 LA Amsterdam) – SP

Street Trash-s/t 12”

Wild, frantic, hardcore that leaps all over itself, imploding, then spitting out sound at every turn. Quite unique music without warranting a gag reflex—other than the singers’ who vomit hiccupped noise like a tone deaf Leonard Graves Phillips of the DICKIES. Speedy and powerful with the intensity of a band like KORO simply because much like KORO, this music sounds like it should be coming out of the mental ward rather than a recording studio. Excellent work. (Kapow Records / www.kapowrecords.com / Street Trash / 16703 Westgate Ave / Cerritos, CA / 90703-1162 / USA)- JF

324 “Across the Black Wings” CD

If you don’t already know 324, you might want to consider crawling out of that hole you have been living in. 5 new tracks (though only 3 songs are listed) of full on raging grind/hc to kick your arse. The recording is perfect for the style. It’s “in the red” but not to the point where you can’t hear anything (i.e. the EXCLAIM LP) and the production has the right amount of “thickness”. *HG Fact* proves yet again why it is one of the best HC labels out there. (HG Fact 105 Nakanoshinbashi – M 2-7-15 Yayoi – Chou Nakano Tokyo 164-0013) – RC

To Hell And Back “Messed Up/ American Taliban” 7”

Jim Macnaughtan of DEVOID OF FAITH is back in a band at last! And this time he’s almost singing! I can imagine these guys sitting around before their first practice discussing how they wanted to sound and deciding upon wanting to do a balls out rock band, but it doesn’t quite come off that way. The actual end results are anthemic, simple songs with a lot of power bringing to mind equal parts mid-period TURBONEGRO, ANTI-HEROES and a more stripped down version of some of the burning spirits bands. I’m looking forward to a full LP of this stuff. (Coalition Records / Newtonstraat 212 / 2562 KW Den Haag / the Netherlands / www.coalition-records.com) – ASM

Weirdos, The “We Got the Neutron Bomb” CD

The WEIRDOS are one of the first punk bands from Los Angeles. Pictures of the band always exhibit zanny costumes in a party like atmosphere. They are doing a few shows on the west coast to mark their 26th Anniversary and this collection has been put together containing a number of unreleased tracks from different periods, and some classic hits like the namesake “We Got the Neutron Bomb”. With some of the unreleased songs there is some very cool things, as well as some nutty almost wave-like experimentation. The experimental stuff almost reminds me of the idea behind early PIL. But in listening to this all the way through I noticed that the WEIRDOS used quite a wide variety of influences from country punk to glam to 50’s rock and roll riffing while always spitting it out with the verve that bore punk. This is more for fans who need complete collections as this release offers up a number of behind the scenes looks at the WEIRDOS, but for those who have never heard the WEIRDOS, you should try some of their earlier material as this will skew your opinion. (Frontier Records / P.O. Box 22 / Sun Valley, CA / 91353 / USA) – SP



Various Artists “Bridging Oceans: An International Straight Edge Compilation” 10”

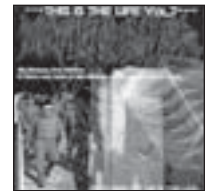
Loads of releases from *Third Party* this month. Nick is a fuckin’ machine and putting together comps are no small task. This one opens up with ON ALERT which is a band from Buffalo that he plays guitar in. And they are fuckin’ awesome. I believe this is their first vinyl appearance and they set the tone for this collection of international straight edge, which is rooted in it’s hardcore



origins. ON ALERT vary between urgent sounding hardcore and speedy youth crust. I love this band with their social conscious message and their ability to make a motivating urgent hardcore that is uncompromising in the speed department. The best of all worlds. THE GEEKS are from South Korea and I have to say that they are the first band that I have heard from Korea. They bring a good mix of old and new. The old is the war anthemic drum reminiscent of the east coast straight edge ghost best embodied in STRAIGHT AHEAD. The new is the screechy high pitched vocals Ki Seok sounds like which is found in bands like MIHOEN or CHARLES BRONSON. THE GEEKS traverse generations of straight edge and keep the group vocals. HOLD TRUE are from Hungary and I have described them above, but you should know that one of the songs from here is not on the ep and it starts with a Chinese gong. Crazy. THINKING STRAIGHT start off side two and they are from INDONESIA. Holy fuckin’ solos. THINKING STRAIGHT answers the question of what TETSEU AREY would sound like as a straight edge band. Depok City Straight Edge. F.P.O. are from Macedonia and play the speedy style youth crust sounding hardcore. BAD BUSINESS are yet another example of the scene coming out of Rochester. Politically conscious sxe like ON ALERT, but with a little of the stop and start style that 17th CLASS play. LETS GROW are from Serbia and they start off with an emo intro but shed that for some straight forward sounding stuff. Overall, this 10” showcases straight edge from some off the beaten path and most of it is political, sincere and amped up. Above average as far as comps go these days. (Third Party Records / 21 Nancy Lane / Amherst, NY / 14228 / USA) – SP

Various Artists “This is the Life, Volume 7” CD

MCR is best know for having done their city comps. They would put out 7” comps that showcased punk bands from lesser known cities in Japan. It was a great idea. *HG Fact* at one point did a comp called “No Fate” for which I believe the first one was all Japanese. It was also an incredible showing. MCR was doing the same thing with a series called “This is the Life”. It was the exact opposite. The first “This is the Life” comp featured bands like from the States like the FREEZE and S.O.D. alongside FUCK GEEZ. The comp slowly started to become more of a Japanese showcase and I think by the third volume started becoming exclusively Japanese. This is the latest in the series, which runs the gamut in styles and genres of hardcore. There are always some gems like the straight forward style of mid 80’s thrash of MILK COFFEE that opens this comp and really pays tribute to bands like JRR or RAZORS EDGE. The BUTTER FINGERS play a similar style but with more of an acoustic production that makes them sound a bit more garage in nature. That would be garage on speed as the songs are all hardcore in nature and sounds similar to TOTAL FURY. The DIVERS play an amped up garage sound that people have come to associate with SMASH YOUR FACE. And the YOUNG DAYS NO RETURN play a style of off the hook sounding speed garage similar to the FUTURES but with more fuzz. CROW DRAGON TEA are probably one of the highlights on this comp. Although the production makes them sound distant the energy behind the release rivals anything on *Rip Off*, except they have a tougher Japanese sound that doesn’t come out in American garage. Simon from the show has been hyping this new all girl band called MIND OF ASIAN. They have three tracks on here. They play a balls out speedy sounding thrash style that tries to attempt blastbeat speeds. And the vocalist’s voice sounds a bit like Alvin (from the chipmunks). And I think I heard some clarinet on here that reminded me of some MEXICAN POWER AUTHORITY material. For fans of grind, you won’t be disappointed. NOISE ATTACK play grind. ZILLION assault you with a blastbeats from the bowels of hell. And S41 combine a style of thrash and grind that is pretty tolerable. For the metal core kids check out MAXWELL MURDER. DEFIANT also contribute a track and for folks who knew of EXIT WOUND from Toronto, this is the band that features the guitarist Shinji playing bass in this project. And of course there is the unintentional inappropriate culture appropriation that is lost in the cultural divide between east and west with CATTY WITCH doing a song called “Kiss My Black Ass”. Oh well, it becomes an unintentional humorous point. Regardless, this is a great way to find out about a lot of new bands coming from Japan and you should do yourself a favour and pick this up as this comp has been responsible for debuting the likes of TOTAL FURY, CHARM, ONE RIVER, EXCLAIM, THE FUTURES, and CRUCIAL SECTION to name a few. (MCR Company / 157 Kamiagu / Maizuru / Kyoto 624-0913 / Japan) – SP



V/A "Town Of Hardcore Fanzine Compilation" 7"

I can relate to a lot of the content of "Town Of Hardcore" fanzine (with which this fanzine comes with). TOHC is written by a guy who's been in the scene for years and isn't about to drop out anytime soon, a guy who is clearly and openly derisive toward most bands and people in hardcore, yet who obviously loves and cares deeply for those in line with his vision of hardcore. Anyway, the comp itself. Nine bands, a lot of them contributing covers, as is so often the case these days and in every case bar KNIFE FIGHT's tribute to NEGATIVE FX, aren't worthy of a mention. Highlights for me: HAYMAKER fucking destroy, as ever and are definitely focusing on their straight up hardcore roots on their song. MENTAL surprise me by not being nearly as bad as they were when I saw them live and FUCKED UP deliver another great song, regrettably rendering it almost unlistenable with an ill-advised comedy shout out in the middle of the song. THINK I CARE deliver a far better song than anything from their recent disappointment of an album and display an inadvertent CROSSED OUT feel to the breakdown. Surprise of the comp for me is definitely SO BE IT, a band who play an awesome take on the much maligned and often disastrously interpreted Cleveland Hardcore sound. The comp is worth finding for SO BE IT alone, definitely a band to watch out for. (www.ebay.com) – ASM

zine Reviews

Disgruntled Goat #2, 8-1/2" x 11", 2 pages, free

This is a one pager rant zine put together by the guy responsible for Chicago-Fest. Anton also does *Underestimated Records* and the singer for GET IT AWAY so he should have a lived opinion, from which he expresses on the current state of the scene. It starts off with an opinion on getting involved. This moves to a suggestion on doing things out of the ordinary entitled "Step Outside your Boundaries". This is followed up by a piece called "Give a Fuck" which asks people to take a look at participating in the scene. Anton expresses some of his frustrations with "Youth Crew". And then he calls for women to get in the pit and be part of the fun. The zine ends with a call for people to get out there and start writing their own zines. (Disgruntled Goat / P.O. Box 13274 / Chicago, IL / 60613 / USA) – SP



Kängnåve #2, 8-1/2" x 11", 2 pages, free

This is a one pager done by the drummer of FACE UP TO IT, who is the very same person behind *Ratbone Records* out of France. Context aside, this is a great little zine done in the spirit of *Game of the Arseholes*. The first issue made a convincing argument for the origins of d-beat stemming from a BUZZCOCKS song "Tearin' Me Apart". I went and checked it and he could be right. Regardless, Luc has some well thought out writing. This issue he sums up NAUSEA as "Electrodes" being one of the best punk songs ever and the rest of everything they did was just mediocre. Have you heard that track from "Murders Among Us"? He is right, that was there only good song. Also in this issue are a sleuth of well written reviews, including a special section on DISCLOSE, which includes two volumes of double CD discographies (that's four CDs) released by Dan Doh. Try and sit through that. There is also an extra cool word search using Japanese punk band names for the searches. This is a fuckin' excellent zine. Write Luc for your copy and Xerox it for your friends. (c/o Luc Ardilouze / B.P. 11 / 33023 Bordeaux Cedex / France / e-mail: nightbrings@yahoo.com) – SP



rumourmill

A DOA greatest hits has just come out entitled "War and Peace". And the mayor of Vancouver has declared December 21st to be "DOA Day" – don't forget to celebrate. And a full length documentary on D.O.A. to be called "Talk-Action=0" is being developed by film maker Marcus Rogers

(The Widower) * *Gloom* will be releasing an OATH discography CD, as well as a BOMB BUILDER split LP, a RITES one sided LP, a FOURTEEN OR FIGHT LP, and a JBA split with the CRUNKY KIDS. * Keith from the BLACK EYES CLUB is no longer moving to Minneapolis, which is good news from the band's standpoint * *Underground Operations* will be releasing an animal rights comp called "Beasts of Canada" as their next release. And CLOSET MONSTER are working on their next release which will be an ep entitled "We Built This City". * 17th CLASS are breaking up and I am not sure why, but I saw a posting for their last show ever * Jason Flowers, the singer behind MPA, has just released an incredible Bloodstains like comp for Poland that has received critical acclaim from MRR. He is working on a series of Georgian Underground comps that will be of the same caliber but with one focusing on punk and one focusing on wave. He is also releasing all the NEOS stuff on an LP format with some unreleased material from '83 so watch out for that * Martin from CAREER SUICIDE wants everyone to think he is gay, so feel free to sign him up for some gay chat rooms * And now for some news from down under, Grant from DYING BREED is playing in an '88 style youth crew band called SENSE OF PURPOSE. DYING BREED will be breaking up because the guitarist is moving to Vancouver, but not until they have recorded another 7" worth of material * And Grant has started a snotty L.A. influenced type band similar to ANGRY SAMOANS * *Thought Crime*, out of Germany has just released a new split with L'AMICO DI MARTUCCI / CEMENTERIO SHÖW. LADM are rumoured to sound like INDIGESTI meets AGENT ORANGE if you can picture what that might sound like and CS are a new thrash band from Spain. Sounds like a good split to me. * The Brazilian label, *Terrorotten*, has just released a discography of a Brazilian band from the 90's called DISARM and fans of DISCLOSE should take note * Y from Germany are starting over as a new band to be called SOLID DECLINE. They are changing their sound to a more Japanese style hardcore sound and *Heart First* will be releasing their first recording. * In the new *UPS* zine it is reported that SEEIN RED will be touring Brazil with a CD that collects their last two releases. On top of that the



band has been recording a bunch of LARM songs for an upcoming split with a band called HUMUS. And they recorded some songs in Dutch for a split with the Dutch street punk outfit ANTIDOTE who will also be doing their songs in Dutch * Richard of UPS also reports that there is a new scenester band from Holland called KREIGSTANZ featuring members of BETERCORE, SHIKARI, BARNHOUSE EFFECT, and CATHODE. Fuck there is all kinds of news about the “Neder Thrash” scene. You should write for the latest issue of UPS (see review in the next issue) * The former bass player from NAILBITER has joined OLHO DE GATO * Chris from DS-13 has moved to Stockholm and has joined forces with BRUCE BANNER on 2nd vocals. They are working on an LP to be released on 625 * The TRACKS from Boston had re-issued an ep for their 25th Anniversary which sold out immediately. The good news is that they are working on an album’s worth of material. In related news a LORRY DOLLS retrospective will be released. * CONFLICT have taken the Gathering of the Thousands festival on the road and will be setting up in Derby for mid December. Playing the bill are the SUBHUMANS, ICONS OF FILTH, and POUNDAFLESH, and it is being done as a Joe Strummer benefit show * GUNS, LIQUOR & WHORES have a new name, which is UNDER PRESSURE and have a full length out on *Sound Pollution* * KNUCKLEBRAIN have called it a day, but some of those kids are in a new band called FULL RECOVERY * the THEY LIVE LP is finally out * Jeff Beckmann of HAYMAKER will be doing the design for the upcoming IN CONTROL release to be titled “Kayfabe Memories” * It appears that Mark from UNSEEN had a run-in with some first nations folks over his Mohawk the first night on tour * LEATHERFACE will be playing in North America next March * The FORGOTTEN are looking for a new guitarist * *Stab & Kill Records* are changing their name to *Perfect Victim Records*. Are they trying to disassociate themselves from something? * *Schizophrenic* is working on a one sided live FUCKED UP 12”

show listings

TUESDAY DECEMBER 23rd @ Tranzac Club (bloor and brunswick), \$15 with CD, \$7 without - REBELS WITH A CAUSE, ACTION, THE BRINKS OF MADNESS, RESPECT THROUGH FEAR

FRIDAY DECEMBER 26TH @ Lee’s Palace - Club V

FRIDAY DECEMBER 26TH @ xtreme wheels (Buffalo), 6pm \$6 - CORPUS DEI, CHERRY BING, BANGERANG, CANARY IN A COAL MINE

SUNDAY DECEMBER 28TH @ Q-Bar - MODERN LIFE AS WAR, NOW OR NEVER (last show), THE KILL DECIBEL, STEP AHEAD

WEDNESDAY DECEMBER 31st @ 2 Stewart Street, Unit 202 – RNR, FUCKED UP, THE CHOICE

WEDNESDAY DECEMBER 31st @ The 360 Club, (Doors at 8pm / \$5 /19+) - CHEERLEADER 666, GOAT HORN, NICE CAT, RED LIGHT RIPPERS, THE SETBACKS & ELECTRIC MAGMA

SUNDAY JANUARY 4TH @ 29 custer (Buffalo), 5pm \$6 - ANY LAST WORDS, THE SPARK, CAN I SAY, XWITNESSX

SUNDAY JANUARY 11TH @ The Foundation, (Barrie), 5:00pm - PROTEST THE HERO, BOMBS OVER PROVIDENCE, SUI GENERIS

SUNDAY JANUARY 18th @ CIUT, Studio 3 - RAMMER

WEDNESDAY JANUARY 21st @ Phoenix \$16.50, 6:30 PM All Ages/ Licensed - ANTI FLAG, RISE AGAINST, AGAINST ME!, NONE MORE BLACK

FRIDAY JANUARY 23rd @ Opera House, \$13.50, 7:30 PM All Ages/ Licensed - DILLINGER ESCAPE PLAN, THE LOCUST, YOUR ENEMIES FRIENDS

MONDAY JANUARY 26th @ X-treme Wheels (Buffalo) - A GLOBAL THREAT, THE KRAYZE, THE CODE, SWITCH 86, BANGORANG

SUNDAY FEBRUARY 1st @ CIUT, Studio 3 - HANDS DOWN

Beverley Tavern closes its doors

As reported on December 18th on CBC’s “Metro Morning”, the Beverley Tavern will be closing. What is the significance of this? Well it is a rather large piece of Toronto’s punk rock history.

People talk a lot about the “Crash and Burn” and the “Horseshoe” being the stalwarts in Toronto’s punk scene, but the truth of the matter was that the “Bev” was the place that was open to having punk bands play. It became a place where most punk bands from the first generation of punk got their first chance. Better known bands could work their shit out. And it became the local watering hole for most punks.

Many local new wave and art house punk bands from Toronto got their start at the Beverley. A photo exhibit by Tom Robe back in October 1999 documented the DIODES, the VILETONES, TEENAGE HEAD, and the BOPCATS as some of the bands to have played this little Queen Street bar near McCaul. Being a stone’s throw away from the Ontario College of Art (OCA), it was only natural that kids from this scene would start hanging out there.

The way it worked was downstairs was the bar and upstairs was the stage. The bar would book anybody that might help them sell beer. So a lot of local new wave and art rock bands found themselves with a stage to work out their material. And the bar benefitted, too. Given that a lot of these kids went to art school, they would love to apply some of that art school knowledge and advertise for their shows. Flying out of the art school scene and the Beverley was being advertised everywhere for these one off shows that were happening.

The DISHES were known for playing a 14 week period of time just at the “Bev”. They inspired bands like MARTHA AND THE



MUFFINS, the GOVERNMENT, the CADS, the CURSE, JOHNNY AND THE G-RAYS, and ROUGH TRADE, among others. After the Dishes broke up, their influence on Toronto’s burgeoning punk/new wave, art-rock scene continued. Murray

Ball was a cook at The Peter Pan restaurant since its inception in 1976 after which he opened the Fiesta Restaurant in Toronto along with art-doyen Sandy Stagg in 1979. He sold it in 1987, and opened the RPM Club - now the Government/Kool Haus - soon after. In the 90s, Ball opened Whiskey Saigon, the multi-level dance club which was sold in 2000; Scott Davey joined Sherry Kean’s band THE SHARKS after leaving the DISHES and recorded an LP with them in 1980. He also sings on the ROUGH TRADE hit “Crimes Of Passion”. Since then, he’s been running his family’s book distribution company; Steven Davey started the EVERGLADES with electronic guitar-star Michael Brook and the DISHES’ Glenn Schellenberg. The band’s biggest claim to fame was their appearance on ‘The Last Pogo’ LP. Davey’s song-writing credits include “Rebel Unorthodox” for the VILETONES. He has also written editorial pieces for *The Toronto Star*, *Creem*, *Xtra*, and *Macleans* magazine among others. He’s currently the food editor and restaurant critic for *NOW* magazine, and the author of the *NOW CityGuide* to Toronto (McClelland & Stewart); Ken Farr played bass for DRASTIC MEASURES before retiring to academia. He is the author of ‘Trees In Canada’; Michael Lacroix, now in Guelph, mixes sound for film and television projects; Glenn Schellenberg followed his stints with the DISHES and the EVERGLADES by forming the electronic combo TBA with Andrew Zealley. That band released a single called “Hands Across The Nation” that was a popular favourite on CFNY. He is currently a professor of psychology on the faculty of the University of Toronto. And this was just one band.

I remember seeing many punk bands at the “Bev”. It was where Elvis Mondays got their start.

There hasn’t been music at the “Bev” in many years. The story goes that bands stopped playing the day Much Music opened across the street. Ironical. And a real testament to the TUBES line “Video Killed the Radio Star”.

The building has been sold. The only good news is that some of the regulars may do a tribute before the end of the year.

Written with the help of Matt Galloway’s files, from CBC’s Metro Morning.

blasts from the past

the NUNFUCKERS

When did the NUNFUCKERS form?

The very first jam session was in Bob's garage in July of 1985. It was Bob on drums, Dave on guitar, Todd on guitar, and Ian on vocals. Todd left after a few hours and then Bob, Dave and Ian wrote and recorded the "Today is a Good Day" demo.

How did the band form? In other words, who met who? Who brought who into the fold?

The band came together as a bunch of friends who went to high school together and were into hardcore. Except Todd, that is - he wasn't into hardcore initially but played guitar and wanted to play with other people. Then Ian's dad got transferred to Calgary in August of '85 and Ian had to move, so the band was without a singer for a few months. That fall,

Derek joined the band on bass. In the fall and winter of '85 the band auditioned singers, all from the same high school as the rest of the band. The band picked me to sing and I joined that winter.

What was your first show?

Our first show in an actual club was in Hamilton at a place called Chuggy's, which eventually became Hogtown, opening for Vancouver band, THE RESISTANCE (the singer from SOCIAL SUICIDE, who were originally booked to open, had broken his collar bone or something). We played shows for friends in Dave's bedroom before that, though, and at a few house



Photo by Rita Laberto

Rob Purdie gets air during a show at Ildiko's opening up for SNFU on Sept. 11, 1987.

parties, which were a lot of fun.

Did you record the demo by the time of the first show?

No - the demo you're talking about wasn't recorded until after the Chuggy's show.

Tell us about the "Today is a Good Day" demo. Did that ever get circulated? Was it just a ghetto blaster recording of the band's rehearsal to give you guys something to practice to or was it more than that?

It was a tape recorder recording, yeah. It was copied and circulated (tape-to-tape tape recorder copies), but only to a few friends (I don't have one). The songs were mid-tempo punk and the lyrics were juvenile/offensive-for-the-sake-of-being-so. There was at least one song about actually fucking nuns, for example. I don't remember much. I remember the song "Cops," and the line "Cops are everywhere / Even in my underwear."

Was "Into the Pit" the first official demo?

Yes, "Into the Pit" was the first official demo. I believe it was recorded in '85, at CKMS - same place we recorded "Dead and on the Floor" a year or so later. 20 songs, 2 of which were covers (we covered BLACK FLAG covering "Louie Louie" and STRETCH MARKS covering "Bad Moon"). We paid a guy in Waterloo to make around 100 copies of the tape for us, on blank tapes we had stolen from CKMS while recording.

Where did you come up with the name for the demo - "Into the Pit"?

I can't remember how we came up with it exactly, but I'm pretty sure it



Photo by Rita Laberto

Left to Right: Todd and Dave on guitar at the Ildiko's show.

was a reference to a line from one of the songs off the first SNFU record, possibly "Gravedigger." I think towards the end of the song Chi says, "Into the pit / Get into the pit." We were big circle pit fans at the time as well, so that was part of it.

Where did the name for the NUNFUCKERS come from?

Our guitarist Dave's dad came up with it. Dave was eating dinner with his family and they started talking about what he was listening to. Somebody commented on how the names of the bands he was listening to could be considered offensive, and the conversation became a contest to see who could come up with the most offensive band name. Dave's dad won.

Tell us about some of the shows that the NUNFUCKERS played.

Who did you play with and what were some of the neater things that happened to the band in terms of shows?

We had great times playing live. We never played out of Ontario, but the trips out of Waterloo were always a lot of fun. Our shows in Waterloo were great, too, come to think of it. BFG got us our first gig in Toronto, opening for them at Lee's Palace. After that we played a lot with D.O.G., M.S.I. and SONS OF ISHMAEL, a bunch of times with NO MIND and the DOUGHBOYS (including a show with NO MIND in a Chinese restaurant in Kitchener), with PROBLEM CHILDREN, DRI and SNFU. Our biggest show was with



SNFU - I think there were 300 people there. That show was great because it was at Ildiko's. We knew a lot of people at that one. It was incredible to sing the choruses to our songs with the audience. And in terms of neat things - being asked to open for DRI was a pretty big deal. I remember going into the Record Peddler to sell copies of the EP and Brian Taylor saying, "Hey, do you still have that drummer? Do you want to open for DRI?" That was very cool for me - DRI was my favourite band at the time.

Describe your sound to people who know punk rock. Using hardcore descriptors, describe the NUNFUCKERS sound.

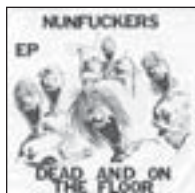
This is a difficult question to answer - not because our sound was unique or original, but just because I find it hard to name other bands we sounded like.



Photo by Rita Laberto

Derek on bass at the same SNFU show.

Early on we were influenced by bands like the ANGRY SAMOANS, JFA and the DESCENDENTS, and then a little later by faster bands like ADRENALIN O.D. and DRI. Our lead guitarist and drummer were both musically trained, and their skills definitely lent something to our sound (I always thought Bob was the best hardcore drummer out there). We mixed up the speeds we played at but usually played pretty fast. Todd liked to throw in guitar solos whenever he could - which we made fun of him for but went along with - and I guess that gave us a bit of a metal/crossover sound at times, not so much that we sounded like BEYOND POSSESSION although we certainly thought they ruled. In terms of vocals - I screamed, and had a kind of snotty sound - I always wanted to sound like a cross between Kurt from DRI and Ray from YOUTH OF TODAY (but probably sounded like neither). At the end of the day, it was hardcore, and our guitarist Dave was the most responsible for shaping our sound. He learned guitar in order to start the band, and had a tiny little Gorilla amp that needed no distortion pedal.



Tell us about the EP recording. I understand it was recorded on 2 tracks.

The engineer described the approach as "live to stereo." We went into the University of Waterloo studio, played live, and the engineer recorded it - does that make it a 2-track recording? Maybe that's why they call it live to STEREO. All I

know is the fee was \$15 for 30 minutes, but with a 1-hour minimum charge, so we had to shell out a second \$15. We spent most of the second 30 minutes recording songs faster just for fun, and playing HENDRIX covers, which the engineer did not appreciate.

Is that why "Purple Haze" appeared on the "Progress?!" comp?

Yes. Purple Haze was one of the songs we had recorded at the time and that wouldn't have been released on anything otherwise. Apologies for that, after the fact.

Are any of those other faster versions and covers around and unreleased from the EP session at the University of Waterloo?

It may be the case that one or more of the band members still have copies, but I don't, unfortunately.

Is it true that Jello Biafra wrote you about the EP?

It's true - he sent me a postcard with a 3D picture of Jesus on it asking for a copy of the EP. He wrote, "anyone who would call themselves the NUNFUCKERS sounds like something I should hear." He must have read our review in MAXIMUMROCKNROLL #49. I sent him a copy of the 7" and asked him to write me back telling me what he thought. He did - he wrote me a short letter saying he thought the record was ok, but that overall we didn't live up to our name. I guess he hoped our lyrics would be more offensive. I wrote him back asking him to send me \$2 for the record. He didn't.

Why put out a NUNFUCKERS discography?

Good question - I think because there are people out there who would like it if we did. It's hard to find copies of the demo and the EP now - we only made so many when we were around. I believe there are collectors who would appreciate it if we put out a discography now. And it's a lot of fun for me personally to think back on how great it was to be a part of the southern Ontario HC scene in the mid- to late-80s, and to work on a project like this with people who are part of the HC scene today.

Did any of you go on to do anything else musically after the NUNFUCKERS broke up?

Our lead guitarist, Todd, went on to form what I believe was a GRATEFUL DEAD cover band, the FAT CATS. They're still together. I think our drummer Bob still jams with people - he plays guitar and bass



Bob on drums at the SNFU show.

Photo by Rita Laberto

as well - but I don't think he's been in any bands. I played bass in a band in Peterborough called KNUMB when I lived there after high school - we put out a 12" on Daybreak Records called "Life's Progress" which was pretty crap compared to the NUNFUCKERS. I played in another band there as well called PIPEBOMB - more of an art band, really. We played incredibly slow, droning songs and generally cleared out the places we played (people asked for their money back, etc.). We recorded a demo tape in Toronto. Dale from

DINNER IS RUINED engineered it.

Do you still keep in touch with the guys from the band? What are they up to now?

I got back in touch with the members I could reach when the idea for the discography project first came up, but we're all in different places now doing different things, and don't keep in touch regularly. Our drummer, Bob, is an animator for Warner Brothers living in L.A. Derek, our bassist, has his own construction company in Alabama. Dave, our guitarist, lives in Ottawa and I believe races motocross semi-professionally. I think Todd, our lead guitarist, lives in Hamilton, but I'm not sure. And I recently ran into Jeremy, who replaced Dave as guitarist when Dave left the band to herd sheep in New Zealand after high school. Jeremy lives in Toronto but I'm not sure what he's doing these days. I live in Toronto. I'm a professional project manager.



Photo by Rita Laberto

Left to Right: Todd and Dave on guitars, Rob doing the daffy, and, and Derek on bass.

label profile

How long ago did you first start releasing things and how did you come to deciding on starting a label over all the other things that you could have done like playing drums or doing a zine or doing radio?

The first *FOBP* release was a cassette compilation called "Summer Squash". That was the summer of 1990 and it came with an accompanying photo zine.

It had 20 Toronto bands on it recorded live in various clubs that had punk shows at that time like the Slither Club, the Apocalypse Club, the Siboney etc. At that time I was also involved in radio in Toronto at CHRY with Paul Abrash who was my room-mate.

We had a history of radio together from our hometown of

Windsor on

CJAM. At CJAM we started a metal/hardcore crossover show there called "Shredding Intensities" that had a lifespan of 3 years. We moved to Toronto in '88 and did a similar show at CHRY Radio York called "Death Metal Up Yer Kilt". It was shortly after this time when I started to lose my love for metal and was leaning more towards the punk side of the spectrum and became a co-host on "Fast & Bulbous On The Spot" also on CHRY with the wizard of Willowdale Stephe Perry! Doing the "Summer Squash" comp which started as just a project but it was really well received and it sold 300 copies. I felt good about contributing to the Toronto scene in this manner which led to more projects supporting Toronto punk and later...other Canadian scenes. I was inspired to do the "Summer Squash" comp by you Stephe because you had put together a similar cassette comp called "Ontario...Yours To Discover" that documented bands in Ontario at the time like SONS OF ISHMAEL, NO MIND, GUILT PARADE etc. It was my first introduction to the DIY approach of punk and I wanted to give it a whirl Shirl! Drumming came much later for me. At the beginning of *FOBP* I didn't think about being in a band too much. I was more into being a fan of bands, going to shows, record collecting, doing artwork for bands and zines, etc.

I guess to answer your question more specifically, I started a label as opposed to the other things because I was not a great drummer and the label provided me with the creative and political satisfaction that I would have got doing a zine with the added bonus of being introduced to a lot of cool people and good music. It certainly wasn't for the money!

Where did the name for the label come from?

I stole the name from a comment you made Stephe. You were working a job as a production shitworker at a campus newspaper out of York University called *Excaliber*. We were hanging out late one night where you worked. You let me use their equipment to do production work on the photo zine that came with the "Summer Squash" cassette. I remember listening to the NO MEANS NO album "Wrong" and eating Sun Chips. At some point you said that you were a fan of bad production in terms of how music is recorded. When I heard you say that I decided that "Fans of Bad Productions" was going to be the name of the label. Punk sounds better when it isn't all slick and perfect...it sounds real...honest. In so many

instances a bands first attempt at recording a demo sounds so much more intense and exciting than when they record a slick album version.

What were your next releases after the "Summer Squash" comp?

The life span of most punk bands is very short, and after "Summer Squash" was out and a bunch of new Toronto area bands were happening. I put out another cassette compilation documenting seven more Toronto bands. It was called "Ya Ma Bzzz". The idea was to have more than just one or two songs by each band...and it wasn't just off the board live recordings like "Summer Squash". It had CRISIS OF FAITH, MUD, LIQUID JOY, GODS MOM, MOURNING SICKNESS, HI DUMMY and CHICKEN MILK. After that came the first vinyl release which was a 7-inch compilation called "This Ain't The Hot Fudge Show". It featured 4 punk bands that all the common thread of members attending the Ontario College Of Art. These bands were LIQUID JOY, MUD, HI DUMMY and CHICKEN MILK. 500 copies were made. Then I put out a 14 song cassette from DIRTY BIRD which was entitled "A Good Burn" which I still feel is the best DIRTY BIRD stuff. Then came the CHICKEN MILK 7-inch, 1000 were pressed. That was kind of the end of an era as I moved to Vancouver Island shortly after the CHICKEN MILK record was released. Somewhere in there Paul Abrash and I put out a 7-inch with a Detroit area band we both were big fans of called ATTACK & DECAY...it wasn't a *FOBP* release...we called it *Spam Dagger Records*...it was a one time only thing.

Tell us about the ATTACK & DECAY release. Who were ATTACK & DECAY and why did you put it out?



When Paul and I were living in Windsor doing *Shredding Intensities* we saw ATTACK & DECAY a few times. They played a show with SUDDEN IMPACT and SNFU and we got a copy of their demo tape called "Lunchbox Philosophy". My copy came dubbed over top of a JOURNEY "Escape" cassette! They played another time at the University of Windsor opening for DAG NASTY and we had then come on our radio show after the gig. They were really cool guys and we became friends...trading records and tapes and we kept in touch with them when Paul and I moved to Toronto. Paul and I were living in

warehouse space at Landsdowne & Bloor and at this time we decided to see if the guys in ATTACK & DECAY were open to the idea of us putting out the "Lunchbox" demo out as a 7-inch release. They were cool with the idea and we soon had the master tape in our hands with art and lyrics. ATTACK AND DECAY changed their name to INTACT after that and then disbanded...never to record again. I recently made a CDR for myself with the "Lunchbox" demo and some live board recordings I have and I think it holds up pretty well after all these years. They used to do cool covers like NEGATIVE APPROACH, ATTITUDE ADJUSTMENT, DRI, GBH, UNIFORM CHOICE etc. We put out the A&D 7-inch because Paul and I thought they were really good and that

more people should hear that recording other than the 20 or so kids that shelled out \$2 for a shitty quality dubbed tape...the trend to re-release demos on vinyl was the motivation too...a more serious documentation...tapes die.

I know there are a lot of releases that you have done, but I know Fans of Bad Productions more for doing comps. And anyone who has done a comp knows that it is a crazy amount of work for one release. What is your rationale behind doing a lot of comps?

It definitely is a lot of work compared to a normal one band release. I think there is more room for me to be creative with a comp as opposed to releasing a record for a band. When you put out a record for a band you are

basically just paying for it and then trying to sell it. With doing a compilation release I get to decide about all the aspects of it...the cover and label art, and who will be on it. When it finally all comes together there is more of a feeling of satisfaction for me somehow. *FOBP* comps aren't like a lot of other label comps in that they aren't just a label sampler...they are more of a representation or documentation of a specific scene in Canada. There aren't a lot of compilations out there that



showcase Canadian punk. They are a great way to show other people what is going on here....and I like to be able to pick and approach the bands that I think are good to take part in whatever project is in gear. There is a lot of grief involved in doing comps too but all things that are worthwhile involve challenges...like it always sucks when a band originally agrees to contribute to a project and then flakes out or breaks up before they record etc....

Tell me about the names of your comps. Where have they come from ? Where did you get the name for "Go!" ? And where did you get the name for "Street Enters the House". I just saw a reference for that in someone's lyrics.

"Summer Squash" is from a Bullwinkle episode. They always ended the segments of that cartoon with a play on words..."stay tuned for our next exciting episode-Summer Squash or He's Too Flat For Me". The "Summer Squash" title was appropriate because it was a documentation of the Toronto punk scene in the summer of 1990. The title for the "Ya Ma Bzzz" comp is from the nutty lingo that Paul and I shared together. Ya Ma Bzzz basically means the same as the name that the Toronto band ONE BLOOD had before they were called ONE BLOOD. They used to be called Neeeaaggghhh! which means a humorous cry of distress. The title from the "This Ain't the Hot Fudge Show" 7-inch comp is from an old Detroit area TV show that I used to watch as a kid. I did an LP/CD comp that showcased Ontario bands on one side and BC bands on the other side and called it "Fuck The Commonwealth". When I moved to Victoria the city was hosting the commonwealth games so that is kind of self explanatory. The vinyl version had a bootleg of THE QUEEN HATERS from SCTV doing "I Hate The Bloody Queen"! The double LP compilation with 50 Canadian Bands is called "GO!" because the graphic that is used on the front cover is from a comic done by Paula Gonzales (who was a bass player in the bands CHICKEN MILK, SMEAR and WHATEVER). I used her cool scratchy doodle style of renderings for the last few comps...the drawing on the cover of the "GO!" comp was a girl on a skateboard yelling "GO!". In the comic it was taken from... the girl on the skateboard is pissed off because of some boys are giving her grief because she's a "betty" on a deck. The title from the CD comp called "The Street Enters The House" is from an old HERESY song. My interpretation of that is... that in listening to the CD you are bringing in some grassroots, street-grown punk onto your house.

How did the DRUNK releases come about ?

I was and still am a huge LIFE BUT HOW TO LIVE IT fan. They were from Oslo. I was a pen pal with their guitarist named Roger who formed DRUNK after LBHTLI broke up. DRUNK is basically members of LBHTLI and SO MUCH HATE with a guy named Bard on vocals. DRUNK had released four 7-inch's on different European labels and one day I sent an email to them and offered to do a Canadian CD release on



Getting drunk with DRUNK (from left-Roger, Chris, Tom and Windsor promoter Scott)

FOBP that collected the 4 EPs. They were into it and thus began what would become a long lasting relationship with the band and *FOBP*. I later released a split LP with DRUNK and GOATBOY and I brought them to Canada in the summer of 2001 for a tour. They totally rule. I was really blown away by what great people they are when we met in person. I should be getting a copy of their latest recording any day now.

Is this new recording to be an upcoming *FOBP* release in the future?

To be honest I don't think so, as much as I'd like to. I am still sitting on a lot of DRUNK merchandise. I can't do it strictly from a financial standpoint. I also haven't heard it yet...and so even if it might be a potential *FOBP* release...I couldn't make a decision at this time. I have heard some of the songs live when they were here in 2001 and I liked those a lot. My impression of their new stuff is that the songs are much faster. They are shopping around for euro-labels right now. I personally think that they are so good and talented that they should be on a label like *No Idea* or

G-7 or a similar label of that size with good distribution and a bigger advertising budget than *FOBP*. They deserve better.

What are you working on in terms of future releases ?

I am going to make some of the early *FOBP* releases that are out of print available on some CDR releases. I have been acquiring slowly some songs for yet another Canadian punk compilation. At this point I don't know when that will be out...it will have OXBAKER, MALEFACTION, AXE MURDERS TAKE MANHATTAN, FRENETICS to name a few. Things have slowed down after I released the FRENETICS / NAKATOMI PLAZA 7-inch. I have been concentrating on getting rid of the stacks of records in my bedroom. I have always done a lot of trading as a means of moving *FOBP* titles and I am continuing to do so.



There is a record store called *Zap* (here in Kingston where I have been living for 6 years now) and I have a nice arrangement with *Zap* selling my *FOBP* and trade titles. It is also a good way for me to get music to play on my radio show that I am doing here on Queens University radio CFRC. The show is called "The Imperfection Hours" and it can be heard weekly at 10 PM on Sunday nights at 101.9 FM in Kingston. You can hear it globally through the CFRC website (cfrc.ca). I am also very busy raising my 2 kids Kieran and Gavin who of course

require my energy, time and income more than a little punk rock record label does. The times they are a changin' and there are a lot of amazing new Canadian labels rippin' shit up now like *Deranged* and *Ugly Pop*. Back a few years ago when I moved back to Ontario from BC I wanted to do a string of classic Canadian punk re-releases. Stuff that was never released on CD. I had some talks with Brian Taylor the singer from the legendary YOUTH YOUTH YOUTH about putting out a YYY CD on *FOBP*. He got to work tweaking the old master tapes and at one point he lost the mixing work he had stored on his computer. From that point on he lost all motivation to continue the project. A similar experience followed with Steve Milo when I approached him about re-releasing SUDDEN IMPACT stuff. It's too bad because those would have been so cool!

I was going to ask you about what happened with the YYY and SUDDEN IMPACT releases. What was going to be on those two releases ?

The YYY CD was going to be the "Re-packaged" LP with some bonus stuff from live tapes. The SUDDEN IMPACT CD was to include the "Freaked Out" demo and the first LP. Someone should bootleg those because they are among the best punk recordings ever I think. They had their chance to have the stuff released officially and they blew it so CALLING ALL BOOTLEGGERS!!!!

***FOBP* is a distro now, as well. Did the distro come about because of trading your own releases with other labels ?**

Yeah...*FOBP* has been a distro as well since I started doing vinyl releases. I hope to have a new website up soon with up to date lists of titles available. For now people can send a dollar and I will send a print version



Chris at the distro table, peddling his wares.

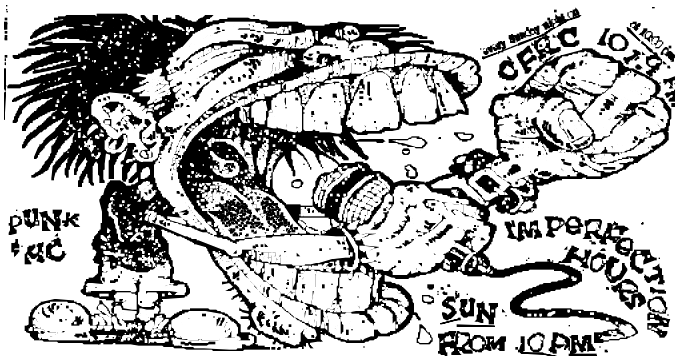
along with an *FOBP* pin. Trading is a great way to hear new music that I wouldn't have otherwise found out about...and like I said before it is a good way to get stuff for airplay on "The Imperfection Hours".

We used to do a radio show a few years back when you were living in Toronto and you also did radio in Windsor when you were living there. Radio seems to be a big part of your life and I heard you just

started doing a radio show in Kingston. Tell us about it. What is the name of the show? When is it on? What is the frequency? How far do you broadcast? What is the station like? Do you get many people tuning in with requests? Can you be heard on the web? What is the idea behind the show?

It's called "The Imperfection Hours". It's on Sunday nights at 10 PM until midnight on CFRC Queens radio in Kingston Ontario.

It's found at 101.9 on the FM dial, 90.9 on cable and on the internet at cfrc.ca. The FM frequency has an output of 3000 watts...so you can hear it as far as Trenton or Smith Falls. CFRC is the oldest University radio station in Canada. I've done radio in a few cities in Canada and CFRC is by far the best in terms of quality of resources (music library, studio equipment etc). I do get requests and I think I have a pretty good listenership. The idea behind "The Imperfection Hours" is to showcase DIY punk and hardcore. I play a lot of Canadian stuff new and old as well as international stuff. I have a lot of fun planning theme based shows like punk bands playing covers (have you heard MALEFACTION doing "RCMP" from DEATH SENTENCE! Check out the last hidden track on their latest CD....) all girl shows, holiday theme shows like



Hallowe'en and Xmas. For St. Patrick's Day I play songs about drinking. At thanksgiving I did a show playing punk songs about native resistance (ONE BLOOD got a lot of airplay that show!) Geographical shows like all Japanese punk are fun too as are classic hardcore shows where I get to play all my favorite bands from the 80's. I play a lot of vinyl, cassettes and of course CDs and MP3's. I try to put together something each week that would really be worth tuning in for if you like punk and hardcore.

You have been compiling Canadian bands material on CDs. I understand that this is out of necessity to play material on the radio show, due to the lack of turntable equipment. Do you have any plans on making these available to folks or can they write you about possibly trading for these? I know I have gotten a lot of excellent things from you that never were released.

Sure I am down to trade. I have made some CDs compiling the complete works of a lot of old Canuck bands and in many cases including unreleased and live songs too. I made a double CD of SONS OF ISHMAEL, a double CD of GOATBOY, and CDs of YYY, SUDDEN IMPACT, STRETCH MARKS, NOTHING TO LOSE, M BLANKET, PHLEG CAMP, ONE BLOOD, NO MIND, MUD, LIQUID JOY, CHICKEN MILK, CHITZ, DADDYS HANDS, ACHE HOUR CREDO, SON OF HAPPY, BLISS, CAPITALIST ALIENATION and more. I haven't put together a list of these but if people are interested and write me I will get organized and do it. I haven't been doing this out of a lack of turntables at CFRC though. It is more out of a desire on my part to make these discography CDs that no one else has done and to basically commit some of my old demo cassettes to CD before they die. It also rules to have stuff like the complete works of a band like STRETCH MARKS

all on a handy CD as an example.

THE STRETCH MARKS CD has their first rare 7-inch, the LP on *BYO* and songs from the comps "It Came From The Pit" and "Something To Believe In". In some cases like the M Blanket CD I made it contains stuff that was recorded and was never released as well as a live board recording that even the band doesn't have besides everything they ever released on 7-inches, demo tapes comps and split records. If someone wants to trade send me a list of CDs you can swap

and we'll go from there.

How can people get in touch with you?

The address for *FOBP* is 64 John St. / Kingston, ON / K7K 1S9 / Canada.

Are there any last comments?

I want to thank you Stephe because you have always been a source of motivation for me. Thanks for the interview. I am always looking for stuff to play on my radio show so any bands that want some exposure send me a promo. To end things I will just list a *Fans Of Bad Productions* discography and keep up the good work!

fans of bad productions discography

- V/A "Summer Squash" cassette w/ photo zine
- V/A "Ya MA Bzzz" cassette
- V/A "This Ain't The Hot Fudge Show" 7-inch
- Dirty Bird "A Good Burn" cassette
- Chicken Milk 7-inch
- V/A "Fuck The Commonwealth" LP/CD

- V/A "Go!" double LP/CD (2XLP still available) \$11
- Drunk...again CD (a few still available) \$8
- Drunk/Goatboy split LP w / free Goatboy/Hudson Mack split CD (still available) \$8
- V/A "The Street Enters The House" CD (still available) \$7
- Frenetics/Nakatomi Plaza split 7-inch (still available) \$4



Prices are in Canadian funds and postage is extra

label profile

I have known Greg Woods through correspondence with his label Spiral Objective in Australia. At one time Spiral Objective was known as the Vacuum Records from down under. More recently, Greg finds himself re-located in Winnipeg. His label released the hard to find second SWALLOWING SHIT ep. It seemed curious to me that a label from Australia would put out an obscure power violence band from Winnipeg so I started asking questions....

How did you come to release the second SWALLOWING SHIT ep ? *Spiral Objective* at the time was set up as a big distro and was releasing less records and then to go and release an obscure power violence band from Winnipeg seemed odd. It was great for us Canadians to get that kind of recognition, but there seemed to be more of a story behind it. So how did you come to release the second SWALLOWING SHIT ep ?

Spiral was mainly a distro at that time but we were heading more into releasing records, SWALLOWING SHIT was actually our thirteenth release and our first for a Canadian band. Its quite ironic we ended up putting out a Winnipeg band as I had a connection with Winnipeg since 1993/94 when I put up my savings to bring, PROPAGANDHI out for their first Australian tour. We had folks doing shows in each city -it was amazing, so anyways the next PROPAGANDHI tour in 1997, Todd (ex I SPY) was now in the band and when the lads stayed at my 'farmhouse' between being chased by my sheep and bushwalking to see koalas, I got to hear the SS recording. I was blown away by it. Mike A and I had been writing for a bit, doing the distro and all so we worked out the finer details and released the 7". 2000 copies pressed as a benefit for Indigenous activism in Australia and Canada. I was super grateful to the band for donating their money for such good causes. At the time in Australia there was a big blockade of a Uranium Mine called Jabiluka so all of the money raised by *spiral* went up north. (The mine is currently ceased operations pending closing down due to a low economic return....). We were also going to do a MALEFACTION 7" split with an Australian band who didn't get it together, so alas it never materialized....

Is it related to why you moved to Winnipeg ?

Kinda sorta, it's cool to have friends here but the main reason I came to Winnipeg is because my partner Emily is from here and we've been doing the 'work your arse off earn money to visit each other thing' for about 3 years now! So it worked out pretty cool that my partners from a town where I have a bunch of established friends!

How long has the label been going for ?

After getting back from a 6 month punk rock tour of Amerikkka and hanging out with kids who were doing labels I decided it would be cool to take *Spiral* further than just a distro and mailorder. I was given a tape by a band from Melbourne called STEADFAST (one of the many bands named that worldwide) which was crankin melodic hardcore so in mid 1994 I put out their first 7" and *Spiral's* first release. So almost 10yrs now although I haven't released anything for almost 2 years.

Why did you start the label ?

At the moment the label is on hold, I've been contemplating releasing some CD discographys of some of the Australian bands on the label but lack of time seems to be the major hurdle. I like the idea of releasing a Canadian band and an Australian band on a split 7" but that's a future goal! As far as the distribution goes we've been trying to sell off the remaining music we have in stock, which is still quite a substantial amount. The disto has been going since 1991 and it is no longer the direction I wish to take. I still love the music but I just don't have either

the energy or inclination to keep the distro running. So if anyone is after some out of print rekids you know where to go!

At one point you became more of a distro. There was a period of time where setting up a distribution apparatus to facilitate the DIY scene seemed to be the most important unstated objective of the underground scene. Initially the idea stemmed out of Blacklist setting up which then spiraled into Vacuum. And Ebullition was part of that same momentum. I often view *Spiral Objective* as Australia's counterpart. Was that the idea ?

Absolutely, when we first set up *Spiral* (myself and former partner Simon Butcher) we wanted to be able to let folk in Australia have easy affordable access to all the killer music that was being made worldwide. *Blacklist* was one of our inspirations. Both Simon and I had been ordering records from overseas for years separately, so we got together pooled

our resources and wrote direct to labels, bands and other distros. Our aim wasn't about making money but getting DIY HC/punk distributed all around Australia. Little did we know that it would 'spiral' out exponentially. I think during the 90's the worldwide distro network was huge and enabled so many people to hear music that would otherwise remain unknown. I know that for me personally it was totally fulfilling.

What about the other end of it. *Spiral Objective* played an important role in getting Australian hardcore distributed. I know that's why I did lots of trading with you. I was able to come across some great bands like FLY COP, or UNIT 1174 or NAILED DOWN or HEADS KICKED OFF, or GACY's PLACE ?

If you're asking how important I felt the role of getting Australian music heard, that was a crucial part of the distro. At first we started out getting amazing unheard of music from all over the world for folks in Australia to hear and then as more and more bands and labels

released stuff, as well as our own label we had the opportunity to pass on Australian music to the rest of the world. Adelaide at the time was rocking and the shows were killer - GACY'S PLACE, UNIT 1174, PRICE OF SILENCE, KEETH, UNDERTONE, COACH, BLOOD SUCKING FREAKS, FORCED FED. Nine to name a few! It was awesome that people really got a chance to hear amazing Australian music which by the way has a history of incredible punk and hardcore during the late 70's and

80's. Trading was so essential and although I don't trade for other records now as the distro is slowly winding down, it is still so essential to this day. Going beyond the \$\$ economy. I like taking that thru all aspects of my life, aiming for as much self sustainability as possible so as not having to sell ones labour for 40+ hours a week.

You had a propensity towards releasing power violence bands at the same time that labels like *Slap-A-Ham* and *Six Weeks* had just started. You were like the power violence label from Australia. Is that accurate ?

Not exactly, I mean, we were putting out 'power violence' records but our first 7" was by STEADFAST -a melodic hardcore band similar to say, BRAND NEW UNIT. *Slap A Ham* had been going for well before we started but once we got the label into full swing it was predominantly heavy

hardcore / powerviolence. I think it is fair to say that each band we released had their own unique sound without being generic. HEADS KICKED OFF, PRICE OF SILENCE, YOKEL, UNIT 1174 - all can be classified as great hardcore / powerviolence. SPIRIT on the other hand were an amazing emo band from Melbourne and CONATION and 1984 were in the screamo vein. So I wouldn't say we weren't necessarily 'the powerviolence label from Australia' but we were the only label at the time consistently releasing hardcore records .

So know that you are in Canada, how does *Spiral Objective* still function ?

Well it pretty much comes down to two amazing people, my folks, Pat and Bob. They bought into *Spiral* in 1993 when my friend Simon moved



to Latvia and I didn't have the cash to buy his share. They put up the cash and have been an integral part of *Spiral* ever since. While I am here in Canada I handle all the email orders and let my folks know how much the order comes to with postage and Pat sends out the order from Australia. It seems to work well. I really appreciate the fact that my folks are supportive of what I do and have not only come to terms with how my beliefs have changed over time but have also seen change within themselves. They are amazing people. They even had the kids from PROPAGANDHI and ALL YOU CAN EAT stay at their house during the 1994 tour! So, you can say that *Spiral* is really a family 'business'. **How do you view activist work within the realm of releasing and distroing material ? You released a benefit comp for East Timor and you distributed clearcutting information in the SWALLOWING SHIT ep so there is an obvious activist bent to the label. It reminds me of the label Hippycore in the late 80's.**

Thanks Steph, that's quite a compliment as *Hippycore* was an amazing label! Ever since I became politically aware, which was mostly due to listening to bands like DEAD KENNEDYS, BGK, CRASS, CONFLICT, CRUCIFIX, MDC, VICIOUS CIRCLE, DEPRESSION, CIVIL DISSIDENT, FLUX, SUBHUMANS, RUDIMENTARY PENI to name a handful, it was obvious to me the incredible influence that punk rock could have on makin kids aware of the fucked up system we all live under. Whenever we put on shows at home we'd have vegan food, a record stall and a book/info stall. This way we could show kids that the music was only part of what punk was about. The Activist stuff to me seemed so important, I mean, if we really wanted to reject mainstream society and be a true alternative then embracing activist politics seemed to be the obvious route. Punk rock and politics go hand in hand for me, going beyond just consumption and putting your beliefs into action. Sure it's not for everyone but for me it was eye opening and life changing. The SWALLOWING SHIT EP was a benefit for the Mirrar people of the Northern Territory who were fighting a uranium mine (the 2nd one) being built on their traditional lands, the construction started but has now stopped and the mine is being closed down. We also did the East Timor benefit EP and have donated money to many activist groups around Australia, as well as some in other countries. Putting our money where our mouths are, so to speak! Quite a few years back a great book came out called 'Threat by Example' with interviews of many people

involved in the 'scene' during the 80's, and I kinda took it on as my mantra, that is, if we wish to challenge the way things are we need to offer an alternative and to do that we need to set an example in the way we live. Not so much as 'do as I say', but, 'here's what I do and this is why I do it'!

What lead you to putting together a comp that would raise the repression in East Timor in particular ?

At the time, myself, Rena & Matt (who were then members of the *Spiral collective*) really wanted to highlight to people within the punk 'scene' both in Australia and overseas about the ongoing brutal repression of East Timor by Indonesia. Ever since the Indonesian invasion in 1975 successive Australian governments allowed the genocide of the East Timorese to go on unquestioned. Many Australian activist and support groups had been working with the East Timorese since the invasion and we wanted to be able to raise funds to support their struggle in the resistance against the Indonesian occupiers. East Timor for folks who don't know is not far off the coast of Northern Australia, literally in our backyard, so it was really important for us to get information out to folks who might otherwise not know what was going on.

How can people get in touch with you or order material from the distro ?

The easiest way is for people to access our web page at www.spiralobjective.com or write to us at P.O. Box 126 / Oaklands Park / South Australia / Australia or email at info@spiralobjective.com or gregwood@fastmail.fm.

Any last comments ?

For all who are reading, keep yourselves aware of what is going on in this crazy chaos world we live in, inform yourselves and others, hardcore and punk is a great medium for getting information out to the kids. Forget the bullshit fashion and commodification of punk, get it back to the core, of making a difference in your everyday life, go vegan, buy organic, grow a garden, get involved in community radio, community activism, do a zine, fly poster, culture jam, try as hard as you can to take control of your own life. Never forget, the more you can create yourself, the more that you D.I.Y, the less \$\$\$ you have to make and the less time you have to spend selling your labour. Educate to agitate to liberate. Ya basta.

spiral objective discography

YACOPSE TUMULT "SPLIT" 7" Spiral 21
KEETH THESE BRUTALITY SIMPLE EQUATIONS 7" Spiral 20
GACY'S PLACE "SMELLS LIKE GACY'S PLACE" ; 7" Spiral 19
SPIRIT "IN MEMORY OF..." 7" Spiral 18
NAILED DOWN / DISMACHINE "Split" 7" EP Spiral 17
RED STAIN "DEADEND" 7" Spiral 16
YOKEL "YOKEL" 7" Spiral 15
VARIOUS ARTISTS "EAST TIMOR A NATION BETRAYED" 7" Spiral 14
SWALLOWING SHIT "Let My Struggling Spirit in Itself Be Free" 7" Spiral 13
REMISSION "A Few Faces of Protest" 7" EP Spiral 12
GACYS PLACE/SEVEN FOOT SPLEEN "Split" 7" Spiral 11
HEADS KICKED OFF "S/T" 7" EP Spiral 10
UNIT 1174/FMD "Split" 7" Spiral 9
NAILED DOWN "Leak of Deadly Bacteria" 7" Spiral 8
PRICE OF SILENCE "S/T" 10" Spiral 7
UNIT 1174 "S/T" 7" Spiral 6
FALLOUT "Louder Than Words" 10" Spiral 5
DROPDEAD "Hostile" 7" Spiral 4
FLYCOP "Spagnello" 7" Spiral 3
HELLNATION "Aussie" 7" Spiral 2
STEADFAST "Whine" 7" Spiral 1

LP's

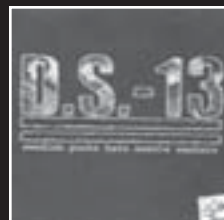
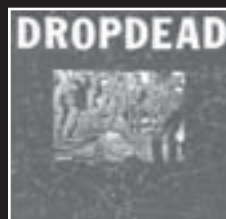
Conation/1984 Split LP w/ First Blood Records - Spiral 22

on our sister label:

Yokel/Pisspoor 7"

Ds-13/Blood of Others 7"

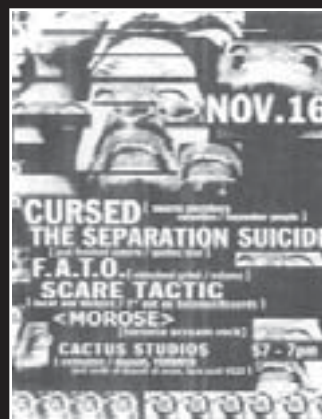
Blake/Spirit 7"



hogtown flyer attack



The last two issues had some flyer art with a focus on Japan. Mark thought it might be an idea to publish some Toronto flyer art over the last few years. This section is thanks to the archival foresight of Jonah Falco who has collected the art generated by the Toronto hardcore scene. There were a lot of other great flyers but some of them were used in the "Toronto City Omnibus" comp so we were careful to try and not duplicate them. We would like to do some future installments that would showcase other scenes from around the world from places like Brazil and Finland, so please send us your flyer art. We would love to share it. Thanks to Craig Caron for the idea.



DESTROY ALL MUSIC BENEFIT

Photos by
Mark Rodenhizer



TOP: Hostage Life, MIDDLE: Career Suicide, BELOW AND BESIDE: Action



CIUT's fall fundraiser was a huge success! To mark the occasion, EXD put together some of Toronto's best punk and hardcore bands and threw a wild bash at Clinton's Tavern.

We'd like to thank all the bands for playing and everyone who came out to the show. We'd also like to thank our sponsors, Gord Deranged, Dina at the Royal Cinema, Ugly Pop Records and Colin at Kung Fu Fridays. Finally we'd like to thank Cristeen, Mary Ann and Zoe for their help.

See you all next year for the second annual EXD fundraiser!



TOP: Fucked Up featuring Mike on guitar and Damian on vocals. TOP MIDDLE: Damian ditches the hip hop gear and gets a little more menacing. Josh is on guitar in background. BELOW: Riot99 featuring Andy from ACTION on guitar and Drew sporting long greasy hair on vocals.

