

# EQUALIZING X DISTORT

Volume 4, Issue 2

April 2004



**CATHOLIC BOYS (Left to Right): Paul, Eric, Nick, and Johnny.**

*The Catholic Boys are a four-piece punk rock band from Milwaukee, Wisconsin. Formed from the ashes of Rip Off Records' teen punks the Teenage Rejects, the Catholic Boys will assault you with their sound like men of the cloth once assaulted them. See them live! Monday, May 24th at the Oasis.*

## **Quick introductions everybody.**

Paul (P): Paul

**Paul plays guitar and sings.**

Eric (E): Eric plays drums.

Nick (N): I'm Nick and I play guitar and sing.

E: It's Nick G

JonE (J): I'm JonE and I play bass.

**So when did the CATHOLIC BOYS form and how did you form ?**

N: This is actually weird because I tell people we have been a band for about a year and a half or two years, but our website is almost over three years old and our band was together for about four months or five months before that so it is almost four years. Right? But we had a different drummer. It was kind of a different incarnation of the CATHOLIC BOYS.

P: It started with me and Nick wanting to play KIDS songs for a cover band like just for one show

**...for "Coverage" or for something else ?**

P: Yeah

**Coverage is an annual all covers show in Milwaukee...**



P: Yeah it used to happen every year but ...

N: Does it happen at all anymore ?

P: Naw. It used to happen up at Rock 'N' Roll High School but it's gone now.

E: Which sucks.

P: Yeah me and Nick started playing and then Lugs played drums. He was the first drummer. And John was at one of our practices one day so he just started playing bass....

N: ...when I wasn't there and I thought they were just going to kick me out and I was a little worried for a minute.

P: Then we played that show and we just decided to....

**Aren't you in enough bands though ?**

N: Not anymore. I got one now.

**Oh.**

N: One functioning band.

P: The FUNCTIONAL BLACKOUTS?

N: No. (laughs)

**Because the way we always saw it from up here was that there was a direct relation from the**

**TEENAGE REJECTS to the CATHOLIC BOYS.**

N: No you missed a part in there.

J: It took about a year.

N: And then our drummer quit and then Eric played a show and we just kind of kept it like that.

E: I learned it for that tour when we played at Planet Kensington

P: What about Logan ?

E: His picture's on the website.

N: Actually his picture is a question mark.

J: We were supposed to play with the LOST SOUNDS in Green Bay and he was like "My friend's got some girls coming over so you know I am going to hang out there instead of go to the show" So we got Eric at the last minute and that was our first show with him.

**And so now you are stuck.**

E: We do more than any of the other bands I'm in so....

**So in the four years since you have been together, how many recordings have you put out ?**

J: Three.

N: Yeah three. 2 seven inch's and an album. There is a *Big Neck* comp coming out that is going to have one of our songs on it. Actually it's a cover. It's a STOOGES cover.

**What song ?**

P: "I got a Right".

**Neat.**

P: It's fucking great.

**You guys seem to tour a lot. Do you guys have day jobs ?**

(laughter)

N: Right now, I don't.

E: There is not a single job in this band.

**Does nobody work ?**

J: I haven't had a job since October

N: Naw.



**Paul on guitar.**



Nick, picking and screaming.

N: The state pays me to not have a job right now. Kind of, but not enough though. I try to have a job between tours but it never works, as much as I'd like it to.

**So Nick you were in a million bands at one point. Maybe less than a million, but still quite a few.**

N: Somewhere around there.

J: Eric was always in way more.

**We will just edit the list of bands Eric's in from the HOLY SHIT interview.**

E: Well we forgot about the MULLET ROCKERS before, but that's a mystery.

N: Yeah I'm not in the MULLET ROCKERS, man.

P: We have nothing to do with that.



JonE on bass and shouting.

N: Hot looking Nick G double, Fefe LaVag...he has way better hair than me.

Unknown background voice: More hair!

N: Shut up.

**JonE, are you in any other bands?**

J: No.

**You seem to be the one guy that this is your gig.**

Unknown background voice: MULLET ROCKERS.

J: What? I'm not in that band either. Shut the fuck up.

N: Oh yeah, that's right.

J: Fuckin' dumb-asses.

E: Nobody knows, it's all good.

**Paul are you in any other bands?**

P: I quit the KILL-A-WATTS and I'm not in any other bands right

now. I am trying.... I am starting, but

**Why did you quit the KILL-A-WATTS?**

J: I don't know, I just like the CATHOLIC BOYS way better....

P: He hates them.

E: Ohhh Dish....

P: I fuckin' hate those guys (*laughter*). Fuckin' assholes. And we got in a fight and I haven't talked to him in like ten years (*more laughter*)..

**Ten Years?**

P: Yeah I was in the band like *way* in the beginning.

E: I think NIRVANA was around then.

**So the new record is called "Psychic Voodoo Mind Control".**

E: True.

**Who put it out?**

E: Todd Kellner.

N: *Trick Knee Records*, yeah.

**How did you guys get hooked up with him?**

N: We didn't he got hooked up with us.

P: He told us he would pay for us to record and put out our albums and we were like whatever, let's do it. Sounds cool.

E: Every time I was on his label I paid for my own damn record and that was the LOOKERS 7".

# EQUALIZING DISTORT

VOLUME 4, ISSUE 2

**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: Jonah Falco, Martin Farkas, Simon Harvey, Stephe Perry, Mark Rodenhizer, and Scott Stevens).

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, the crust and d-beat scenes, which means we play material like the Spark, Internal Affairs, Gore Beyond Necropsy, the Marked Men, the Ugly Ducklings, Soul Craft, and Securitate.

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 February 2004**

Band	Title	Format	Label
1. VARIOUS ARTISTS	Disturbing the Peace	CD	Six Weeks
2. CAREER SUICIDE	s/t	LP	Ugly Pop
3. CONTRAST ATTITUDE	Sick Brain Extreme Adict	ep	MCR
4. NO HOPE FOR THE KIDS	s/t	LP	Kick 'n Punch
5. BALZAC	Out of the Light of the 13 Dark Night	CD	G-Force
6. CRANKED UP NEON MANIACS	Where You Stand	ep	Puke n Vomit
7. xWITNESSx	the Time is Now	CD	Third Party
8. DESASTRE	Mundo Velho	ep	Shit, Peace & Tofu
9. UNDER PRESSURE	Still No Future	LP	Sound Pollution
10. STRENGTH APPROACH	the Fall Through My Eyes	CD	Where It Lies

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.





**Eric on drums, sporting his mohawk. Look close.**

P: He actually thought it wasn't going to be that good. He was really surprised. He was like you guys are retarded. I don't know how you can record something like this.

**Well the production is a lot better than the KILL-A-WATTS 7".**

P: That was the only studio we recorded in and George from the MYSTERY GIRLS recorded the other 7" – the "Brainwash City 7" so. That was just at my house on a 4-track.

**I was thinking with the "Brainwash City" ep and "Psychic Voodoo Mind Control" do you have a theme going around ?**

P: It was just an accident.

N: That's just how Paul's mind works.

P: I just get stoned and think it is something funny and write a stupid song about it with dumb lyrics that don't make any sense.

**I was going to say, what is your favourite form of mind control ? Mine, for example would be Patty Hearst being abducted by the S.L.A. She got brainwashed to rob banks!**

P: Porn pages where people are under hypnosis and they take them and fuck them and they have no idea.

N: Paul is pretty much hypnotized by vagina.

**So do you write most of the lyrics then ?**

P: For my songs I write all the lyrics.

**...but you all write songs....**

P: Sometimes we come up with shit together. Mostly every song turns out way different when we play them with the whole band because everybody changes it around.

N: Which rules actually.

P: Yeah. So we write all the songs together, but one person has an idea and then we just go from that.

**What else is going on after this tour and when you get back home ?**

N: In May we are going out with the REAL LOSERS from England.

kick off for the tour.

E: We are playing with the HOSPITALS in Milwaukee too.

**Yeah they are playing Toronto here in a few weeks or something.**

J: And hopefully we go west in August with the CPC GANG BANGS.

E: They are only going for a couple of days though.

J: Oh really, I didn't know that.

E: They can't leave for more than 7 days or something like that.

N: Adults.....

E: They might have jobs.

N: Those guys are fggots.

**Wait a minute you are saying that the guys in the CPC GANG BANGS have jobs and you don't. How wrong is that ?**

N: That is kinda funny.

**Is there anything else going on ? Is there anything else you would like to say before we end this.**

P: I just want to say everybody should buy the first three BAY CITY ROLLERS albums.

N: And if you want any of our records we will accept hot dogs like the

ones from across the street as currency. Three hot dogs per disc.

E: If anyone needs a show in Milwaukee, call me or e-mail or something.

**How can people contact you ? What is your mailing address and all ?**

E: Our mailing address isn't even going to exist that long

P: But John's mom's house that will always be there.

E: Yeah use that.

P: 965 Jacobson Road / Neil, WI / 54956.

**And then e-mail ?**

J: Do we have one ?

E: No we don't have a band one. We can use mine or any of ours. ericapnea@hotmail.com.

E: They are playing here.

N: Yeah they are playing here and Montreal again.

P: Do you know what day that is ?

N: May 26<sup>th</sup> I think.

E: No the 26th is the last day because that is in Milwaukee.

N: May 24<sup>th</sup>.

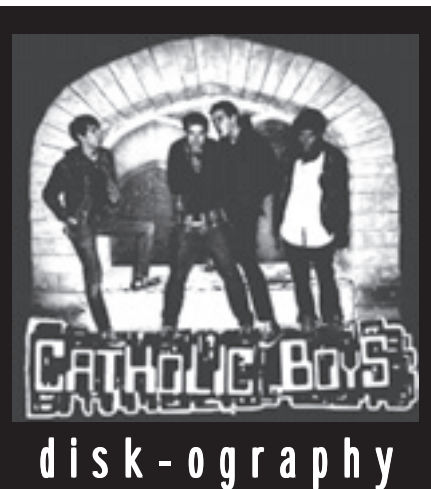
**Simon, are you doing that show ?**

Simon: Yeah.

E: Where is it ?

S: Oasis.

N: We are playing the Horizontal Action Blackout. That should be the



Brainwash City 7" (Kryptonite Records, 2003, KR-010) Recorded by The Mystery Girls' Jordan Davis - i) Brainwash City , ii) Messin' Me Up, iii) Leatherskin Deathmask, iv) Leave Me Alone



split 7" with Kill-A-Watts (Electrorock Records, 2002, No. 1)

The Catholic Boys: i) Sometimes Baby, ii) Tell You  
Kill-A-Watts: i) Video Game, ii) Yor A Bor

**Psychic Voodoo Mind Control** CD (Trick Knee Productions, 2004, TKP 008) - i) Dolphin Stomp, ii) Psychic Voodoo Mind Control, iii) Sometimes Baby, iv) Hate Attraction, v) When Yer Not Here, vi) Teenage Monster, vii) I Told You, viii) Get Loose, ix) Suicide Trance, x) I Am TV, xi) Takin' The City By Storm! (Haskells), xii) Latch On, xiii) Leather Skin Death Mask, xiv) Where Have All The Lovely Ladies Gone?, xv) Too Much Time To Think

UPCOMING: 7" (Bancroft Records, 2003/2004, BR-002) tracks ?



**HOLY SHIT ! (Left to Right): Tabman, Eric, Andy, and Tony.**

*Holy Shit! are a hardcore punk band from Milwaukee, Wisconsin. One part thrash, one part Jolt Cola (or maybe Tab), several parts Whiskey, shaken and stirred will lead to one hell of a Holy Shit! hangover.*

**Holy Shit are from Wisconsin. We have them in our studio here, our basement studio so let's just do the round. Let's start with Andy. Say "Hi" into the mic and tell us what you play in the band.**

Andy (A): Hi. My name is Andy Junk. I play guitar, I do backing vocals and trumpet.

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

Tabman (Tab): I'm Tabman and I sing.

Tony (T): I'm Tony Schwader and I play the bass guitar.

**Do you guys play in any other bands outside of HOLY SHIT ?**

A: Lots of them.

**And what would they be ?**

Tab: Lets start with Tony this time.

T: My name is Tony Schwader (*bursts out into laughter*). I'm in a band called FULL HOUSE with my father and my uncle. We play songs like "Sweet Home Alabama" and "Freebird" for people up in Gillet Wisconsin. It's like hicks and rednecks. It is a total cover band.

A: Name a song, they probably play it.

**So you do "Don't Fear the Reaper".**

T: No. I am sorry to disappoint you.

A: It's with his dad and stuff.

T: Yeah, it's good shit. Oh, I'm in the ORANGE CUBES, too.

Tab: I'm in the FUNTIME GUYS with Andy, TOTAL BORING with Eric, and SLUDGIE

McSTONER PANTS AND THE BONG RIDERS and Eric's in that too. There is more and I am having trouble trying to think.

**Do you need some whiskey...**

E: COIN SHIP.

Tab: I'm not going to mention COIN SHIP.

E: You just did.

Tab: I'm not in COIN SHIP. I quit.

**Hot Dog! The Hot Dog is here.**

Simon: No Worcestershire sauce. I got the hickory Bar-B-Que sauce instead. And they don't have purple ketchup which is a drag.

T: We love hot dogs.



**Tony on bass.**

**Ladies and gentlemen, do not go to the street vendor at Harbord and St. George. There is no purple ketchup.**

E: And there is no cheese. What is the deal with no cheese ?

T: I know, eh.

Tab: Yeah, I just started a new band with the guys from TAB and a member with BLACK WALL HITCH. It doesn't really have a name. That is all I can think of right now.

**That is good enough.**

E: Okay. Let's see. I'm in the CATHOLIC BOYS, HOLY SHIT, SLUDGIE McSTONER PANTS AND THE BONGRIDERS, TOTAL BORING, we're all in the BLUE BALLS sometimes. ORANGE CUBES was mentioned. There's more. I'M LOVED. We're both in I'M LOVED.

Tabman is in that too. Is there more ?

T: I'm in HOLY SHIT. I'm in the FUN TIME GUYS with Tabman over here mentioned previously. I'm in this band called the OPEN SORES, but we're changing our name so for what it's worth. That's a pop band. And really that is currently the only bands. Three. I was in the FRAGMENTS. Eric and I were both in the FRAGMENTS.

**So how did HOLY SHIT come together ? How did you guys form ? I'm assuming its because you guys are in a million other bands together.**

E: It was back in Green Bay still.

T: I remember bothering Andy about starting a hardcore band. Tim was actually supposed to be in it at one point and I don't know ... I had bothered him and he said "Yeah" and Eric said "Yeah"...

E: Actually a funny story is that TOTAL BORING had a show with TAB two weeks before we started practicing so we both each wrote three songs. We did covers. We wrote songs that actually got used like "Drink Tab, Dropout", "We're Poor, Fuck You", "Church vs. Alcohol", those are all TOTAL BORING songs.

Tab: And a SIFFLIN HOLLY cover.

E: Yeah, that's important. That was pre-HOLY SHIT.

**How did HOLY SHIT happen from there ? Accidentally ?**

T: Internet.

A: We have nothing to do with the internet.

T: Dude I am the internet.

E: You're the internet? Well Paul is TV so you can be the internet.

A: Can I have liquor ? Do we have any big story behind HOLY SHIT ? Nope.

E: I can't think of any.

A: No mysteries.

**No stories ? Then where did you get the name ?**

A: I had this working list of band names going, like a mile long. I actually have it here if you want to hear a bunch more. I thought of the name HOLY SHIT. I was like "Godamn it, I need to start a band named HOLY SHIT", and every song is based around our name.

**Who writes the lyrics ?**





A: We all do, but Tabman does mainly I'd say.

**And what are most of the songs about ?**

Tab: My songs are emo. They all degrade myself.

E: Crybaby.

Tab: Rejection of life

E: Mostly about poseurs. That's what it's about. We hate them.

A: Poseurs are sissies.

**Are there a lot of poseurs in Milwaukee ?**

E: No not really. There is some.

T: There is this one guy. I won't get into it.

Tab: He's got a blue mohawk.

E: I have a mohawk right now.

Tab: That's our agenda.

**Awww let's see, I am just skipping the questions....**

A: Oh no, don't skip questions. We're ready for them

**I don't think you are. Tell us about the split cassette with TAB and how that came about?**

A: Tabman I think you should take this one.

Tab: The split with TAB ? I don't really know why that happened.

A: You probably know more about how the band TAB came about in general.

E: You are there manager.

Tab: I didn't really have anything to do with it. I was Tabman, I talked to Nick of TAB on-line a few times and he thought I was Tabman because I collected guitar tabs or something like that .... *(loads of laughter)*.... He thought I was some guy who had the tabs to every song ever written.

T: Tabman has never actually played a guitar tab in his life.

Tab: I still had never met this guy and I was talking to him and he never asked me about it.

**And what guitar tabs was he searching for ?**

Tab: Apparently I must have brought up soda one night and he freaked out and said that he had been drinking Tab all of his life. Which I guess I believe.

E: Does he have cancer ? *(they start making ralphing noises)*.

A: So this tape came about because we were

both hardcore bands within a certain scene in Wisconsin that didn't have a lot of hardcore bands....

E: ...and all the other hardcore bands were total shit.

A: Well, yeah.

E: They are terrible. It's like scream-o. It's garbage.

A: It's totally different. SELDON CRISIS had broken up at that point and so it was like us and TAB and so we figured "Godamn, we should just pull together a recording."

**And it was put out on a local tape label ?**

A: Yeah, called Blank Tapes. It was started in Green Bay when we lived at the Blank House and there is a lot of releases on it at this point.

E: There is about 14 and it is all local except for one band and that's the POTENTIAL JOHNS and that is one of the guy's from THE REDS solo shit.

Tab: We have a lot of them with us so if you want to drive to Montreal....

**This might not air for another month.**

E: You can order it from....

T: The show in Toronto was fun. I got drunk. We could not find any weed.

E: We didn't really look either.

T: We don't do that.

E: No, Never.

**Are there any other releases since the split cassette ?**

Tab: We have a 7", do you want one ?

E: We put it out ourselves.

T: It came out the day we left for tour.

Tab: Check it out. It's yellow.

E: It's called "What the Fuck ?"

T: Holy Shit! What the Fuck!

Tab: It's got inserts. Not too much swearing.

T: We can't do that.

Tab: No we can, but

E: We can swear the shit out of it....

Tab: ... but not like fuckity fuck.

**So this is brand new. What label is it on ?**

Tab: It's not on a label. It's on HOLY SHIT.

**There you go. How can people get a hold of it ?**

E: Use your address.



**Andy on guitar stance.**

A: You can order it for \$3.00 or \$4.00 Canadian  
T: Two toonies.

**What about post paid ?**

A: That's fine. Well actually it's \$4.00 American post paid, but since we love Canadians so godamn much we will allow it to be \$4.00 Canadian post paid.

*(Simon starts saying something about how American dollars are easy to come, but we can't really make out what he is saying because he has hot dog stuffed in his mouth)*

A: Simon Harvey gave us a little tip here that you should send us U.S. cash please. \$4.00 to 2658 North Booth Street / Milwaukee, WI / 53212 / USA.

**And do you have an e-mail address ?**

T: Yes it' holysheeyit@yahoo.com

Tab: A question I have been meaning to ask for some time now is why all the extra letters.

T: Tabman ?

Tab: What ?

T: Do you realize how hard it is to get Holy Shit for a fuckin' e-mail address ?

E: Won't they let you have a swear word ?

T: Of course they will let you have a swear word, it is just taken by porn people, I mean not that we are not porn people, but you just can't get a....that's why our website is holyshitexclamationpoint.com

Tab: That's all spelled out.

T: Yeah. Exclamation point is two words but no spaces.

A: That's right all one word.

E: Holy Shit is also two words no spaces.

T: Together it is four words. You know what, you can't do an exclamation point on a URL thing-y.

*(busts out to an incomprehensible back and forth about exclamation points)*

T: Why ? because. Why ? because. The CATHOLIC BOYS have a website too and it is really great. You should look for it. *(this degenerates into some kind of laughing fits about swastikas)*

**Is there anything else you guys want to say after all this wonderful informative information ?**

E: Ah no.

A: Informative information. Information of the informative variety in Canada. I love Canada.

T: I really do. Hot Dogs for two Canadian dollars.

E: It's one coin. Stick to your script, godman it.

A: The Jamieson's cheaper.

E: Yeah by about a dollar.

T: We are drinking really shitty Canadian whiskey and it is really good in the U.S.

A: we actually dumped a quarter of a pint of Corbey's Canadian right before we crossed the border.

E: But then they just asked us if we were all in the same family and the driver said "yes" and they didn't even I.D. us.

A: Ha ha, we're not a family. "Here's the story of a band named Holy Shit" *(to the Brady Bunch theme)*.

**I think we are done. Thanks everybody.**

# Behind Enemy Lines

We spoke to Dave Trenga, the singer for BEHIND ENEMY LINES, on the April 18<sup>th</sup> edition of EXD. He spoke to us from Pittsburgh.

**Can you tell us about the song "Behind Enemy Lines". Is that where the name for the band come from ?**

Actually we came up with the name of the band first and wrote a song about the meaning behind the band name, which was basically just living in this country and having the kind of political views that we have and definitely being in the minority, not just within American society but also within the punk scene here which has moved away from the politics and just the fact that people feel like they have a choice of whether they want to acknowledge the kind of oppressive system we live under, like if they turn their back on it they are immune to it, which isn't the case. We are just pointing out that we are behind enemy lines and whether we want to deal with these problems or not they are still there. By ignoring them we are still just as oppressed as anybody else we might as well face up to it.

**I want to talk a bit about some of the things you are writing about but first I want to ask you about how BEHIND ENEMY LINES came together ? How did the band form ?**

We formed from the ashes of AUS ROTTEN. AUS ROTTEN kind of split into two at the end. Me and the drummer we decided to still work together. We were working well and were good friends and we just wanted to do something else along the same lines so we started BEHIND ENEMY LINES and a couple of friends of ours from Connecticut had moved to Pittsburgh. We started working with them and formed BEHIND ENEMY LINES.

**And where did the other members go ?**

The other members are doing a band called CAUSTIC CHRIST.

**How long have you been together for now ?**  
Over three years. I think it's coming up on four

years.

**The first CD entitled "Know Your Enemy" came out on Tribal War. How did that come about ? I guess AUS ROTTEN had released some material on Tribal War. Was it sort of a continuation of that ?**

Yeah we worked with Tribal War for years. Neil is an old friend of ours and he supported what AUS ROTTEN was about. The politics he was always really into and we had a good relationship with Neil so he offered to do the first BEHIND ENEMY LINES and so we went with him for that.

**Is this the second CD - "The Global Cannibal". That's the second CD ?**

Yeah.

**It is on a label called Antagony Media. I have never heard of the label before.**

Right well we are the first release on this label. So who is behind the label and how did the release come about ?

It is started by a friend down here in Pittsburgh named Jorge and he worked with different labels for years and wanted to start one up of his own and really was into what BEHIND ENEMY LINES was about - the politics and especially with the timing with what has been going on in this country. He was really supportive of what we are doing. He offered to put this out. He is obviously close to

Pittsburgh here and he has been really good about letting us pretty much have a lot of hands on with the label. I work really closely with him with the label right now.

**What is the idea behind "The Global Cannibal" ? From the cover it looks like a grim reaper like serpent spilling blood out**

**of an oil tank. Is it a comment on the U.S.'s insatiable thirst for oil ?**

Yeah, definitely. It is a drawing that our drummer, Matt, had done. He had made a few drawings for this album and the song the "Global Cannibal". We focused a lot on this album with just what has been going on in this country since the Bush administration took office and obviously it has been a big concern for the world. The administration has gotten away with so many things since they came to

power here.

**I guess you guys started right about when they came in ?**

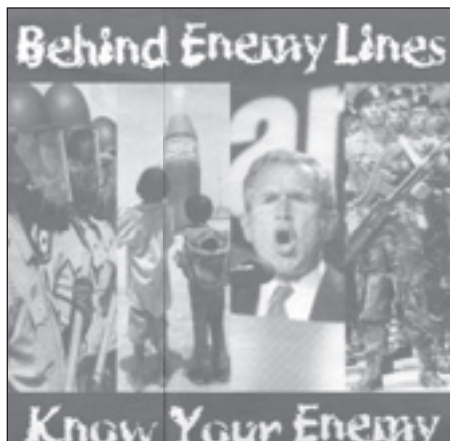
Yeah, it was around then. One of the songs on the first album was about Bush and how little did we know how bad things were going to get here. The country has moved backwards

50 years in almost every aspect of American life...

**That's the song "Setting Things Right Again".**

Yeah, from the first one. With the "Global Cannibal" we focused a lot with what has been happening in this country since then with the so called "War on Terrorism" and the War on Iraq and everything that has been going on here with the Patriot Act.

**It's a war on civilians. What are some of the things you sing about ? When I was looking through the lyrics I was trying to figure out some of the things you cover. There is i) Right Wing Politics with "Setting Things Right Again", ii) Foreign Policy with "American Made Death Squad", and "Out of Sight, Out of Mind", iii) Domestic Assault with "Why Does She Stay ?", iv) the gap between rich and poor with "Growing Wealth Gap", v) Religion with "Hooked on Christ", "Army of God", and "The Cure"; vi) War with "The Global Cannibal", and "Devastated", vii) Pro-Choice with "Her Body, Her Decision ?", viii) World Hunger with "The Politics of Hunger", ix) Globalization with "Non-Lethal Weapons", and x) just general Activism with "Light It Up", "Murder at G8 Summit", "Voice of Dissent", and "Dogmatic Slumber". What are some of the**



## SETTING THINGS RIGHT AGAIN

I am George W. Bush and you best not cross my path Because now I have the backing and you're going to feel my wrath. The Christian Right adore me because I swore to carry out God's will. Can you believe that they're my strongest support considering how I love to kill ? They can live with murder on death row but not Roe vs. Wade so I promised them if they got me elected some changes

would be made So now those irresponsible teenagers will be forced to have a kid. It makes a difference to me: I don't sleep around like Clinton did. Are we now to regress back to the Reagan years, the ruling elite's wet dream where capital punishment is viewed as civilized but art and music as obscene ? Claiming that they're for less government rule in livelihood as they set the stage to tip the scales in the companies favour, freeze the minimum wage. Fight to

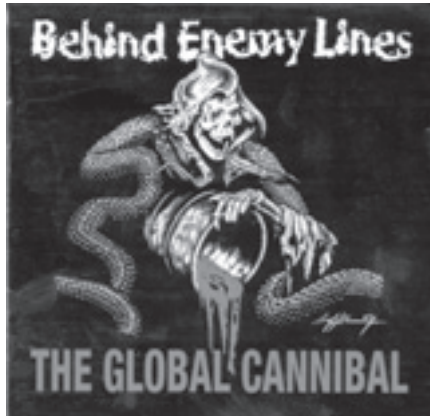
reinstate prayer in public schools and make the Christians proud, appoint Supreme Court justices who will insure that abortion is disallowed, cutting all of the medical coverage for those inflicted with A.I.D.S., and push the gays back in the closet in hopes that their movement fades. I can't relate to homosexuals so I'll keep same sex marriages banned, in fact the only dick I like is my second in command. You may remember Mr. Cheney, he was one





things that you are trying to get out there message-wise ?

Well in this country here, there is definitely a huge absence of what is really happening in the world. The American media is obviously very corporate owned and it's a big problem for people to know what is happening in the world and how the rest of the world perceives this country. And have any shred of how this administration has been conducting themselves. So we focused a lot on just covering the issues as we see them



happening and trying to shed some light on the things that have been happening here instead of just going along with everything that we seem to do.

Are you the principle lyric writer ?  
Yeah.

In terms of lyrics I noticed that you either write about specific topics or sometimes you get into some overall condemning passages like the song "Advancing the Cause". I was trying to figure out what that song is about and it just seems to be like you are venting spleen, you know. You are just rife with anger and you are just letting it all out. Which style do you prefer ?

This album was a big reaction to what was going on around me fuelled by my anger. That song specifically I wrote about everything I saw going on after September 11<sup>th</sup> here and the fact that the people who were yelling about it have just been exploiting it for their own political gain. People like Jerry Falwell, who I mention in the song specifically made outrageous comments immediately after September 11<sup>th</sup>, just blaming abortion doctors and the gay and lesbian movement in this country saying that it's all those kind of things that brought god's wrath to bear down and cause

September 11<sup>th</sup>. We have the Bush administration rushing the "Patriot Act" through congress without anybody knowing what the hell was in it. Things like that just make this tragedy allow them to pass things that they have been working on for years.

I am going to ask you to highlight one of your songs from a lyrical standpoint that might be your favourite or one that you think that you really expressed well. On the new album, "Her Body, Her Decision". That song is really important now because it's also a big fight that

is going on here with Bush getting into office and this country is very close to losing reproductive freedom for women.

**The Roe vs. Wade case.**

Since Bush has come in he has been appointing the most ridiculous people to appellate court judgeship. People who have the mentality of cavemen. It is unreal the type of statements these people make and they are giving them lifetime judgeships into these important courts.

**The Supreme Courts?**

He hasn't appointed anyone into the Supreme

Court yet, but into the appellate court. Some people, like I said who have the mentality of cavemen. These judges that have made these outrageous statements like this one judge who claimed that women who are having menstrual cramps should quote scripture.

**Oh yeah.**

Yeah. There was another judge who said abortion shouldn't be legal because....and here specifically talking about instances with rape

and how he made a comparison saying that women become pregnant as a result of rape about as often as it snows in Florida, which is obviously a ludicrous statement. These are the types of people they are pushing through and stacking the courts with, in an attempt to .... The Supreme Court here only sees so many cases per year, so if they can stack the appellate court with these types of people they can restrict a lot of abortion laws and ....

**...that sets precedent for common law, which is what becomes law. Is there an underlying philosophy that motivates a message for BEHIND ENEMY LINES?**

I don't know if there is an underlying philosophy, it's just the lyrics are written about what I see going on around me. Mostly things that upset me or anger me with the world, mostly now with this country because there has been so much going on.

**Okay I want to ask you a bit about Pittsburgh. What is the scene like there ?**

The punk scene is really good here. There are a lot of great people here. It's a young scene.

**What bands do you play with ?**

A couple of my favourites are this band called KROOKED GRIND and APHASIA. There is tons of bands right now and the scene is so big to the point where there is a lot of sub-scenes, you know. There is a really great place – a DIY venue that has been here for 4 or 5 years now called the Mr. Roboto Project and it's the place where most bands that tour through Pittsburgh, like DIY punk bands will play. When it did

open up it was the first time Pittsburgh had a DIY punk collectively run space.

**That's awesome.**

Yeah definitely good. Created some great things in Pittsburgh and it's a good space because people will just go there and they have fun and people get along. I have never been to a show there where there has ever been a problem.

**That sounds cool. How can people get in touch with the band ?**

We have a web page right now. It has been worked on and somebody else is going to finish it up for us. Just bare with it because there is not much up there right now. It's [www.wearebehindenemylines.com](http://www.wearebehindenemylines.com). You could write to us, too. It's P.O. Box 42341 / Pittsburgh, PA / 15203 / USA.



*of my daddy's peers, and he'll be an asset if he can live for four more years. He's a veteran of the trenches so I put him on my team because it's time to bring back all the tactics of the Reagan-Bush regime. With Jeb's help I stole the election and brought the liberal era to an end and although the left-wing will not like it, I'm going to set things right again. They initiate absurdity that to them makes perfect sense. Cut out every social program and*

*simultaneously build up our defense that they'll mostly use for internal conflict, like when the activists "attack" and the "provoked" protectors of the law have no choice but to fight back. When assessing what the problem is their lack of judgment never fails and the only answer that they have is to build more jails. Every time the standard of living drops and a rise in crime ensues they never attribute it to survival but a lack of family values. I'm here to restore dignity to the White*

*House once again and I can't do that in reality so I'll guess I'll just pretend. It's no big shock that I'll starve the poor and cater to those with wealth. In fact the only thing may surprise you is that I manage to dress myself. I am definitely not the brightest man, my brain is pretty lame the only reason I made it this far is that I have my daddy's name. But as long as I'm your president you better learn to pray. It could only happen in America, God Bless the USA.*

# columns

April 6, 2004

Anyway...last weekend was effin grand. Pops, Kevin and I made our way to other concrete jungle in Japan (Tokyo) for some rowdie punk rock type fun. Kevin and I arrived first, checked out some of Shinjuku,

## 日本ハードコアパンク

By Randy Carncross

ate some decent Indian curry, and stopped in disc union. Shortly thereafter, Pops arrived. We located DOM and then headed back to Allman. Decent record store. Made sure I gave it a good once over, but didn't find anything too great (well, ok, I did find the FORWARD EP on *Fast Nail*, but one killer item was a let down. Osaka is where its at for record shopping!). Anyway...we stopped off in a park with some food and things seemed

... hmm ... something was missing. And then Shinji was on the scene, and that void no longer existed. He put our minds in the right mode for drunken punk fun! After talking a bit, we headed to the gig. Met up with Andy *Plus/Minus* at the gig. Was cool to see a familiar face from the States. TETSU AREI ... what can I say? 2 and a half hours, and not once did I feel the need to check the time.

29 songs played, with a bottle of jack and a few beers consumed just during the encore! Insane bastards. The after party...well, you saw one picture...check out Pop's journal to see a few more (osakafoo) and I'll post some when I finish my roll of film. It was a blast. Talked to Souichi and the drummer of FORWARD about their upcoming US tour. They seem really pumped about going to the US (though they have their concerns!) Some really nice dudes. The drummer of FORWARD was determined to make sure we had a place to crash, he was asking everyone. Ended up crashing at Kaki Arei's place (I think if we didn't we would have been insulting him) along with Chelsea/PAINTBOX. That man amazes me. I'll leave it at that.

Next day, eat more killer Indian curry, said bye to Pops, and Kevin and I checked out a few more places in the City. Went to Harajuku (goth!) and Koenji (punk town!). Then checked into a hotel, got cleaned up and headed off to one of the two gigs that were going on that night. NIGHTMARE was playing at Watts, and SWARRRM and PAINTBOX and DOM. Saw NIGHTMARE (they were stoked to see more Kansai people at the gig) and then skipped out of that show to go to DOM. SWARRRM tore shite up, and PAINTBOX was solid as ever. Much better than when I saw them in Osaka.

Next day...the kodama...out with Pops for dinner...sleep!



In the back wearing the black jacket with yellow collar is butcher from COLORED RICE MEN/OUTO on his left is Butaman from TETSU AREI on Butaman's left is Joe the guitarist from TETSU AREI and to his left, in the front Chelsea of PAINTBOX. To guitarist of TETSU AREI's right is Kaki the drummer of TETSU AREI and in front of Kaki is Mike Foster who used to run MCR UK and Randy.



The Christmas Love Hotel in Umeda.

April 10th

After a long day of showing some kids from Philly around Osaka (record stores, Mandrake, Xmas Love Hotels), I was glad to arrive in Juso and know I would stay put in one area for a few hours. Fandango was packed (I believe they were over capacity for this gig) and it was full of many people I didn't know and some familiar faces. 1st band up was KREW.

They are a new band from Kobe. Early 80s style Finnish punk meets early 80s Japanese punk?

I'm really unsure how to describe them. Nothing original, but still good. I am not sure, but I believe the bass played of

this band is now in LAUKAUS (read on and you will see why I believe this to be true). 2nd was FRAMTID. By far the best band of the night (yes, I say this even though GAUZE was playing this same gig). FRAMTID just demolished the place with a raging crust attack that Osaka is well known for. Both the band and the crowd were going off. Don't miss this band when they play the West Coast. 3rd up was DSB. They played with a ton of energy and were just going nuts, but the crowd looked bored. It seems as though when a band travels foreign countries to play, they don't get a solid crowd reaction within Japan (i.e. TOTAL FURY, CHAINSAW, etc, though GAUZE seems to be the exception). Not sure what it is, but whatever. I was glad to see DSB and thoroughly enjoyed their set. Last was what most people want to travel to Japan for...This was my 2nd time seeing GAUZE (1st time was in Kyoto with FUCK GEEZ, RED, NICE VIEW and TRAITOR). They more than deserve their place in HC history, but I will say I think they are a little over hyped. They played for about 40 minutes non stop (even played a song or two off "Fuck Heads") and except for the 1st few songs, people were going insane. I will say the sound was pretty poor, and perhaps that was why I felt FRAMTID to be the better band of the night. But I will say there are other old bands in Japan that deserve as much recognition as G A U Z E (NIGHTMARE, TETSU AREI, WARHEAD).

After the gig, Kevin, Mike and I made our way to Kobe for an all night show.

KREW,



FRAMTID at the Juso Fandango on April 10th.



Gauze at the Juso Fandango on April 10th.



LAUKAUS and TRAITOR were playing. LAUKAUS was not what LAUKAUS used to be (member wise...whether it was just for this show or what, I don't know) and it really took away from them. TRAITOR was amazing as usual (if you aren't familiar with this band, you might want to check them out.



DSB at the Juso Fandango on April 10th.

Somewhere between Japacore and straight up punk. FIGHT FOR FREEDOM!) and KREW wasn't as good the 2nd time around. The highlights of this show came from Mike, Kevin, Yoji (the

FUTURES) and myself being loud, drunk, lewd (paizuri!) punk rockers outside of the Live House. Though I think we were a bit full on for the rest of the Kobe punks, as Mike yelling 'Paizuri' (booby sex) at a random person cleared chased everyone away from the 4 of us. And then the cops showed up and Yoji yelled Paizuri at them. We were told we might want to consider quieting down some and to have a nice night. Ha!

Hello, all! Tired of capsule reviews? Sure you are and so am I! But I've got all these records piled up that I want to tell you about so welcome to the first installment of Parkdale Jukebox. If you've never been to Parkdale (West end of Toronto, Dufferin to Roncesvalle, King to



Dundas), just imagine the most punk rock place on earth. One time I went to get pizza at 1am and I saw a guy in a wheelchair being pulled by four Siberian Huskies, dog-race style, down Queen Street. How much more punk (or lazy) can you get?

Let's talk about the HOSPITALS for a second. So by now you've read the reviews, seen 'em in some Top Tens of 2003, you might even have one of their records, but did you head down to the Silver Dollar Room to see 'em do it all live? Unless you're one of the forty or so people (some of them indie rockers!) who were brave enough to take the HOSPITALS challenge, you missed out! Setting up and soundchecking on the floor of the club while the awful opening band lulled the crowd to sleep, the HOSPITALS were noticeably anxious to go on. Upon the "last song" call by the openers, the HOSPITALS grabbed their respective instruments and waited for this last song to end. Upon hearing a wall of feedback, the HOSPITALS immediately started their set, accidentally preventing the band onstage from butchering an Ig Stooze cover. Promoter Dan Burke (carrying his "Most Resourceful Concert Promoter" award,



Dan Burke, Most Resourceful Concert Promoter

I shit you not!) confronted the HOSPITALS (either about their decision not to use the stage or the fact that they unceremoniously took over the show, nobody can seem to get the story straight) which led to fisticuffs between the band and Burke. The scuffle ended after one of the HOSPITALS hit Dan over the head with his

guitar. With Burke kept aside by security, the HOSPITALS played their set to an excited crowd, ready for more blood. Early contender for show of the year.

Speaking of Dan Burke and the Silver Dollar, a week earlier he brought in MRR cover boys THE FUSE and Atlanta's BLACK LIPS. The former played their set really, really high (really, obviously high) which made for a hilarious spectacle, but did not make me want to pick

up their LP on *In the Red* (which I have since heard is actually pretty good). The BLACK LIPS on the other hand played a fun set of their noisy, psych-inspired power pop. I picked up their self-titled LP (*Bomp! Records*) and recommend you see them live.

Got a couple of the recent *Dirtnap* releases, including the MINDS "Plastic Girls" full length (vinyl on *Alien Snatch*). I expected something very, very new wave, but was surprised to hear their solid, hook-laden rock. The keyboards are used perfectly, and do give the record a bit of new-waviness, however "Plastic Girls" is pop-inflicted rock at its finest. Jeffie Pop from the NEW TOWN ANIMALS has a new project band called the CLONES (aka Jeffie Genetic and his Clones) who's new "Need a Wave" delivers the new wave I expected from the MINDS. Playing all the instruments himself, the CLONES bring to mind the more punk side of new wave like the POINTED STICKS. Idealistically, I would have preferred some of these songs to have been singles ("Records Go Round" and "Fast Food Nation") as opposed only being included on a full length as they really stand out amid some of the filler on the album. Apparently, Jeffie has enlisted some help from his friends and will be touring "Need a Wave" across Canada this summer – check them out.

Just in time for their upcoming LP on *Dirtnap*, I finally found a copy of the first MARKED MEN record (*Rip Off*). These ex-REDS bring to mind a noisier, lo-fi RAMONES (and not like all those shitty Ramones wannabes that all wear the uniform, but who's music is just bland and boring). The songwriting on here is far superior to their REDS output. Looking forward to hearing the new record.

The MIDWAYS, from Toronto, have studied their Nuggets boxes and then some. Their new CD on *Fuzzy Logic* is chock full of organ-bashing, frat rocking goodness. The only fuzzy logic I see here is the lack of vinyl. Some nice snaps and crackles would make this record work nicely.

During this year's Canadian Music Week, *Mint Records* was kind enough to invite me to come see a couple tried and tested west coast

punk rock bands and I couldn't be more thankful. The EVAPORATORS were the talk of the town, but I must say I was a little disappointed. While Nardwuar's antics did amuse me, the decision to bring heavy metal dinosaur THOR onstage was a poor one (shit dude, the THOR show was Tuesday, if I wanted to see him, I'd buy a ticket!). And until THOR's arrival, I was enjoying them. They have a new album, "Ripple Rock", which fans of zany punk will surely appreciate (which includes covers of songs by Can-Punks the HOT NASTIES and the POINTED STICKS). Sometimes I get the feeling the songs are written around their titles, which gives the EVAPS a gimmicky quality. However "Addicted to Cheese", the strongest original on the new one, is sure to become a live favourite. Opening for Nardwuar and his gang were a band I've never "got", the SMUGGLERS. Their new "Mutiny In Stereo" is further evidence of the problem Canadian bands have capturing their live show. The album, like previous efforts, is weak (which is why I've never understood the hype, I guess). Fun, energetic punk rock, played well and packaged nicely. Something just doesn't work. Live on the other hand, holy shit! The SMUGGLERS are one of the better live bands I've seen in a long time. On stage, the songs propel the band to new heights that I didn't think possible. They'll be on tour everywhere to support "Mutiny In Stereo", see them for yourself and maybe you'll pick up the record.



The Evaporators

LEATHERFACE are back again! With the departure of guitarist Leighton Evans, I expected "Dog Disco" (*BYO*) to be a little thin, flimsy perhaps. I was so wrong. Less depressing than "Horsebox", this new LP has Frankie Stubbs & Co. back doing what they do best (which, for the uninitiated, is tuneful melodic punk, not unlike JAWBREAKER, but the vocals are sung by a raspy brit). At year's end, I would not be surprised to find "Dog Disco" somewhere near the top of my list of favourites.

I'm never sure if we review the newest releases from *Ugly Pop*, since Simon writes a column elsewhere in this issue, so I'm gonna tell you about them just in case. First, we have another lost gem from Hamilton, Ontario's punk rock past, the DREAM DATES "The Mess You're In" (recorded in '79) is an exemplary follow-up to the first seven-inch on the same label. The B-Side is a STOOGES cover that is pretty cool even with singer Dicky Fitts' decidedly Canadian (see: friendly, reasonably sane) approach to Iggy's material. Fans of classic 70s punk should keep an eye open for a copy. Also new on *Ugly Pop* is HAMMER "More Hammer". Powerful Japanese hardcore that teams up the speed of SYSTEMATIC DEATH with the more baroque elements of the traditional burning spirits sound.

FUCKED UP have a new EP "Litany" surprisingly not on *Deranged*, home of all their other seven-inches, instead opting to work with *Test Pattern Records* (fear not locals, "Epics In Minutes", the new FU compact disc brings them back home to *Deranged*). "Litany" contains four songs (another first for FU) of no bullshit hardcore. Think POISON IDEA crossed with the artistic sensibility of early LA punk/hardcore.

Got a bunch of CDs from *Laja Records* from Uruguay. I know for sure that MOTOSIERRA like three things: 1) Women (especially loose ones) 2) Chainsaws (and women licking/embracing them) 3) MOTORHEAD. In America, this combination of interests would lead you to your shitty neighborhood bar band, but since they're from Uruguay, I'll cut them some slack. MOTOSIERRA have a full length "Rules!" and a split CD with EVIL IDOLS (who play similar barely-inspired motor-rock). GUITARRIA, also from URUGUAY, have caught my interest. Their "A 125 Por Hora" CD starts off with a riff lifted from the NASTY FACTS "Get To You" which leads to an album of female fronted, rocking punk. I know their name sounds like "Diarrhea of the Guitar", but they're worth a listen.

Sadly, I'm not too impressed with the DEADLY WEAPONS "Get Right In There" full length (*Johnny Cat*). Either the Dead Weaps are just one of those bands that's better in small doses or I can't get into the production (which is a little more polished than I like my rock 'n' roll to be). There are some great songs though ("Too Much", "Having Fun", "Sex & Drugs"). There are some bad ones too (a terrible rendition of the PLEASURE SEEKERS "What A Way To Die" that would have Suzi Quatro spinning in her grave if she would just die already). Final analysis (sweet movie, by the way): more seven-inches please.

Why don't I own anything by the DISKORDS? They're seriously great. Teens from Portland, HEARTBREAKERS meets RAMONES. They have a new LP and the fairly recent "Pink Palace" EP. I'm dumb for not having these yet.

I've been listening to the CATHOLIC BOYS "Psychic Voodoo Mind Control" (*Trick Knee*) for two weeks straight (on a cassette). It took a couple listens to really get into, but this is the best yet from these boys. They've re-recorded "Sometimes Baby" (from their split with the Kill-A-Watts) and "Leatherskin Deathmask" (from the "Brainwash City" EP), both songs sound fucking HOT! "Psychic Voodoo" gets the highest of recommendations.

Hope you've enjoyed these selections from my Parkdale Jukebox. More next time.

## show review

### Spotlight on Toronto: Two Shows in One Night

by Bolex Boy

Who said the punk scene is dead in Toronto? On a chilly Saturday in March (27 March 2004) there's two well-attended shows. I've got half a reel of 16mm film in my camera and with the vague idea of using it up went down to the first show.

It's in an old loft building at King and Bathurst (2 Stewart Street #2) and with everything cleared away from the main space there is enough room to pack in maybe a hundred people. The cover is six bucks and the show is to welcome FUCKED UP back from their USA tour. Some people had a six-pack of beer but this is not mainly a drinking crowd. I recognize some faces from the suburban scene in the 1990s. Gord has a two-year old kid but still might pass for seventeen. Ewan has conspiratorial talks outside with boys, clearly up to no good. Say hi to Bennett. Zoe is queen of the scene, now more glamorous than ever without the granny glasses and contacts instead. This is a young crowd. You can tell by the youth crew t-shirts: SLAUGHTER AND THE DOGS (full marks for that) and CHAIN OF STRENGTH. Gord sells me a FUCKED UP retrospective CD for ten bucks and a 7" for five. Nice round numbers but he still doesn't have change for a twenty. The



Jonah, Jesse, and Martin of Career Suicide.

walls sweat. At 9:30 p.m. two bands had already played, but I saw half of CAREER SUICIDE's set standing right beside the band. The snare rattled my eardrums and the bass lines were clear with the amp two feet away. These guys go in for a lot of physical fooling around like sticking their boot up the other guy's ass. In between bands I test the light with my Sekonic Studio Deluxe II but the red needle stays firmly at zero foot-candles. Those boys out there with their cameras are all using flash. The fly on the wall documentary style won't work here. You'd need three big lights, the band complaining about the extra heat and it's supposed to be a punk show not a movie set. How did they shoot Crash'n'Burn back in 1977?

Maybe the light is better at the Oasis, a cocktail bar on College (294 College at Spadina). This place has a big room out the back that I didn't even know existed. The cost of living just declined. Here it's the traditional five bucks at the door and they noticed I already had a (different color) X on the back of my hand. How is Stewart Street? But this is an older crowd, guys with balding heads and tight black pants. It's also a bit of a lesbian scene but there is only one queer boy and I think he dates girls as well. The evening is a record release for LEGION 666 who have a 7" on *Schizophrenic Records*. Why is John drinking pints like there is no tomorrow? There are several good distros set up on tables near the door including *Schizophrenic* (a lot of Japanese bands) and *Wounded Paw*. The records seem to be cheaper here too. The LEGION 7" is only four



Blasperion Abraxis of Legion666

bucks and albums go for ten dollars. While MURDER SQUAD is setting up their drum kit, I try the light but in spite of half a dozen little spotlights and some sparkly things lighting the stage it still registers zero on the light meter. There is a good crowd by now, a lot of familiar old faces, a few friends. I'm pissed, the movie camera in my backpack weighs a ton and my plans for a

documentary film on the Toronto scene need some strategic rethinking. But the two scenes are still there: not dead yet.



# Reviews

Reviewers are: Andy Stick, Motherfucker (ASM), Craig Caron (CC), Simon Harvey (SH), John McDonald(JM), and Stephe Perry (SP)

## Ausgebombt "Hellbomber" 12"

I'm not sure how I feel about this record, even after multiple listens. I'm digging the total high contrast, photocopy damage, back to the roots look this record has and I'm enjoying the fact that they're playing unpretentious, straight up grim crust that sounds like it has an accidental early black metal feel to it. But there's something that doesn't quite gel. They have the decency to use tempo changes (thus saving them from the overly full dustbin marked "shitty crust") and they have some charmingly inept guitar leads, but it's missing something. They sound like they come from the same mold as RELIGIOUS WAR, but without the energy. The songs could probably do with being a little more to the point. One of those forgettable 'good' records. (Hardcore Holocaust / P.O. Box 26472 / Richmond, VA / 23261-6742 / USA) - ASM



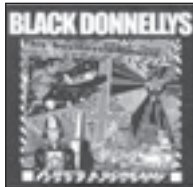
## Avskum "Punkista" CD

DISCHARGE meets TRAGEDY and can I say it is flawless. I guess TRAGEDY are having an impact everywhere and I have heard many bands coming out of all regions with parts of their sound. And AVSKUM are no different, but AVSKUM have been around in some form since 1982 and have been playing d-beat since then so the DISCHARGE influence is pretty much what their sound is based on. The guitars are big and burly sounding, the distortion is raw and cutting, the bass has a pronounced bulldozer low end, the drums are in a galloping DISCHARGE beat, and the vocals are shouted with lyrics decidedly of a critical bent. This is a model release of what bands should sound like. But they have also starting to incorporate the discordant atmospheric sweeping guitars that create an overall sense of apocalyptic doom. It works well with d-beat. If I was to sum up AVSKUM sound as the sum of bands I would say they have the heaviness of UNCURBED, the seamlessness of MEANWHILE, the complexity of TRAGEDY, and the vocals of DISKONTO. I strongly recommend you get this. Disregard everything else. (Prank Records / P.O. Box 419092 / San Francisco, CA / 94141-9092 / USA) - SP



## Black Donnellys "Life's a Music" ep

The BLACK DONNELLYS were an incredible band from London featuring the vocalist from OCTOBER CRISIS. Taking their name from an infamous Irish mob with roots in the area, the DONNELLYS were far better than anything that London had ever seen. Sure people might want to credit '63 MUNROE with that honour, but the BLACK DONNELLYS music has really stood the test of time. These four tracks were taken from their demo by the same name. The ep represents side one of the demo and there is four tracks all equally as good. I applaud Brian for releasing this. I had every intention of doing the same, having seen the DONNELLYS every time they came through. They were my favourite hardcore band at the time. I had even gotten the okay from the singer to release the material but had lost touch. I am very grateful to have seen this come out and hope the other four songs are not far behind. What do they sound like? They kind of remind me of early SNFU but a hell of a lot more scrappier. I am talkin' "Grunt, Groan, Rant, Rave" era SNFU. But the guitars have a buzzsaw distortion effect and the drums are a lot more quicker and all over the kit in a hardcore way. And Dan's vocals have a way of constantly building momentum on the last lines. I have never heard a hardcore singer with this style and I have never heard a hardcore singer replicate the style since. He was one of a kind. This is very much a diamond in the rough. (Audio Fellatio c/o Brain Ram / 102 Cartier Cres., / Hamilton, ON / L8W 3T8 / Canada / e-mail: ram\_brian@yahoo.ca) - SP



## Black Market Baby "America's Youth" b/w "Crimes of Passion" 45

DC's perennially under-rated BLACK MARKET BABY recorded these tracks as part of a six-song session in 1980, and they got as far as a test pressing (run of six copies!), but no further. Over two decades later, they've finally been made available again, albeit only in a limited-to-500, minimally packaged pressing, and listening to these songs, it's hard to believe that they weren't massive. This isn't just some mildly interesting historical novelty excavated simply for the sake of obscurity, but rather some of the

best seminal American punk rock you'll hear, full of surging guitars, excellent vocals, killer hook-filled song-writing and a great production job that brings it all out beautifully. This was that time when "punk" was gradually turning into "hardcore", and like DOA, SUBHUMANS, REALLY RED and THE STALIN, BMB deliver all the melody and memorable songs of the earlier style with increased power and aggression that hints at the new decade to come. Essential. - SH

## Bombstrike "Livets Laga Slocknar" E.P.

How Fuckin excited am I. Reviewing the new BOMBSTRIKE e.p., a mere week before I get to release my own BOMBSTRIKE/LEGION 666 7". This e.p.contains 5 powerful tracks of dirty, crusty Swedish hardcore including a UUTUUS cover. A great e.p. in the tradition of SKITSYSTEM, SHITKICKERS and WOLFBRIGADE. Who are touring these parts in April. See them in Detroit or in Montreal with LEGION 666. (Yellow Dog Records / Box 550 208 / 103 72 Berlin / Germany) - CC

## Damage Deposit "Straight to the Bottom" ep

8 new ragers by Minneapolis' latest straight edge thrash sensations DAMAGE DEPOSIT. Playing fired up youth crew that takes it's cues as much from YOUTH OF TODAY as it does from "Dirty Rotten" era DRI this is a twin city drug-free ninja strike force. They sound like MUNICIPAL WASTE meets TEAR IT UP (R.I.P.). If this doesn't get you going then try lyrics like "Make the Skynyrd stop". If that doesn't get you crawlin to the top of that pig pile then consider yourself flatlining out on the scene. Thrash and breakdowns with loads of enthusiasm, this is the healthy critical optimistic thrash that made the scene in the mid-80's. (Havoc Records / P.O. Box 8585 / Minneapolis, MN 55408 / USA) - SP



## Desastre "Mundo Velho 7"

Got a bunch of these in a trade and did this 7" ever wipe the crust from my face. An excellent 7" of raw, d beat attacks from a Brazil band replicating the power of a Scandinavian HC attack on a Swedish label. If your still following the travel path of this record, think of your safe place where you are listening to the sounds DISCHARGE and WOLFBRIGADE being played over each other in a non stop d-beat loop. You want this record you know you do. (Shit Peace and Tofu / Amiralgalatan 1 / Box 83 / 211 41 Malmo / Sweden) - CC

## Discarga "Que Venha Abaixo" ep

These Sao Paulo thrash sensations crank out 7 more tracks that will leave you eating their dust long after the needle finishes chewing up this groove. Brazilian fastcore complete with action movie samples to start each side. The speed is pretty blinding and can put even their teachers like HERESY or LARM to shame as they sustain a thrash beat longer than any of these A.D.D. candidates. DISCARGA play without precision like they are just bashing away at the kit. And the vocals often incorporate some kind of group climax that captures the joy of fuckin singing along...except it is shouted. And the Portuguese tongue adds a tone of seriousness. This is what JFA would sound like if they grew up surrounded by poverty and craved faster music. Hail the new kings. (Peculio Discos / Caixa Postal 393 / Santos - SP / CEP 11001-970 / Brazil / www.peculiodiscos.com.br) - SP



## Disclose "- Raw Brutal Assault Vol. 1 1992-1994" and "Vol. 2 1994-1998" CD

Wow!! This discography package is exactly what it says...Raw Brutal Assault. The DISCLOSE discography collections, far surpasses anything I had conjured up in my head. Both collections are comprised of 2 cd's 75 and 93 songs in their respective packages. The first collection 1992-1994 collected 75 Raw Brutal Assaults, Okay kids keep that term in mind...I think we're on to something here... 75 Raw Brutal Assaults that are predominately demos and live tracks with the exception of their debut "Once the War Started" ep and their split 1993 e.p. with INSANE YOUTH. The majority of these songs are unknown to most of us non-islanders as they were available only on limited cassette releases and local tape compilations. For those of you smart ass fuckers that are able to keep up to date on every release ever made there is an unreleased gem of a demo from 1994. I believe demo is available on a 7" that we saw in Japan; however did not pick up. Enclosed in the double CD package is a 10 page CD sized booklet containing the original record and tape sleeves, as well as miniscule details about when and where

the releases occurred. My only complaint with both packages is the CD booklets were not coated and after one flip through they are covered in fingerprints. A minor fuckin complaint I know but these are CD's you will play over and over again. Before we get to reviewing the CD's. Raw Brutal Assault 2 is a similar collection of the bands collected output between the years 1994 and 1998. This collection compiles mainly vinyl and CD trax that the band released, as well as a brief live set. Both CD's sound fuckin fabulous. If I had to choose a favorite disc I think I prefer the second collection as the song writing is more polished and the band has really evolved as a brutal raw assaulting machine. That being said the first collection is great; however you can hear the band evolve from a noisy generic crust unit to devastating noise mongers that have not only replicated but expanded upon the sound and feel of DISCHARGE in a brief 6 year history. Scattered throughout both collections are covers by: SHITLICKERS, SVART PARAD, DISCHARGE, DISCARD, ANTI CIMEX, SOD, AGONI, CRUDITY, and more. I am one fuckin happy guy that I was able to bring a few of these back with us. What are you waiting for put paper to pen and write: DAN DOH Records, "K Club", 2-1-26 Honmachi, Kochi, 780-0870, Japan. - CC

#### Disfear – Misanthropic Generation LP

*Feral Ward* has released a hat trick of stand out releases recently, INEPSY, WOLFBRIGADE and my pick of the bunch of excellent releases, DISFEAR. Both DISFEAR and GENOCIDE SS appear to have gone through a similar rebirth it would seem. Both bands had functional, yet decidedly bland, and typical for the time, releases on *Distortion* in the mid-nineties. Both have also had exceptionally good comeback releases on *Relapse* Records. Smart kids will buy the superior vinyl version on *Feral Ward* in DISFEAR's case

one would hope. I remember snoozing through a lengthy DISFEAR show sometime in '93 or '94 as the band played a mono-rhythmic, mostly passionless yet competent set. Ten years later and they're back in my attention with one of the best modern d-beat LPs I've heard in a long time. Like GENOCIDE SS, DISFEAR have broadened their spectrum of influences, not so much that they lose sight of their primary function, d-beat crush, but enough that they're easier to listen to in larger doses, enough so that they really hammer home their undeniably heavy assault without it becoming bland. And these influences that are creeping into their sound? Well, I hear ANTISEEN and TURBONEGRO in a big way (though not nearly as much as in the case of GENOCIDE SS and DISFEAR never really go down the road of total rock worship by encompassing the STOOGES and the RAMONES in a big way). This is a great LP that doesn't travel down the road marked 'epic' or the road marked 'piss raw', like most people plowing the d beat genre currently are. It's almost no frills in comparison to some of the more layered bands out there right now, but where they've chosen not to write endless epic melodies and harmonies they concentrated on heads down rock out dance floor action. (Feral Ward) - ASM



#### Disfear "Powerload" ep

If the MISANTHROPIC GENERATION LP didn't put your ass permanently six feet under, then this will finish the job. Enveloped in a nice, glossy cover, here they offer up three more d-beat detonators that will hit you like a landmine. The title track appearing on that brilliant full length and

## demo features

#### Taste of Fear - "Sorry We Not Agree" Demo

– featured on the February 8<sup>th</sup> program  
TASTE OF FEAR are a local 4-piece from Indonesia. This recording was just recorded in August of last year and was sent to me by Ari of DOMESTIK DOCTRINE. Thank you. TASTE OF FEAR are the straight edge equivalent of FUCK ON THE BEACH. High pitched screaming vocals played ultra fast with some breakdowns, and all types of building styles of hardcore. Incredible stuff. (E-mail: tof\_88@yahoo.com / Website: www.geocities.com/tof\_88) – SP



#### Walk Aside Demo – featured on the February 22<sup>nd</sup> program

WALK ASIDE are a four piece from Montreal that play late 80's west coast hardcore in the vein of UNIFORM CHOICE and INSTED and play it with some modern styles of hardcore. (Jean-Francois Belanger 4364 de Lorimier / Montreal, QC / H2H 2B2 / Canada / E-mail: xthehideoutx@hotmail.com) – MH

#### Low Vision "Bet This Moment" demo –

featured on the March 15<sup>th</sup> program  
LOW VISION are touted as Tokyo's No. 1 skate thrash unit. And I would tend to agree as they play as fast as a lot of the fastcore bands coming out of Japan. But their sound is laced with the crossover heaviness of skate thrash icons the ACUSED. I would like to think of it as part of a wider movement inspired by bands like HOLIER THAN THOU and DFA, but I think it has probably more to do with loving bands like C.O.C. and playing with bands like RAZOR'S EDGE. Fast and heavy and some dual vocal insanity to sweeten the pot. This is the band's third demo so happy hunting for their earlier stuff. (e-mail: 123@hotmail.com / Web: http://happycokebag.hp.infoseek.co.jp/lowvisionhp.html) - SP



#### Harto Demo – featured on the March 22<sup>nd</sup> program

HARTO translates from Spanish to mean Fed Up. This is a powerful new band from the L.A area due in no small part to the talent that backs this up Martin from LOS CRUDOS on vocals sounding very much like the Martin we know and love from the CRUDOS days. The guitarist has

moved to L.A. from Uruguay and played in DISIDENCIA who had a stellar ep out last year on *Thought Crime Records*. This material is raw, gritty, angry hardcore and it is played by people who feel it. (1212-1/2 Riverine Avenue / Santa Ana, CA / 92701 / USA) – SP

#### Square the Circle Demo – featured on the March 28<sup>th</sup> program

Using the same artwork as the ebullition ep by SEVERED HEAD OF STATE is not a good first sign. However the galloping drum attack that initiates the first song quickly dismisses any thoughts of lame-ness. This is a hybrid style of hardcore that combines elements of fastcore with elements of traditional Swedish hardcore. It is hardcore that combines the charging style with gallops and breakaways from the early American sound. The production is lo fi and works with the Swedish crust element to this band. Viva la youth crust. (Tatsuya Kuroda / 878-9 Narahara / Hachioji-City / Tokyo / Japan / e-mail: ayutarou@jeans.ocn.ne.jp) – SP



**H.D.G.** Skatefast Rockloud Demo – featured on the April 11<sup>th</sup> program  
H.D.G. are a fastcore band from Japan. That's about all I know, but I get the sense that they may be from Nagoya as this came with a bunch of bands from Nagoya. The drums are very pronounced and played in a crossover style very much like that of Spike from DRI. The vocals are lost in the mix and lifeless as a result. The flipside represents a different recording of the same songs and it is much better, however it still sounds like a second rate RAZORS EDGE doing a DRI tribute. (e-mail: schchdg99@ezweb.ne.jp) – SP

#### Full Recovery '04 Demo – featured on the April 18<sup>th</sup> program

FULL RECOVERY are from the Bradford area and feature members of KNUCKLE BRAIN. They kind of remind me of early JUDGE in how tough they sound and most of the lyrics reflect this style. A song like "Punch Out" reminds me of the fictitious glorification of violence in songs like "New York Crew". Lots of mid-tempo mosh parts. This was recorded in Studio 3 thanks to generous assistance of Scott Stevens. (Trauma Unit / 88 John Street East / Bradford, ON / L3Z 2N8 / e-mail: fullrecovery@rogers.com / Website: www.fullrecoveryhc.cjb.net) – SP





two more on the flip side one of which covers BOMBANFALL'S "Med En Halsning Fran Helvetet". Even though I have to admit my ignorance of this Swedish outfit, I'm pretty sure they'd approve of DISFEAR'S effort here. (Throne Records / P.O. Box 8035 / 33200 Gijon / Spain / [www.thronerecords.com](http://www.thronerecords.com)) - JM



#### **Diskonto** "We Are The People Our Parents Warned Us About" LP

This band has to have been together for close to ten years, and yet I've never really paid much attention to them. The reason is because the previous outings that I've heard suffered from poor recordings and sloppy playing. This is by far and wide the best thing I've heard from this bunch. Twenty-three numbers of tight, relentless Karnvåpen thrash which takes it cues from the MOB-47 school of attacking those who'll brave it. Lyrically, DISKONTO have made great strides with thoughtful socio-political commentary which takes jabs at the climate in both Sweden and Global affairs abroad and leaves no one spared, including themselves. All songs are belted out in Swedish with English explanations in a way that brings TOTALITAR to mind. As much as I like this record, I usually find that the long player doesn't work much to this style's advantage. Instead I treat this as each side being a separate release because the aural assault here is too punishing for a weakling like me. (Six Weeks / 225 Lincoln Ave / Cotati, CA / 94931 / USA / [www.sixweeksrecords.com](http://www.sixweeksrecords.com)) - JM

#### **Diskords** "Pink Palace" EP

REAL KIDS indeed. I'll admit to a fair degree of scepticism in the matter of young teens playing punk rock, but this is an excellent record. Surprisingly accomplished, this purist punk takes its cues from the classic school of mid-to-late '70's American bands like the HEARTBREAKERS, DICTATORS and any number of *Killed By Death* also-rans, but the sheer energy and enthusiasm at work here gives it all a freshness and charm that's impossible to resist—and only goes to show how rock'n'roll will never really grow old. (Dirtnap / P.O. Box 21249 / Seattle, WA / 98111 / USA) - SH

#### **Dot (.) / HC Minds 7"**

Dot(.) from Japan give us one song of total heaviness that starts off sounding like later CAVITY (minus the BLACK FLAG-isms) pushed to it's absolute limits of power, then they slow things down and whilst they have none of the bleakness of CORRUPTED, they manage to get things close to that level of crawl. HC MINDS from Oregon have come a long way since their earliest available recording in the late 90s, they used to be a fairly substandard death metal-ish band, then underwent a few stylistic changes and released a demo that sounded not unlike CATHEDRAL. Finally HC MINDS seem to be finding their own sound and are becoming a force to be reckoned with. Their song on this split is amazing. Very cold sounding, very much in the doom metal vein, but composed in a relatively simple and non-pretentious way so that hardcore fans who like something slower now and again could probably get into it, CANDLEMASS they ain't. A great split from two long standing and largely unrecognized bands. - ASM

#### **Funeral Shock** ep

FUNERAL SHOCK kind of reminds me of the early fast thrash that McRAD used to crank out. McRAD had a few good periods, but this FUNERAL SHOCK material reminds me of the material found on the "Get Off My Back" comp. When listening to "Dead Scenesters" I can't help humming along to the song "Ejected". The vocals of Jason von Satan are a bunch more menacing than Chuck Treece in that Boston "Wolfpack" kind of way. "Fugitive by Design" starts off kind of like an amalgamation of DYS' "Open Up", BLACK FLAG's "Rat's Eyes" and INFEST's "Fetch the Pliers". It is tortuously slow. Half way it sheds the anguished baggage for a NEGATIVE FX attack. Some heavy early Boston influences from these former Bay Area power violence veterans. Ain't no half steppin' on here. (Controlled by Plague Records / P.O. Box 22641 / San Francisco, CA / 94122 / USA) - SP



#### **Hate No. 3** "The Voice Full of Hate from the East Co. JP" CD

This starts off very much like a CRASS record with a media clip followed by a chant asking "Why do we feel nothing against the oppressor?" When HATE NO. 3 is not appealing to you for action through their spoken word parts they are tearing



at you with a wall of guitar that would make REALITY CRISIS proud. The vocals at this point are very much like those of SLANG. From Kobe City, this band has been a round for 5 years and have released one other ep to my knowledge. It shouldn't be their last. (MCR Company / 157 Kamiyagu Maizuru / Kyoto 624-0913 / Japan) - SP

#### **In Time** "Gas Money" demo

Here is a new local hardcore band that plays a brand of youth crew with some crunchier heavier parts of breakdown styled hardcore. They fit right in with bands like HANDS DOWN and the KILL DECIBEL, but they remind me of CONFINED with more politicized lyrics. The lyrics cover environmental concerns and the war in Iraq among other things. The guitar sound is charged with that heavy Swedish bulldozer sound similar to Christian's guitar in the CURSED, however it is being played for an edge sounding band. The vocals are screamed and they work well with the band's sound. The singer, Ed, appears to have overlapped parts of the song to cut out unnecessary space. This effect creates momentum in the songs. The same trick is applied to the space between songs so they sound like they run into each other. They have put a lot of work into this and it sounds great. This session was recorded by Jason of the KILL DECIBEL in his basement studio. (In Time / e-mail: [intime@notion.ca](mailto:intime@notion.ca) / web: <http://intime.notion.ca>) - SP



#### **Klaxons** CD

The KLAXONS are a 4-piece from Japan that play an energized style of garage punk. The bass lines are pronounced and have a slight BUZZCOCKS feel to them. Some of the ringing guitar parts really enhance this and when played against the rolling bass lines it conjures up songs like "What Do I Get?". The choruses are accented by group backing vocals that give the KLAXONS some oomph. They are above average for this style. (e-mail: [klaxons-a@jp-n.ne.jp](mailto:klaxons-a@jp-n.ne.jp)) - SP



#### **Kontrovers** "Nar Spelreglerna Andreas" LP

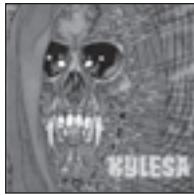
I'm noticing a recent trend particularly in Swedish hardcore as the bands mature, they are starting to incorporate a sense of tuneful consonance within the song writing which I find is a welcoming direction. Ever since KONTROVERS released their first full length, I've been all over them. And "Nar Spelreglerna Andreas" is even better. This is one of the best bands coming out of Sweden as we speak. Musically, their songs are a perfect blend of rage and catchiness, that are loaded with melodic hooks both gloomy and uplifting, with hypnotic riffs that grab you and spin you into a whirlwind frenzy that slams you around to whatever their repetition dictates. The vocalists trade off seething, venomous spouts that compliment each other really well, unlike most bands who cop this style with the High-low "Screech" and "Gruff" delivery that never really gels, these two go right for the jugular in a much more cohesive manner. Despite the pessimistic outlook on life that they have, I get the sense that they also stress that whatever fleeting moments of bliss we may left should be cherished and are just as important as it is to be aware of the dark times we live in. This record is so good that even Charles Manson participated in the untitled last song on side one. If you buy just one record from a Swedish band, this is as good as it gets and by one of the best labels going. (Putrid Filth Conspiracy / Box 7092 / 200 42 Malmö / Sweden / [www.fly.to/putridfilth](http://www.fly.to/putridfilth)) - JM

#### **Kontrovers/Mass Separation** ep

The KONTROVERS side was recorded in '99/00 which is almost two years before that behemoth of a debut LP came out where they really started to come into their own. But having said that, their side of this record still rips!!! Showing that they were ready to break away from their earlier grind sound and let their new songs develop into something more structured instead of when they used to cram as many songs onto a 7" as possible. Here, they only submit three original tracks of dire, desperate and guitar heavy hardcore that only Sweden can seemingly execute. The duel vocalist sound like they want to devour your speakers and bite off your face for dessert. With their maturing sound, they show that they aren't afraid to cover MINOR THREAT'S "No Reason" and pull it off in spades. The MASS SEPARATION side is very different from their "Tak Mau Lagi" 7" which I think came out last year. I don't know if this split recording pre-dates that release, but here this Malaysian thrash contingent is a three piece where the guitarist and bassist share vocal duties. But this offering is much rawer boasting a heavier crunch on guitars reminding me of early 90's

American "Crust" bands such as DISSENTION or DEFORMED CONSCIENCE. A Great split for a change. (A split release by: *Putrid Filth Conspiracy* [www.putridfilth.com](http://www.putridfilth.com) and *Instigate Records* [www.instigate.com](http://www.instigate.com)) - JM

**Kylesa** "No Ending / A 110 Heat index" CDep  
These are ex-folks of DAMAD and although I understand there is some similarities in terms of approaching punk from the technical side of things, which includes metal, I never really heard DAMAD to make such a comparison. I can say that they remind me of a heavier version of an emo-crust band out of the mid-90's and I think of UNION OF URANUS when I am using the term. This has a lot to do with the pentameter (a.k.a.: the internal rhythm or the groove) of KYLESA songs which are slower in pace that plots and pounds and is played with a sweeping guitar discordance that is much faster then it sounds. In addition, KYLESA has a thicker guitar sound which is the crushing adjective that is often used to describe this band. There is also lots of guitar interplay that works more as texture than noodling. There is loads of distortion that makes this gritty. And on top of that there is a very full sound that is well put together and has many little pieces to the sound reminding me of the something very well crafted like the NEUROSIS "The Word is Law" LP. Essentially, this is two new songs, plus some additional bonus material. The bonus material includes the song from the now out of print "Super Sabado Gigante" comp. AND an unreleased cover of a NAUSEA song. And can I say that on this cover Laura sounds an awful lot like Amy, the singer from NAUSEA. As well, there is supposed to be an MPEG video for one of the new songs on here. And the cover art is graced with new Pushead artwork, which is haunting as usual. (Prank Records / P.O. Box 419092 / San Francisco, CA / 94141-9092 / USA) - SP



#### Limp Wrist / Knifed split ep

Five tracks from this defunct straight edge gay supergroup. LIMP WRIST were an incredible band while they were around and the anthems on here like "The Ode" and "Angry Queen" are testament to their song writing ability. Martin barks out the lyrics like DYS era Dave Smalley. Andrew drops the low end like a pummeling bulldozer without the distortion. Mark thrashes out manic early American east coast inspired riffage. It all comes together in an unintentional NEGATIVE APPROACH impersonation. LIMP WRIST put the "hard" back in hardcore. KNIFED are from Dublin. They play a more manic paced thrashed out version of hardcore. The lyrics play on the homoerotic references to their lyrics and remind me of TURBONEGRO. The KNIFED have song titles like "Bum Gravy" and "My Cock, your arse...". But the band sounds more like SHARK ATTACK if they emphasized the thrash over the mosh. The vocalist sounds like the singer from that late 80's Seattle sXe outfit BROTHERHOOD. Both sides are fuckin' ace making for a great split. (Control Records / P.O. Box 6591 / Dun Laoghaire, Co. Dublin / Ireland/ e-mail: [mero32@eircom.net](mailto:mero32@eircom.net)) - SP



#### Martyrdom LP

The cover of this record looks rather "Arty" and perhaps a bit misleading as to what's in store once the needle is dropped because aurally this is some dark, nasty Swedish Hardcore that's loaded with heavy, sweeping guitars and string bending which reminds me of a combination of BOMBSTRIKE and KONTROVERS (If that's of any help). The vocals come off sounding like a "screaming whisper" which adds to the character of this bands debut full length. All songs are sung in their native tongue with poignant English, elucidate translations which accompany the lyric sheet on the flpside with 10 Swedish Crowns of this record going to The Swedish Anarchist Black Cross, so you know where this bands views lie. Like many good bands out of Scandinavia, they stick with their formula, so this is a consistent, and solid listen from beginning to end. I don't know much about this bunch, but will hopefully hear more. On one side of the record label, there is a picture of four guys donning corpse paint. Wouldn't be the first marriage of black metal and d-beat hardcore. (Plague Bearer / P.O. Box 578 / 2200 Copenhagen / Denmark / e-mail: [mareridt@ofir.dk](mailto:mareridt@ofir.dk)) - JM

#### P-Nissarna "Flumpungar" CD

*Distortion* have also gotten behind the recovery of late Swedish punk material

and that is an awesome thing. P-NISSARNA started out in 1977 and had a 3 song ep on *Rip Records*, which is where this collection starts. The band was plagued by many problems that prevented their material, but fortunately for us, *Distortion* has done the leg-work collecting P-NISSARNA's material that appeared as a 7" on *Outgiven* and *Really Fast Records*. There is also the bonus of a live radio recording for Radio Dalarna in 1981. And like all good discographies, the collection follows a later incarnation of the group which was a band called KANON and is from 1999. The P-NISSARNA is worth having. Good driving punk with melody and anger, spit out in Swedish. The KANON material demonstrates the growth in musicianship, which usually means slower, mid-tempo rock outs, which is what you have. Fortunately it is at the end and doesn't detract from the material that precedes it. (Swedish Punk Classics / Box 6294 / 400 60 Gothenburg / Sweden) - SP



#### Regulations "Destroy" ep

This is a band from Umea featuring members of EPILEPTIC TERROR ATTACK (R.I.P.) and the DEAD ONES. But instead of continuing with the skate thrash fastcore sound, the REGULATIONS create an earlier more Killed by Death sound. I know this was recorded within the last year, but it sounds like something straight out of the '78 L.A. scene. Otto still sounds like he could have been Keith Morris understudy, but he also sounds like a "Bonus Fat" era Milo Aukermann. The guitars are played a lot more acoustically without the aid of distortion or fancy amps, but they are played with all the fury of the late 70's bands with fast picking and slashing sounds that embody the anger of the first wave. The eerie riffing in "Police Car" actually reminds me of Klaus Floride's guitar sound on "Plastic Surgery Disasters", but in listening to this ep against the "How can hell be any worse" BAD RELIGION there are a lot more similarities in sound. I think it is more fair to say that there are a smattering of early west coast influences, like the GERMS, the ZERO BOYS, and pre-Rollins BLACK FLAG. They have certainly dug deeper this time around and it reminds me of a cross between FUCKED UP and the VECTORS, as much as it reminds me of a cross between SOA and the CIRCLE JERKS. This is an incredible follow up to their debut ep on *PFC*. (Busted Heads / Space Mail Box 046 / Renstiernagatan 28 / 116 31 Stockholm / Sweden) - SP



#### R'N'R / A Team 7"

Easily the worst record I've heard in a long time. Sounds like it was the unfortunate progression of a joke that should have stayed in the bar, "dude, it would be totally awesome if we did a split 7" of cheap trick covers." Hi fives all round bro. (Can't make out the label name) - ASM

#### R'N'R - LP

Remember how *every* great band from Boston and Italy that lasted more than two records went rock and sucked royally? Depressing to think about really. I guess the problem probably lay in the fact that most of those bands removed all the hardcore and replaced it with the most unconvincing, shitty and downright lazy attempts at playing sub-metal dreck. Anyway, R'N'R are probably trying to correct a few of those failings of all those that came before by keeping their rock grounded tightly within the boundaries of hardcore punk so that it never really gets overblown or ridiculous. Even at their most un-punk, the structuring is still undeniably hardcore. I guess, to my ears, it sounds like where most bands in the neo-hardcore world come to their breakdowns and mosh parts, R'N'R throw in a rock part that (in all honesty) probably wouldn't hold it's own outside of the hardcore scene. As a hard rock band, give me AC DC anyday, as a hardcore band; I like this LP a lot. (Deadalive / P.O. Box 42593 / Philadelphia, PA / 19101 / USA) - ASM



#### Stepmothers "You Were Never My Age ... and More - The Complete Recordings" CD

The STEPMOTHERS were best know for the song "Push Comes to Shove" on the "God Bless America: Posh Hits Volume 1" compilation. They were a Posh Boy band from the early L.A. scene, who would help shape the sound of the label. In particular the guitarist Jay Lansford, who started off in the SIMPLETONES, would go on to co-produce bands like AGENT





ORANGE and CHANNEL 3. But aside from the historical context, the STEPMOTHERS had a powerhouse sound that was melodic, while still being punk. They kind of remind me of the UNDERTONES meets early GENERATION X. They have a lot of writing talent, with still remaining rough and edgy. At times they sound like Elvis Costello or some thing off of "16 Candles" soundtrack while at other times they sound like the RIVALS or the FAST CARS. Like all retrospective collections there are some great liner notes written by Jay Lansford. This is really worth getting if only for the "To Sir with Love" re-make - punk rock slow dance will top the best in retro parties. There are some other interesting notables like Lita Ford of the RUNAWAYS does some guitar soloing on "American Nights". This is an excellent look back at the talent that existed in the L.A. punk band from the first wave. (Re-Force Records / Woehlerhof 4 / 30900 Wedemark / Germany) - SP

#### Striker "No Bears on the Track" CD

Very POISON IDEA inspired Swedish hardcore. This largely comes from the Jerry A inflection and delivery of STRIKER's vocalist. However the seamless transitions in the wall of sound are another signature of the "Kings of Punk" era POISON IDEA that STRIKER seem to share. I guess that should be no surprise once you learn that one of the members is from ROVSVETT and ROVSVETT are known for doing a POISON IDEA tribute release. However STRIKER seem to rush through parts kind of like modern day bands like 666 PACK. So sometimes the POISON IDEA sound gets cut off too early. Overall, this is some top notch Swedish hardcore leaning towards the heavy and the fast. This recording is made up of two demo sessions recorded a year apart. The earlier session has a CRUCIFIX cover. Need I say more? (Six Weeks / 225 Lincoln Avenue / Cotati, CA / 94931 / USA) - SP



#### They Live LP

At long, long, long last this is finally out. THEY LIVE have played some of the most memorable live shows I've ever witnessed. If you've seen them, I'm sure you can vividly remember at least one. If not, (Your loss) you'll just have to settle for this record. Lyrically, they address a range of issues such as the pitfalls of capitalism from both a personal (Poverty or Poison, Basic needs, 37 Pieces) to more political (Party like it's 1929). They also deal with scene issues, (Connections, S.O.S) but still retain a sense of humour within both their commentary and song titles, which makes this release a stand out. What is almost always the case for every good hardcore band is that recordings can't capture the spirit or energy of what the band is really about. THEY LIVE have done their best by supplying some live photos on the front and back of this very horrifying neon purple cover which somehow seems all so very Japanese inspired and that's because the music behind the sleeve carries strong influences to the break-neck, hyper chaos from the land of the rising sun, both past and present. This LP is played seamlessly from beginning to end which is ideally the proper way to assault the listener both live and from the turntable. This spastic bunch from Buffalo have managed to avoid the downside to this method by allowing some of their songs (?-HA!) to develop personality which enables this record to stand out amongst the massive heap of unmemorable thrash dung. (625 P.O. Box 423413 / San Francisco, CA / 94142-3413 / USA / www.625thrash.com) - JM



#### Thinking Straight "Positive Crew" CD

Indonesian straight edge that I first came across on the "Bridging Oceans" comp. They dished out a couple of tracks on that international showcase. THINKING STRAIGHT blow me away with the versatility in styles they bring into their sound. They base their sound around a hammering breakdown beat, but they are also adept enough to thrash out a fastcore segment that reaches blastbeat speeds and sweep in with U2 like ringing guitars. It's a deadly combination and creates a finger pointing, floor punching, circle pit generating, pig piling frenzy. Imagine what GORILLA BISCUITS might have sounded like in the current day 80's revival - catchy and much faster. However, in doing some research on this band they have been around since 1996 and consequently have loads of contributions on a number of comps from Indonesia. On this CD, they do a STEP FORWARD cover, which is pretty good. And this CD is put out by HOLD TRUE from Hungary on their *Die Hard Collective* label. Great



international effort. (Die Hard Collective / Hungary) - SP

#### Totalt Javla Morker (Manniskan Ringa Varde" CD

The name of this band translates to mean "Total Fucking Darkness". For those not recognizing this as the same band that released the paint peelin ep on *Arson Records* a few years back, this gruesome fivesome are back with 15 new tracks of CURSED sounding metal inspired hardcore. Being quite prolific in their native Sweden for winning the equivalent of a grammy and for writing a song that appears on a comedy soundtrack, the band remains relatively unknown in North America. That is fine by me because who wants the secret to get out. Having the complication of bands like HEAD HITS CONCRETE and combining it with the heaviness of MESHUGGAH, TOTALT JAVLA MORKER really goes for broke combining the heaviness of metal with the twisted nature of grind and rolling it up in crust like flatbread. TOTALT JAVLA MORKER even pull in a few favours like getting the singer for the HAUNTED to appear on one of their songs. (Distortion Records / Box 6294 / 400 60 Gothenburg / Sweden) - SP



#### To What End? "The Purpose Beyond" CD

With "Skit System" in their e-mail address this band has got to be Swedish. But even more of a signature is the pulverizing distorted low end. The layered ringing guitars create an apocalyptic sound scape very much like that found in bands like TRAGEDY. The drums straddle the two worlds - some times playing a thundering charging attack style, some times playing a more diverse style all over the kit that would lend itself to emo-crust...on first listen to what end reminded me a lot of early CURSED. This is really true of the drum and bass sounds...the guitars in to what end are more like TRAGEDY. The vocals are the difference - TO WHAT END? have two vocalists, both screamers for the most part, but not to the point of strain. They sound a bit more youthful TO WHAT END? sound like a younger version of the CURSED with TRAGEDY parts built into their songs (Crimes Against Humanity / P.O. Box 1421 / Eau Claire, WI / 54702 / USA) - SP



#### To What End? "The Purpose beyond" LP

I seem to have trouble finding people who share my enthusiasm for this band's first single "And History Repeats Itself" which was handily one of my favourite records from 2003. For those not familiar with this band, they are an amalgam of bands such as WOLFBRIGADE, SUNDAY MORNING EINSTEINS and BURNING KITCHEN. But of those bands, I'd say that WOLFBRIGADE is the most comparable specifically from a guitar stand-point with it's sense of driving and memorable harmony, but TWE? take it a few steps further and really run with it here to the point I'd almost have to say that awful "E"-word. On this LP, they have a new singer who on certain tracks such as "Sneak Preview" and "The Pressure is Gone" sounds like Ian Mackaye from when he sang in EMBRACE. This record oozes with guitar melodies which are still retained by the heaviness of some of the participant's other bands that make this a very intriguing listen. The female vocalist's - Elenor who also moonlights in BURNING KITCHEN - voice is typically shouted, but does show moments of developing more personality within the choruses. I can see how this record wouldn't sit well with many who like Swedish Hardcore, but I believe this record could set a standard for influencing future bands with it's originality. Recorded at Sound Lab Studios, which certainly doesn't hurt either. Highly recommended. (LP: Stonehenge / B.P. 46 / 33031 Bordeaux Cedex / France / www.stonehengerecords.com \* CD: Crimes Against Humanity / P.O. Box 1421 / Eau Claire Wisconsin / 54702-1421 / USA / www.cahrecords.com)-JM

#### Under Pressure "Still No Future"

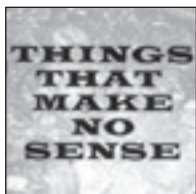
Sometimes before actually hearing a record, you go into it with a feeling of misguided pretences. Which is what I had for this 12". I read this was filled with riffs and hooks. Whenever I hear this, bands like INEPSY or GENOCIDE S.S come to mind. UNDER PRESSURE sound like neither of those. So, does this make for a bad record? No way!! What you get here instead is a very bass driven hardcore band from Winnipeg that feature members of GUNS, LIQUOR AND WHORES. (Since I'm not familiar with that band, I can't draw comparisons) This one ends quickly and covers the first songs on each side of the FAITH/VOID LP. The early D.C. influences don't end there as the singer reminds me of a young



Henry Garfield. I don't know what it is about bands from this region; Regardless of genre (PROPAGANDHI to MALEFACTION) they always have a something both equally clever and relevant to say. The song "Living on a Dare" is one of those songs that's so catchy and memorable (And my favourite) that you'd swear that you had heard it before. (Sound Pollution / P.O. Box 17742 / Covington, KY / 41017 / USA / [www.sound-pollution.com](http://www.sound-pollution.com)) - JM

**Various Artists** "Things that make no sense" CD

This is a Swedish comp pulled together by the bassist of ROSVETT's label - Fetvadd Records - Mikael Karlsson. This comp rips out of the starting blocks with 4 shredding tracks by GREENSCAB - a band that featured the legendary Johnny Christensen who runs Noseke / Fight Records. This band's ability to reach blaring speeds provides a missing piece to the current day's scenes obsession with speed. PENNÁS ORK with their MOTORHEAD influenced garage punk pre-dates the TEEN CRUD sound. STILL THE SAME is Mikael's old band. PADDINGTON have a post punk sound similar to NAKED RAYGUN, MARGINAL MAN or the "Summer of Revolution" bands. ATOMVINTER rip the comp back open with 7 tracks of brain rattling hardcore that could inspire bands like UNCURBED or MEANWHILE. MY ONION are more punk oriented in sound with melodic back ups and wanky riffage. It kind of reminds me of a cross between the FASTBACKS and JINGO DE LUNCH. Some neat stuff for the swed-o-file, but should be viewed more as a document for an intermediary period for some of Sweden's various heydays. (Fetvadd Records / 573 34 Tranas / Fredsgatan 10 / Sweden) - SP



**Various Artists** "Things You Own End Up Owning You, 2" CD

This is the second in a series pulled together by *Too Circle Records*. This comp starts off with four thrashers by Neder thrash kings VITAMIN X. In the batch is a song that functions essentially as a VITAMIN X theme song in which the chorus repeats "Vitamins are Good for you". I tend to agree as long as they are talking about X Vitamins. These songs were recorded in 2002, but they are all pretty good. However as good as they were, I was not prepared for what came next. I got knocked on my ass by the next band called WE MUST BURN who played a gritty distorted thrash not unlike 9 SHOCKS. This 4-piece from Kasugai City contribute 3 tracks of this blend of American thrash revival and Japanese fastcore. This band needs a release and soon. LET IT BURN finish out the comp with their style of punk that sounds very similar to the AVENGERS. The singer, although sports a Penelope Houston style sounds a little more like Yvonne Ducksworth of MANSON YOUTH / JINGO DE LUNCH fame. All three bands are great making for a well put together comp. (Too Circle Records / 3-29-18 Toyotama-minami / Nerima-ward, Tokyo #176-0014 / Japan) - SP



**Various Artists** "Toronto City Omnibus" LP

This project has been in the works for a while. Initiated by Ugly Pop as a 7" the comp went through many incarnations the last of which my old band was blamed for killing it. The truth is the comp was crippled by a number of factors. Some bands initially asked, were brushed off for other bands, some bands did the brushing off. It is unfortunate because there has been a real renaissance within the various hardcore scenes in the city. But the comp isn't able to represent it. Craig even talks about the difficulties that killed the comp a couple of times over. A lot of the material found on here is recycled from other releases. But you do get original LEGION 666 material, who even throw in a BASTARD cover, which seems like a throwback to Simon who absolutely loves BASTARD. SCARE TACTIC contribute three new rippers to the comp, probably my favourite stuff on here. FUCKED UP finish off this comp with a mid period SSD rocker. Some other notable things include the BLUE DEMON material which was recorded at one of our *Studio 3* sessions. The HAYMAKER, CAREER SUICIDE and RIOT 99 material were from early demos, which in all cases represents some of each of their best stuff. And MURDER SQUAD T.O. are probably the newest and most prolific from the Market punk scene - the scene that the GOOFS built. The comp has some great pictures of Toronto in various states of demolition, and the historical references in the liner notes are excellent.



Some of my favourite material are the flyers collected in the centrespread. I have mixed feelings about the comp because I share Craig's frustration that this could have been better, but it is good to see it finally come out. (Schizophrenic Records / 17th West 4th / Hamilton, ON / L9C 3M2 / Canada) - SP

**Various Artists** "Victim of a Safety Pin: Polski Punk Underground 1977-82" LP

Jason Flowers was the singer for MEXICAN POWER AUTHORITY (MPA), a band I released a double LP for a few years back, so I want to declare my conflict of interest from the outset. Having visited Victoria prior to really knowing about MPA, I got to hang out with Jason and check out his exhaustive collection of ultra rare cassettes and collections of punk from various places off the beaten path. He is like the Canadian version of Luke Haas. By the end of my visit I was packing up dubs of Icelandic comps, my first Russian bands, and even bands from the Baltic which were of particular interest to me. But even at this time Jason had his own particular interest and that was in Polish punk. He was gaga over it. After MPA broke up, Jason moved to Europe and traveled extensively making Poland one of his homes. Jason being Jason, this opportunity afforded him a chance to really delve into one of his passions. Pooling the resources of a number of scene veterans and music historians this compilation collects home recordings, live sessions, and original studio recordings to document Poland's contribution to the punk scene and consequently the biggest time for underground music ever in Poland's history. There is a great booklet that accompanies the com, which not only does extensive write ups on each of the contributing bands, but also situates the growth of this scene out of a 70's rock scene. This is incredible for it's detail as much as it is for it's ability to create a document for the origins of the Polish punk scene. As the titled suggests, the material is from 1977 - 1982. There is a lot of new wave and art punk represented on this comp as hardcore hadn't really found it's footing. But for the hardcore kids there is an awesome DEZERTER track on here taken from their SS-20 origins. There is an interesting story about their name in the liner notes, but I'm not going to give away everything. The raw punk of REJESTRACJA coupled with a ROMEO VOID appreciation for sax starts out this document. The echoey dub influenced style of DEUTER makes my think of the SLITS and PiL in their heyday. KRYZYS has a very structured rhythmic groove style found in bands like GANG OF FOUR. BRAK take an organ based STRANGLERS approach to their punk. TILT have a very rude boy slant to them reminding me a lot of the ENGLISH BEAT, which was probably the best from that lot. And DEADLOCK provide the title for the comp with a very rock oriented punk number that would make the STIFF LITTLE FINGERS proud. The tracks on the second side suffer from shitty sound quality, to the point of making it unlistenable, but the material is on their for it's importance in representing a scene under severe repression and captures various expressions of cultural rebellion from the time enveloped under the punk moniker. And I can really appreciate where the material is coming from because it sounds like the stuff that I grew up an as young punk. This is quite an undertaking and much more impressive then any of the *Killed by Bloodstains* series. (Supreme Echo / 2185 Amity Drive / Sidney, BC / V8L 1B2 / Canada) - SP



## fundraising

I would like to thank Lisa Roosen Runge, Matthew Carrol, Saira Chhibber-Leary, and Andrew Masuda for answering phones and Maryann for offering to answer phones. We would like to thank those who donated which include Imantz Krumins, Daragh Hayes, Craig and Leah, Jamie (FULL RECOVERY), Andrew (KNUCKLE BRAIN) Reynolds. We couldn't do this without you.

## call out

Did any of our listeners happen to record the show that had the interview with Joey Shithead? We would like to transcribe the interview for an upcoming issue of the radio zine. We would like for you to get in touch with us about getting a copy of it. We are able to trade for it. We can be reached at [equalizingxdistort@ciut.fm](mailto:equalizingxdistort@ciut.fm) or at the station's address found on page 2 of the zine.



# rumourmill

The DISGUST "Horror of it All" full length just got released as an LP on *Crimes Against Humanity Records* and it looks as incredible as it sounds \* Underground Operations will be releasing the debut HOSTAGE LIFE ep to be entitled "Sing for the Enemy". CLOSET MONSTER have just released their new ep entitled "We Built this City"



\* *Too Circle Records* is about to release a Japanese band called ITS YOU who are rumoured to sound like the modern day incarnation of CROSSED OUT, CHRIST ON PARADE, CRUCIFIX, and BORN AGAINST. *Too Circle Records* is also releasing a new INTENSITY ep in conjunction with *Kick n Punch* out of Denmark \* And speaking of INTENSITY, *Thought Crime* is releasing an INTENSITY split with E-150. \* There is a new band from Sweden called REGULATIONS featuring members of the VECTORS, E.T.A., and the DEAD ONES that has a single out on *Busted Heads* \* *Gloom Records* is celebrating their 10 years of being around and they are marking the occasion with a fest on May 15<sup>th</sup> featuring: DROPDEAD, DEVOID OF FAITH, CUT THE SHIT, THE PROWL, FOURTEEN OR FIGHT, THE RITES, CLOSE CALL's last show, TO HELL AND BACK, THE RUNNAMUCKS, DON AUSTIN, THE SEMPES and many others. One day only \* Brad from the GATECRASHERS has a new band with those dudes called PISSED JEANS who will have a 7" out on *Parts Unknown*. *Parts Unknown* are putting together a YDI discography that should be out very soon and who's artwork was put together by our very own Martin Farkas. Martin also did the artwork for the WORST discography out soon. \* Brad's label Hate the 80's is in full swing with releases by RANCOR, SLOGAN BOY, HIT ME BACK, POPULAR SHAPES and WHITE DENIM. \* There is a new band from Hamilton featuring members of RIPPED TO SHIT called SEND MORE COPS and also includes a guitarist from the BLACK EYES CLUB \* The BLACK EYES CLUB are recording for vinyl very soon \* IN TIME are working on releasing an 8 song MCD called "Forward Thinking Forward Concern" and are looking for a label to release it. The singer, Ed, is also working on a free MP3 CD featuring a sleuth of bands from around the world \* *Lengua Armada* is about to release a bunch of new releases. Included in the next batch are a LOS CRUDOS / MK ULTRA split which features unreleased CRUDOS tracks. A new Japanese band called Totsy geki Sensya, who are supposed to be awesome. Incidentally the name translates to mean Attack Tank. And a REGRESS ep, which features some old school folks from the Chicago scene. One of them is the Joey from LIFE SENTENCE who is in the process of developing a documentary on the Chicago punk scene that will cover periods between 1977 and 1984. Also in the works at *Lengua Armada* is the last of the "Hysteria" comps. This next version will hope to have material from WOLFBRIGADE (Sweden), SIN DIOS (Spain), FUCKED UP, LOOK BACK AND LAUGH, BROKEN NEEDLE ( a new band from L.A. featuring members from LIFE's HALT and KNIFE FIGHT), KNIFED (Ireland), COLD SWEAT (Seattle), BORN IN HELL (members from RNR out of MA), S.B.V. (CA), and VAARINKASITYS (Finland). \* DISCLOSE will be doing 5 dates in the US, this coming summer and maybe be playing with INEPSY among others. \* Six Weeks has a bunch of new releases out as well, including the new "Short, Fast + Loud" which is a women in hardcore issue. Aside from feature interviews with Lauren from SELF DEFENSE and Mary from BEHIND ENEMY LINES, the zine comes with a CD comp containing songs and interviews. Some of the bands appearing on the comp include CONGA FURY, I OBJECT, STFU, VOETSEK, STRAIGHT EDGE KEGGER, BEHIND



ENEMY LINES, SCHIFOSI, and RABID. \* Other new releases by Six Weeks include a DEADFALL 12", a S.M.D. CD who are rumoured to sound like Suicidal meets DRI, and a new DISKONTO LP – Swedish fuckin' hardcore \* BRUCE BANNER have just recorded 17 songs for a new LP two of which are covers, one of which is a JOY DIVISION song. 625 is releasing the vinyl in time for their US tour and *Busted Heads* will release the CD. *Busted Heads* is also releasing a VIVISICK ep, watch out..... \* *Longshot Music* has a NEW TOWNANIMALS ep coming out very soon, as well as the debut FALLOUT ep. FALLOUT are from Toronto, NEW TOWN ANIMALS are from BC \*

## show listings

**SATURDAY MAY 1st** @ the Spotlight- 17075 Leslie St, (Newmarket), 6:00pm - SUBURBAN UNDERDOG, THE FLATLINERS, GRANDSKAM, RETURN FOR REFUND, THE LETTER 9, SGT. HOMOCIDE, THE AGENCY

**SATURDAY MAY 1st** @ the Dungeon- 44 Bond St. E, (Oshawa), 8:00pm - WHITE LIGHT HEAT, BAD NEWS BEARS, EMPHATIC, P.U., THE DRIVE-BY

**SUNDAY MAY 2nd** @ the Cathedral, 6:00pm - YOUTHINASIA 's (CD Release), I HATE SALLY, STRIKE TO SPARE

**MONDAY MAY 3rd** @ The Oasis - CATHOLIC BOYS (Milwaukee), THE REAL LOSERS (Leeds, UK)

**MONDAY MAY 3rd** @ Broadway Joe's (Buffalo) - IRON LUNG, THEY LIVE, CORPUS DEI, SPLAG

**MONDAY MAY 3RD** @ Bottom Lounge (CHICAGO) - FROMASHES RISE, WOLFBRIGADE (Sweden), RAT BASTARDS, PLAN OF ATTACK

**TUESDAY MAY 4th** @ The Pheonix –AVAIL, LET IT BURN, RANDY, THE BOUNCING SOULS

**FRIDAY MAY 7th** @ the Royal Cinema, 9:45pm - GOLGO 13: KOWLOON ASSIGNMENT

There's nothing quite like a 1970s professional hitman, b when the hitman is played by Sonny Chiba, the bone-cracking hero from **The Streetfighter** and **Kill Bill Vol. 1**, watch out! Chiba is Duke Togo, also known as Golgo 13, the world's number one hitman, in this hardboiled adaptation of Japan's all-time bestselling comic book. The super assassin is hired to kill a Hong Kong drug dealer posing as a businessman, but sanding in his way is a relentless cop determined to stop him. **Golgo 13** is a gritty crime thriller set in swinging 1970s Hong Kong, and at the film's centre is Chiba's seething, rock-hard performance as a professional killer: brutal, unstoppable, and very, very cool.

**SATURDAY MAY 8th** @ Moe's Tavern (Waterdown) - LEFT FOR DEAD (reunion show), THINK I CARE, FUCKED UP

**SATURDAY MAY 8th** @ the Corktown (Hamilton) - THE BLUE DEMONS, THE MATADORS, CADILLAC BILL, THE CREEPING BENT

**SUNDAY MAY 9th** @ the Cathedral, 3:00pm - THE HEATSKORES, THE CULPRITS, NO JUST CAUSE, BITCHVIEW PARK, LUCID

**WEDNESDAY MAY 12th** @ Access (Buffalo), 6:00PM - ABUSING THE WORD, DEATH TOLL (x-ATTITUDE ADJUSTMENT, x-DEFACE), KEEP LAUGHING (x-MELEE), I OBJECT, CTS

**FRIDAY MAY 14th** @ Ice Factory, 526 N. Ashland (Chicago) - NO TIME LEFT (Buffalo), KEEP LAUGHING (ex-Melee), TYRADES, DEATHTOLL, 14 OR FIGHT, GET IT AWAY

**SATURDAY MAY 15th** @ Red Square (St. Catharines), 6:00pm - THE KILL DECIBEL, TWO KNIVES, AN ANGEL'S FALL, CLOSE CASKET FUNERAL, QUALITY LIFE ASSESSMENT

**SATURDAY MAY 15th** @ TBA (Buffalo) - BONES BRIGADE,



No Time Left

LIFE.SET.STRUGGLE, CTS, RALPHIES REVOLT  
**SATURDAY MAY 15th** @ Mohawk Place (Buffalo) – DOA, THE DICKIES, THE RABIES

**THURSDAY MAY 20<sup>TH</sup>** @ Lee's Palace - The EX (Holland)

**FRIDAY MAY 21st** @ Caledon Community Centre (Caledon) - CEREMONIAL SNIPS, THE FLATLINERS, HOSTAGE LIFE

**FRIDAY MAY 21st** @ Depaul U. (Chicago) - CAREER SUICIDE (Toronto), 86 MENTALITY (Washington DC), AFTERMATH (Washington DC), CARDIAC ARREST (St Louis), the BREAKS (St Louis, ex-Hostage Situation), DOUBLE CROSSED

**SATURDAY MAY 22<sup>nd</sup>** @ The Spotlight, 17075 Leslie St (Newmarket), 6pm, \$7 door - RIOT 99, ACTION, THE DOWNBELOWS, THE FLATLINERS, THE AMATEURE, THE THROWAWAYS, FULLER

**SATURDAY MAY 22<sup>nd</sup>** @ Grassroots Cafe, Peterborough. 7:30PM - FUCK THE FACTS, I HATE SALLY, DISTORT THE PLEASURE, DEFINED BY WHAT WE STEAL

**MONDAY MAY 24th** @

The Oasis - CATHOLIC BOYS (from Milwaukee), THE REAL LOERS (Leeds, UK)

**TUESDAY MAY 25th** @

Bovine Sex Club - MAXIMUM RNR

**TUESDAY MAY 25th** @

X-treme Wheels (Buffalo) - THE BUSINESS, NEKROMANTIX,

ROGER MERIT AND THE DISASTERS, THE HORROR POPS

**THURSDAY MAY 27th** @ the Fuse Room (418 College Street), Free - Loud Fast Rules with DJs Crap Detector and King Eurotrash 72

**SATURDAY JUNE 5th** @ Sneaky Dee's - THE LIQUOR PIGS, RANDOM KILLING, PANTYCHRIST, THE TERRORISTS

**THURSDAY JUNE 10th** @ the Royal Cinema, 9:00pm - Film: MYSTERIES FROM BEYOND EARTH (1975) - FESTIVAL presents the most shocking information packed film of the schedule! Lawrence Dobkin narrates this documentary about every conspiracy theory known to man today! Learn the real truth behind ESP! Aura Photography! Devil Worship! UFO's! Mammoths coming out of holes in the North Pole! Voodoo! Cyrogenics! Witchcraft! The Bermuda Triangle! Cryogenics! See the unexplained! Police chasing UFO's! A devil worship cult's weird ceremonies! Can you prove it's not true? Dion Conflict will intro the film and have a "ESP prize contest" before the feature and various oddball shorts. Why spend hundreds in expensive schooling and books on the paranormal, when you just need a ticket for this film? Don't miss this one time screening! A hoot!

**FRIDAY JUNE 11<sup>th</sup>** @ the Royal Cinema, 9:45pm - Film: THE MAR'S VILLA aka WU TANG MAGIC KICK

**Description:** The Mar's Villa is equal part spaghetti western and kung fu flick that addresses the rarely discussed social problem of lumber theft. Lumber yard owner Mar (super kicker John Liu) has the Magic Kick, so everyone wants to fight him, but his wife asks him not to fight. Easy for her to say, but when Fang Kang steals his wood and keeps provoking him, what's a man with a Magic Kick to do but start kicking? **Mar's Villa** is a movie of eye-popping extremes, who's cameraman must have been on a kamikaze mission armed with every possible camera set-up zipping at you all at once and also manages to use his zoom lens at least twenty times in every scene as gangs of henchmen wielding leg-breaking poles whirl like dervishes, spring over walls, and jump into the air in the middle of fights to land two counties away - while still fighting! It's a down and dirty escapade with full-on fisticuffs and a bounty of boots to the head.

- Veggie Fest -

**SUNDAY JUNE 13th** @ Elliot Creek Casino (Buffalo) - BAD BUSINESS, GET IT AWAY, MY REVENGE  
WITNESS, BALCK SHEEP SQUADRON

**MONDAY JUNE 14th** @ Mohawk Place - 47 E. Mohawk (Buffalo),



Catholic Boys

8pm - ROBOT HAS WEREWOLF HAND, FORWARD (from Japan), ARTIMUS PYLE (from San Francisco), SUNDAY MORNING EINSTEINS (From Sweden), CORPUS DEI

**THURSDAY JUNE 17th** @ TBA (Chicago) - SUNDAY MORNING EINSTEINS (Sweden), ARTIMUS PYLE, FORCA MACABRA (Finland)

**FRIDAY JUNE 25<sup>th</sup>** @ The Royal Cinema, 9:45pm - **FILM: ICEMAN COMETH aka TIME WARRIORS**

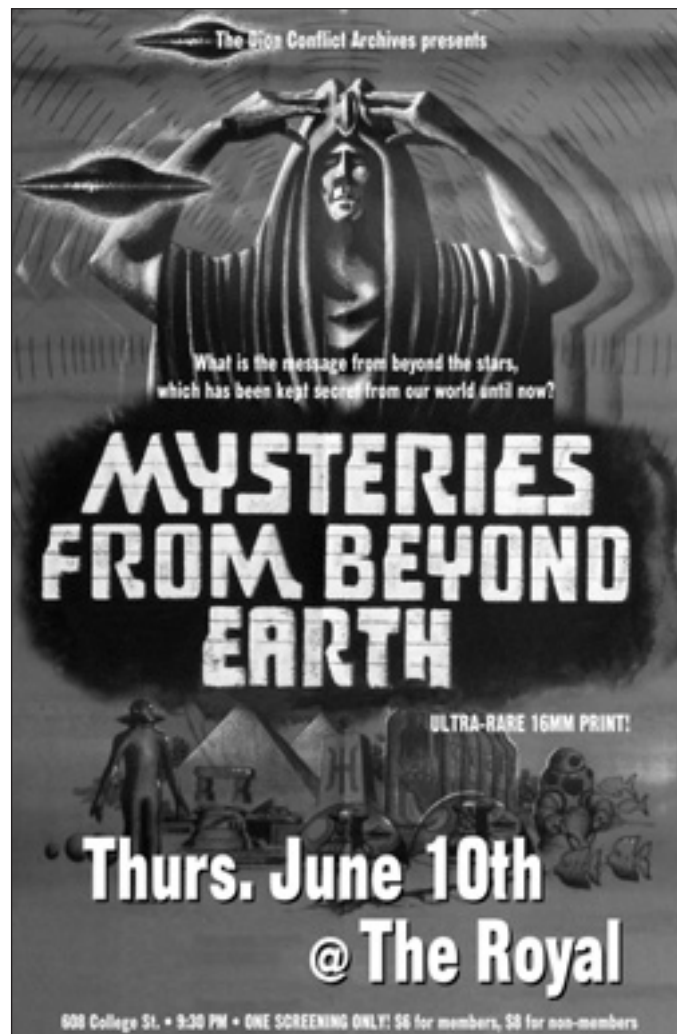
**Description:** No, it's not the Eugene O'Neill play, but a rip-roaring, time-travelling swordsman saga, twisting on the premise of **Highlander**. It begins in 16<sup>th</sup> century imperial China where a palace guard and an outlaw warrior (Yuen Biao and Yuen Wah respectively: two of Jackie Chan's classmates from Peking Opera school), do battle but become trapped and frozen in a glacier. When the "corpsicles" are found by archeologists, thawed out and zapped back to life, their mutual quest for vengeance picks up right where it left off, leading to mayhem in modern day Hong Kong. Icedman Cometh marks the turning point of Maggie Cheung's career, in her role as the spunky call girl that Biao believes is the reincarnation of a princess from his time. The film's conflict is a colourful mix of guns, swordplay, and Yuen Biao's trademark martial art excellence.

**FRIDAY JUNE 25<sup>th</sup>** @ TBA (Buffalo)

ANOTHER BREATH (Modern Life is War meets Youngblood Records core), THE SPARK (Black Flag on crack. New 7" out soon!), FAREWELL HOPE

**MONDAY AUGUST 9<sup>th</sup>** - DAMAGE DEPOSIT (Twin Cities wrecking crew! Ninjas to the back!) in Buffalo, TBA

*If there is a show that you know about that isn't on this list, please forward it onto us at [equalizingxdistort@ciut.fm](mailto:equalizingxdistort@ciut.fm)*





I jumped the gun a little by trying to get Craig and Leah's tour diary of Japan in the last issue. The disk with Leah's photos arrived the day we went to press with the last issue and it was too late for altering the design. So here is the pictorial half of the Schizophrenic tour of Japan. All photos are taken by Leah Visser.



AI at the Wall on Saturday October 25th

*assault*



ASSAULT at the Wall on Saturday October 25th

**D.S.B.**



DSB at the Wall on Saturday October 25th



DSB at the Wall on Saturday October 25th



DSB at the Wall on Saturday October 25th



DSB at the Wall on Saturday October 25th



DSB at the Wall on Saturday October 25th



DSB at the Wall on Saturday October 25th

**DISCLOSE**



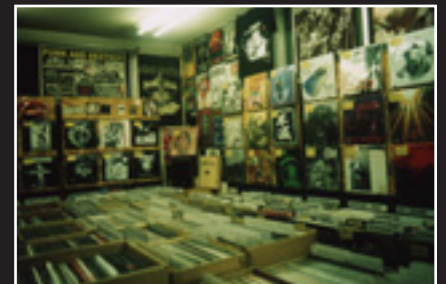
DISCLOSE at Watts on Sunday October 26th



DISCLOSE at Watts on Sunday October 26th



DISCLOSE at Watts on Sunday October 26th





The sign outside the Wall and the DSB van.



Columnist Randy Carncross and photographer Leah Visser at Bar Konton on October 29th.



Disk Union Punk Market in Shibuya

# MUTANT

MUTANT play live outdoors at Chuo University on November 2nd, 2003. It was a free show.



Record store called King Kong Umeda in Osaka. The guy behind the cash plays in FRAMTID.



Record store called Misery in Hiroshima. Owned by the bassist of GUDON.



Base Records in Kyoto.

★CRAZY★ 今年も出演するよ！

## R&R CIRCUS '03 Vol.?

8/7(日) 午楽LOOK LAUGHNOISE SA  
8/15(日) 西・東 京都ミュージックフェスティバル LAUGHNOISE SA  
8/20(日) 新宿ヴェア LAUGHNOISE SA  
8/27(日) 新宿ジャックポット LAUGHNOISE SA  
8/28(日) 新宿ジャックポット LAUGHNOISE SA  
8/29(日) 新宿ジャックポット LAUGHNOISE SA  
8/30(日) 新宿ジャックポット LAUGHNOISE SA  
8/31(日) 新宿ジャックポット LAUGHNOISE SA  
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9/2(日) 新宿ジャックポット LAUGHNOISE SA  
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9/29(日) 新宿ジャックポット LAUGHNOISE SA  
9/30(日) 新宿ジャックポット LAUGHNOISE SA

販売：¥3000 当日：¥3300  
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