

# EQUALIZING X DISTORT

Volume 4, Issue 3

May 2004

*RAMMER played live on January 18<sup>th</sup>, 2004 on Equalizing-X-Distort. Interview conducted by Jonah Falco and photos by Stephe Perry.*

**Alright. Welcome back to the RAM-hour. We are here with three of the five members of RAMMER. Let's talk a bit fellas. For those of you out there who don't know RAMMER, we should do a little introduction. Who are you and what do you do in the band ?**

Dave (D): My name is Dave. I deal in raw deals and death breath.

Jon (J): My name is Jonathon and I deal in broken bass strings.

Al (A): I'm Al and I play drums.

**And I think we've got two more coming.**

D: The rest of the death thrashing crew.

**The rest of the thrash cult have arrived. Why don't you introduce yourselves quickly while we get started.**

Sean (S): Hi I'm Ramsay and I play guitars.

Joel (Jo): I'm Joel and I play guitar as well.

**Alright, for the uninitiated why don't you describe yourselves musically and historically about how you came to be. I know there have been a few line up changes and maybe you want to talk a bit about yourselves as a band before we get into the meat of the interview.**

D: Basically we were all just really pissed off about how shitty metal was so we decided to start an incredibly death thrashing band and here we are.

**Anything else to add...**

D: We do it for the riffs.

**Something you can put on your tombstone.**

S: We just wanted to play as many BOLT THROWER and REPULSION cover songs as possible...

**Speaking of BOLT THROWER and REPULSION then, what would you consider the main music influences on RAMMER and who does most of the song writing ?**

A: Now you're talking some questions we can answer.

D: Bottom line. EXODUS, REPULSION, ARTILLERY.

A: AUTOPSY, Bay area thrash. Jon what are your influences ?

J: BOLT THROWER, REPULSION, LED ZEPPELIN, DIAMOND HEAD, NAUSEA, AMEBIX ...

**So who does most of the writing for the band and is it you Sean ?**

S: I do most of the writing for the band. I don't have many real influences. Whatever riff is going to come next, is going to come next, so whoever I steal it from, they lose.

D: All textual incarnations are performed by



Left to Right: Jon, Dave, Sean, Al, and Joel of RAMMER.



me.

**Very good. Do you guys have a favourite song ? As long as I am doing this interview instead of Stephe Perry and there is a question he always asks so I might as well get it out of the way. Is there a song that you have from a lyrical standpoint that is your favourite ? I know you cover a broad range of topics.**

D: I guess as the lyrical writer of this band I would have to say that, probably the song "Waste Lair" from our 12" is my favourite song lyrically.

**Mark: We played it twice today conveniently enough.**

**Jonah: Yeah once in your set and once from the record.**

D: Once mechanically reproduced.

**Alright considering that this is a hardcore punk show and you are a metal band.**

A: I would like to say my favourite lyrics.

**What's your favourite lyrics, I'm sorry Al ?**

A: My favourite one is "Necro Cannibalistic Vomitorium" by AUTOPSY.

**Okay ? You guys do that song ?**

A: No but, I really like the lyrics.

S: Actually, I kind of have a question for the interviewer. I don't even understand why

hardcore kids like us ? We're a heavy metal band. So somebody out there want to answer that question.

**Well that's a good question.**

S: We're a bunch of dirtbags and I know you pick up a record and guys are wearing skin tight jeans and high top boots. What's going on here ?

**I guess it is what hardcore is secretly looking for you know.**

S: They all want to have long dirty hair ?

**Exactly. Tighter pants, longer hair, better guitars.**

A: You guys just have to get more liberated.

**Well speaking of metal and hardcore, since you guys are a metal band and you have played a number of hardcore shows in Toronto and are playing this hardcore radio show tonight - In most hardcore circles there is a certain absence of crossover and you are obviously influenced by, or at least like that stuff. Do you guys feel that maybe you are a second coming of crossover playing to all these hardcore kids exposing them to the new music that they may not have heard.**

S: It would be handy.

**It would be handy ?**

D: Most metalheads are into us anyway, except for us.

**This is like the cream of the crop right here.**

J: Basically.

D: Our gene pool is extremely shallow, but I guess it doesn't matter what you are into as long as you like intense thrash, like some hardcore kids do.

**I think that's part of the appeal that there**



**Dave, Rammer's textual incarnator.**

is some intensity lacking and you guys have picked up the slack.

D: Sure.

So how have reactions to your band gone from being in a hardcore scene or playing to a metal scene. Is there a metal scene to speak of these days ?

J: No.

No ?

S: Maybe I guess.

D: I pretty much know of a couple of dozen of pairs of crossed arms.

A: I think that people used to just stare at us, like with blank faces but it has gotten a little bit better lately.

At most of the shows that you play in Toronto, hardcore or not, you always seem to bring a crowd of four or five of the same fans who stand in the front row banging the head that otherwise doesn't bang and take part in some fist banging mania.

S: I would like to personally say "Cheers" to all those people.

Some of those people were here tonight.

J: Cheers to the rabid death banging crew in the basement.

D: We definitely do it for anybody that breaks their neck.

I am sure there has been more than a few injuries.

D: Broken legs.

The name RAMMER: Metal seems to have a history of monstrous representation with its bands. Every band has a beastly incarnation of their own as does your band. You guys have the "Rammer". Would you mind talking about that ?

D: Are you referring to the song ?

No I am referring to the being.

D: Basically, do you remember the last time you got the stuff kicked out of you ...

Mark: You can say "shit" on the air.

D: Do you remember the last time you got the shit (*emphasis added*) kicked out of you ?

Yep.

D: I guess that's what we are trying to get at here.

That's the Rammer ?

D: Pretty much. I don't know. Whatever.

You guys have another ...the Monstroyer is an alternate beast in the Rammer arsenal.

D: Yep.

I know it came out of a drawing. I saw it on a t-shirt once.

S: It's basically ...we want to go from the stupidest way of putting it to the most intelligent way of putting it but putting it in all those possible ways - destruction and smashing, so ... Godzilla was a smasher of things. The Monstroyer is along those lines. He likes to smash cities and whatnot. That's the goofy end of the band.

And the serious part is....

S: You've got to have it all.

Of course.

S: The Germans won't buy your CDs unless you are a little bit stupid.

D: You need raging concepts.

Well if the concepts weren't raging to begin with what have you got anyway. As far as beasts go who do you think would win in a fight - in a tag team match: The Rammer and Monstroyer are on one team and Sergeant D and Martha Splatterhead are on the other. Who do you think would win and what do you think would go down in that fight ? Who would fight dirty ? Who is going to be having their nails....

S: How big is Sergeant D ?

Sergeant D. I think he can either be human size or giant size.

Mark: He's skeletal.

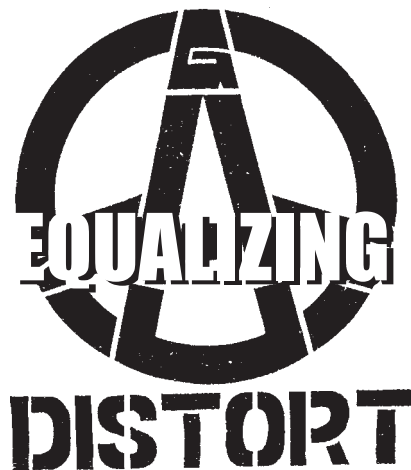
D: He's bigger than the devil.

A: Sergeant D would just be sniffing a Madonna tape somewhere. He wouldn't even fight. I don't know about Martha Splatterhead though.

D: I think if they were fighting the EXHUMER mascot they would pretty much just come in and slash 'em all.

There would be a third party brutalizing.

D: Yep. A death strike from Germany.



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EQUALIZING-X-DISTORT MONTHLY is an extension of the weekly radio show heard on CIUT 89.5 FM every Sunday nights from 10:00pm 'til midnight (Participants: 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 Ripped to Shit, Our Turn, Solid Decline, the Spaceshits, Foreign Objects, Pekatralatak, and Disfear.

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 March 2004**

Band	Title	Format	Label
1. CUT THE SHIT	"Shut Up and Play"	ep	Bored to Death
2. HONG KONG BLONDE	"Split Finger Fastball"	CD	self-released
3. DISCLOSE	"The Sound of Disaster"	ep	No Fashion HC
4. VARIOUS ARTISTS	"Things you Own End Up Owning You 2"	CD	Too Circle
5. PALUKA	"Mutual Interest"	CD	Too Circle
6. AUSGEBOMBT	"Hellbomber"	12"	Hardcore Holocaust
7. EVAPORATORS	"Ripple Rock"	CD	Alternative Tentacles
8. HELLSHOCK	s/t	ep	Whispers in Darkness
9. BESTHOVEN	"Just Another Warsong"	ep	Plague Bearer
10. PUNISHABLE ACT	s/t	CD	Hardboiled

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.





Sean Ramsay, Rammer's axe wielder.

**You guys have a new record out now called "Suffer" - a 12" on Matt Bickle's own *Slasher Records*. What kind of suffering have you guys undergone since RAMMER started and what kind of suffering are you trying to put forward with this record? Perhaps the title has to do with Matt Bickle at *Slasher HQ*.**

D: I guess from a conceptual point of view the record is just intended to be a magnifying glass on all the intense bullshit that goes on from day to day. Reality is a horrifying and disgusting thing and we all suffer to live. We pretty much just wanted to take out the suffering and grind it into the faces of listeners.

**You did a recent tour with S.T.R.E.E.T.S., a band from the west coast who we played last week on the show actually — There are certain musical similarities between the two bands. How did that tour go. How was the reaction across the country and did you have any demonic encounters along the way?**

A: It was good.

**Tour rules dude.**

D: It was pretty intense. The west coast gigs were pretty thrashing.

**I know you said you played at the Cobalt.**

D: We did play at the Cobalt which in my understanding is under quarantine right now.

**Since you guys left.**

D: It was a pretty successful tour. We shredded. There is only that much to say about it other than it was a spectacular tour.

S: It's really weird though being out in Victoria with beautiful surroundings and you are playing this putrid death metal and you are like what is this all about? Why am I even doing this? Like I should be skiing.

**Well why do it then? Why not ski?**

S: How else are we going to get out there?

**Then you come back to Toronto and play the radio show and....**

D: and things like "Suffer" make a lot of sense. **Has your music traveled before you have? Were the records you put out already on the west coast?**

S: Nobody had any idea who we were.

D: We were pretty much starting from ground zero.

**Well I guess you have to build it up from the ground level. Downstairs I asked you guys if you wanted to request any songs to play during the set. I think this would be an appropriate break for the interview. Was there anything you brought up that you wanted to put on?**

D: All I believe you wanted to play a track by the godfathers of death.

A: Yep. I would like to play REPULSION and the song I would like to play is track 4 of their "Horrificed" album.

**What song is that?**

A: "Slaughter of the Innocence" (*in a death metal voice*).

**Welcome back. The interview continues. The verbal onslaught goes on. Since this is a hardcore punk show, what are some of your favourite punk and hardcore records as opposed to some of your favourite metal records? I am sure you could go on about that for a long time. What are some of your favourite punk and hardcore records?**

D: "Animosity" by C.O.C. That's it.

Jo: GG ALLIN discography.

S: EXPLOITED "Let's Start a War Said Maggie One Day".

J: AMEBIX "Arise".

A: HIRAX, DISCHARGE, "Repo Man" soundtrack, FEAR "Live for the record", BLACK FLAG, the first ADOLESCENTS record.

**Considering that you guys have all listened to hardcore did you guys discover hardcore through metal or vice versa? How did you get RAMMER into representing who you are musically influenced by?**

D: Well I guess we all have our thumbs in a lot of different pies, but metal is probably number one for all of us. We all wanted to play in a band and metal was pretty much the only choice for us to do it. That's the way it is.

A: Especially because Sean writes all the tunes and he's a total banger.

D: He's a metalhead.

**Well I know Joel that you were in LEFT FOR DEAD and....**

Jo: Yeah, I am being slightly misrepresented here because I kind of grew up doing both and I think I was probably .... I mean I got into punk when I was really young and I kind of got into metal subsequently and I got into playing

metal as I played more and was more interested in playing more technical music. It was just getting boring playing the same three chords all the time. It was just a maturity thing for me.

**Do you think that one graduates from the other. I always think that ...**

Jo: I don't think I am mature, by any means.

**No, no, (laughter), as long as you can admit that. Some punk bands progress into metal and more rock and roll and think that that's maturing or maybe it is the other way around. What do you think?**

Jo: Technically speaking here, it is just more interesting for me and I am not interested in a lot of the scene and the political stuff that goes along with the stratas of the punk scene. It doesn't interest me.

S: Our goal is to do exactly the opposite of what every other band seems to do and that is we want to get gradually heavier and actually better. We are not one of those bands that likes the idea of being fantastic and then sort of kick back in houses in L.A. It's not going to happen that way.

**Well we're all happy for that.**

S: We are just going to sink into the gutter.

A: We're not going to betray everyone like METALLICA did.

D: Bastards.

**What are some of your favourite metal records then? We'll switch over then since technically speaking you guys are a metal band we should talk a bit about the metal. What is the huge metal influence on you?**

D: Rather than pontificate on elements of metal I think I will just say certain bands. Definitely things like BLACK SABBATH. I'm sure that's a given for everybody. BLACK SABBATH, MOTORHEAD, EXODUS, REPULSION, ARTILLERY, all the good stuff. There is many more of course, but those are the first ones to come to mind.

Jo: I'm into bands with good guitar players so MEGADEATH, a lot of the nerdy European stuff which I don't need to mention any names but guitar-centric.

S: I like a lot of Swedish death metal even though I don't really buy any I just sort of listen to the



Joel, Rammer's Iron Bird tamer.

same sort of 10 records and classic rock. I guess I am into a lot of classic rock. It's kind of embarrassing. I don't really want to talk about what I like.

**Hey we are just trying to get the listeners into the heads of RAMMER, musically speaking.**

S: Access denied (*the place breaks out into laughter*).

D: Closed for repair.

**You can open up Jon and let the listeners in.**

J: I like the older VOIVOD and METALLICA records and mid-point CARCASS records. I buy lots of stuff.

**Do you think they ever made it to outer space like they wanted to ?**

J: I don't know.

D: I think they have been residing there for some time now.

J: They are just weird French guys.

A: I like RAVENOUS – the new AUTOPSY – BRUTAL TRUTH band, and I like TORTURE from Brazil, ABORTED is pretty good speaking on all the stuff that I have gotten into lately, oh I don't know QUEEN (*laughter*). Later VAN HALEN.

D: RUSH.

A: And I guess I like SAGA, in terms of the metal that I do listen to. That's about it.

S: The last TRAGICALLY HIP record was pretty good too, eh.

**That was a real ripper.**

D: That was Tragically released.

**Live sets, you guys are always pretty intense and there is a lot of things that go on. I understand that Dave you dressed up like King Diamond at your last show. The first time I saw you guys, you spoke in a Hungarian accent.**

D: I would like to say that there is a kind of a rumour about how I apparently dress up like King Diamond but it actually was King Diamond.

**So it was King Diamond.**

D: Well there is sort of a weird Denmark – Canada thing that we have going on.

S: He actually married a Jehovah's Witness, a 19 year old Jehovah's Witness in Peterborough.

D: And he defiled her. Anyway, we are basically brothers with King D and he came out and sang a few songs for us.

**If you guys could have any amount of extra stuff on stage with you at a gig what would be your dream set up ?**

S: Naked girls, canons, kegs, fuck you name it. Anything remotely heavy metal related. If you're giving it to us, we'll take it.

**Yeah, we're giving it to you so go wild. This is your wildest dream show.**

J: I would put a pyramid on.

D: A tank that would pile drive through the crowd.

D: Maybe two or more of the past Eddies from IRON MAIDEN tours. I want to dress them up in lingerie and totally make fun of them. "Somewhere In Time" put a little French maid

outfit on him. A little duster in place of his gun.

**Along the lines of live sets the last time I saw you play was at the FROM ASHES RISE show at Ania's and there was a new member inducted into RAMMER – the Cort guitar. Is gear a big deal ? Are you one of those bands that will put gear besides your name on the records.**

S: That would be nice but that would be good if we got them for free.

D: In addition there is also a new member to the fold. The Iron Bird 2. Red. We are going to let Joel talk about his guitar for a second.

**Introduce the baby.**

Jo: I don't got much to say. I have two BC Rich Iron Birds that I am quite fond of.

**I understand the iron thunder of the Firebird, or whatever, had a little trouble right before the set.**

D: The firebird is a car dude. You are talking about the Iron Bird.

**Iron Bird. I am sorry. Is everything cool or do we have reason to be worried ?**

Jo: It's a mid-80s Iron Bird. I don't know where it was made. Maybe Taiwan, maybe Korea. They are actually undateable because BC Rich at that time sold their name and a bunch of people were making them all over the place super cheap. They are garbage, so it's broken.

S: I think you might be referring to how Joel jammed a 9 volt in the back behind the ... it worked actually

Jo: The tension was all fucked up ....

**Yeah because I saw you trying to fix it, I thought maybe there was disaster. Moving on, though, are there any new records, any tours, any upcoming projects you want to talk about or any RAMMER side projects that you guys want to mention ?**

S: We are basically ready to record a whole album so hang tight.

D: We have a split 7" with the aforementioned S.T.R.E.E.T.S. coming out probably pretty



**Jon, piledriving Rammer's bottom end.**

much any week now on a label from Vancouver so watch out for that. And we are basically going to cross the frigid seas and conquer Europe in September playing a month's worth of shows so Europe will be inducted. It will step through the asshole into the thrash cult.

**I don't think we can top that for last words so ladies and gentlemen you have been rammed. Thank you very much for the interview.**



**Al, keeping time in Rammer's back line.**





**LEFT - RIGHT: Mike on guitar, Chris on vocals, and Rick on bass.**

*HANDS DOWN* are a 4-piece from Toronto playing some ass kicking straight edge. Last year they recorded a 6 song demo right here at CIUT. The band features members from the *FORCE* and the *CHOICE*. *HANDS DOWN* played live on February 1<sup>st</sup>, 2004 and we had a chance to speak with them afterwards. Interview and photos by Stephe Perry.

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

Chris (C): We've got Mike Huntington (M) on guitar, Richard Smith (R) on bass, Lenny Chan (L) on drums, and myself Christopher Laxton on vocals.



**Mike "the Beav" Huntington on guitar.**

# HANDS DOWN

**Do any of you play in any other bands outside of this one ?**

M: Yes. A lot.

**Which bands are you in ?**

M: I'm in the *CHOICE* and I'm just starting a new band now where I sing called *URBAN BLIGHT* and we kind of play off and on. Me and Chris, in a band called *FORCE*.

C: I also play in a new band starting up called *FIRST DEFENSE* which features members from the soon to be famous *TOWER OF SILENCE*.

**Does *URBAN BLIGHT* have something to do with your degree ?**

M: Well I got a degree in Urban Planning but ....yeah it has to do with that.

**A little ?**

M: A little.

**Do you sing about Urban Studies stuff ?**

M: One song is called "Urban Blight" and it is about urban blight, but the other songs are just whatever. It is a hardcore band that has that little thing to it.

**Tell us about the history of *HANDS DOWN*. How did you get started, and who got everyone together ?**

C: Myself and this guy from Waterloo originally from Ottawa named Tim started the band. We had my friend Carey on bass, Lenny on drums, myself on guitar and Tim on vocals. Things got screwed up. Tim had to move back to Ottawa so we got Mike in on guitar. I moved to vocals. Carey left the band because she wanted to do other stuff with some other punk band and Rick came in on bass and here we are. **Where did the name the *HANDS DOWN* come from ?**

M: It was an actual song.

C: Yes, he wrote that about us. He liked us so much and he was like "I got to write a song about these guys." But me and Tim were just throwing out names and the first thing that came to our head...we had like 5 down that we liked on a piece of paper and there you go. That's it. Nothing special.

**Okay it works. Describe your sound. What do you sound like or what have people said you sound like? Have you gotten any reviews for the demo ?**

C: Yeah, but nobody has said.

M: *SIDE BY SIDE* sometimes.

**What do you think is accurate ? What do you think you sound like ?**

M: Just generic late 80's hardcore. That pretty much describes it.

**How about influences ? Who would you give a nod to ?**

C: Definitely *SIDE BY SIDE*, *YOUTH OF TODAY*, I take a lot from them.

M: A lot of the mid to late 90's straight edge revival bands because I was getting into hardcore around that time so a lot of bands like *TEN YARD FIGHT* and *FLOOR PUNCH* were bands that I was first getting into when I was getting into hardcore so stuff like that too.

**If you had to limit your music collection to five releases what would they be ?**

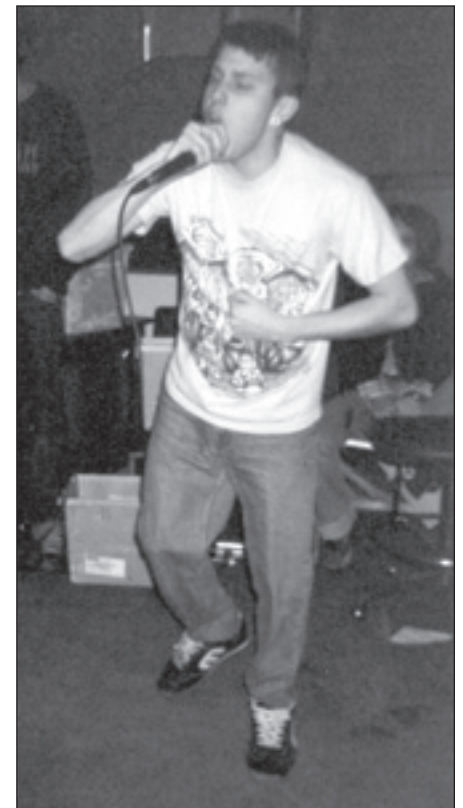
R: *MINOR THREAT* discography, *GORILLA BISCUITS* "Start Today"....

M: *AGNOSTIC FRONT* "Victim in Pain"

**This is not pooled collectively. You guys can do this individually.**

R: I don't really know.

**That's it. You've only got two.**



**Chris Laxton on vocals.**



**Rick Smith on bass.**

R: Totally... Rev stuff.

C: Rick Smith hates hardcore.

R: That's all I need.

M: I would definitely say the MINOR THREAT discography, AGNOSTIC FRONT "Victim in Pain", DAG NASTY "Can I Say", DYS "Brotherhood", and I don't know, I'm hitting a blank here. Something good. The LIFESBLOOD 7".

**Ha ha you almost said LIFETIME.**

C: I have to go for "Don't Forget the Struggle, Don't Forget the Streets" by WARZONE, the SIDE BY SIDE 7", the TRAGEDY "Vengeance" LP - I am really digging that. I can't get enough of it. MINOR THREAT for sure. MISFITS collection, everything they have ever put out. That's about it I suppose.

L: I am not really sure. Right now off the top of my head XDISCIPLEX "Imitation of Love", one of the old METALLICA albums, one of those like "Kill 'em All" or "Ride the Lightning", um I don't know.

**That's a good start.**

M: Alright next question.

**Who writes the lyrics ? Is that you Chris ?**

C: Yes.

**What are some of the things you are singing about ?**

C: I just sing about things that are on my mind. Things that are bugging me. Straight edge sometimes.

L: Skateboarding.

C: Yeah, we have a song about skateboarding that's awesome. Just everyday things that bug me or I feel I need to write about.

**What are some of your song titles ? Maybe that might give us some more clues.**

C: We don't really have song titles for any of the new songs, but...

L: "Get Straight".

C: Yeah "Get Straight" is from a line I took from a DEVO song. We played it tonight.

**Yeah what was the DEVO thing.**

C: Oh there is just a line in "Whip It" that goes "Get Straight" and we were like "oh we should make a song."

M: We were at a karaoke party and we were all chanting the part "Get Straight" and that's where it came from.

C: The song has nothing to do with that song or DEVO, but you know it's fun. Some other song titles are "Profiting from Suffering" which is about how a lot of bands use suicide and death metaphors to promote their band's image. I think it's kind of silly. I don't really agree with that so that is what that's about. "Survive the Day" is about how kids are

kind of just coming in, coming out not really caring about things that should be important. They just kind of drift through life. Things like that.

**What is your favourite HANDS DOWN song from a lyrical standpoint and why ? Then I am going to ask the rest of you this so I hope you are thinking about it.**

C: I like "Get Straight" because it really hits home. It is about people who waste their life drinking. They are always not really there. Things are falling apart around them. They just keep drinking and keep drinking because they are depressed because they are drinking. It completely ruins their life and it is just not cool. And they don't even know it.

M: My favourite song lyrically is "Skate til 95" and I just think it is funny because I would like to see Chris skate when he is 95.

R: I probably would say "Survive the Day" because it is about hardcore and how kids are dropping out all the time. I think it is a pretty good song.

L: I would say "Survive the Day" as well. It is a positive song for me.

**Yeah. Is that the reason you like it ?**

L: Yeah it gets me through the day.

(laughter)

**Okay. You're having a rough time. Tell me about your singing style Chris. Who do you emulate or ...**

C: I have no idea. I just kind of yell. I try to be like Ray Cappo but I don't think it ever happens so ...

R: What were you trying to do on the demo ?

C: The demo ? I was just being silly. I think my vocals have improved a little since then.

**Yeah they have.**

C: They are a little harsher and yeah.

**What is happening with HANDS DOWN in the near future ? What are you guys up to ?**

C: We want to get touring. We want to start playing more shows. We've got that 7" coming out, hopefully that gets some people looking at us.

**Have you recorded that yet ?**

C: No not yet. We should be recording that this month or sometime mid this month.

**What's the label it's going to be out on ?**

C: Mike and this guy Andrew McCrackin are starting a label called *Feelin' It* and they are putting that out for us.

**Alright Mike. It's good to have another label. How can people get in touch with the band ?**

C We have a website. It's [www.handsxdown.com](http://www.handsxdown.com). There is some contact stuff in there. An address for mail orders, an e-mail address. There is a message board on there as well for all you internet boys.

**Are there any last comments ? Come on leave us with some parting thoughts.**

M: Thanks for the interview. Thanks to everyone who came out. It was nice seeing some kids here. Go out support the shows. Support bands. Buy records. Have a good time.

*Since the time of this interview the Hands Down website was hacked into so you can contact the band by writing 19 Temple Ave., Apt #3 / Toronto, ON / M6K 1C7. They also have a band e-mail address which is [xhandsdownx@hotmail.com](mailto:xhandsdownx@hotmail.com).*



**Lenny Chan on drums.**





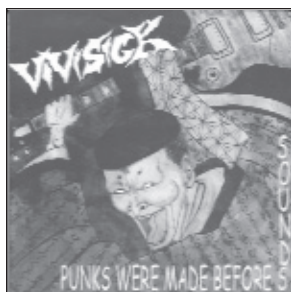
*Sound Pollution released the "Punks Were Made Before Sounds" ep in the fall of 2001 and this amazing Japanese hardcore band was unleashed onto North American audiences. The bassist/singer, Yuki, came across a copy of our zine with this release listed as number one in our monthly Top 10 and got in touch with the zine a few short months ago. With the translation help of Nate Smith from DUDMAN and the photography of Daragh Hayes this interview has come together on the eve of VIVISICK's tour of Brazil. A killer split release with MUKEKA DI RATO has just been released by Sound Pollution and their debut ep is about to be re-issued by Busted Heads in Sweden so watch out for these cats.*

**How long has VIVISICK been around for ?**  
Since 1996.

**When did you start playing as a band ?**  
Right after getting together. It took a long time to get the line up set though. Of the band members who played the first VIVISICK show, Sunao is the only one left. I joined right after that and have played bass on all the recordings. At first we didn't really know anyone and couldn't play shows as actively as we wanted, but soon we got more friends in the scene and were able to get more shows in and outside of Tokyo. We played with a variety of bands then, but the bands we met doing FUCK ON THE BEACH's "Tokyo Fast Night" and EXCLAIM's (who at that time was DSCA) "Shooting Punk Approach" gigs are still the ones we have the closest connections with.

**How did the band form ?**

We got together mostly through 'members wanted' ads that Sunao put in punk magazines and at record stores. At the time we were all young and had a common desire to play the music we liked, but we were all different ages and from different parts of Japan, so it definitely took a while for us to become friends in a true sense of the word. But now we get along really well and our bond is deep. I recall that the influences on the original 'members wanted' ad were BAD



BRAINS, MINOR THREAT, GRIMPLE, LOS CRUDOS, DEAD KENNEDYS.

**Were any of you in any previous bands or is VIVISICK your first band ?**

This was Sunao's and my first serious band. Of course we all messed around in bands in high school, but this was really our first serious band. Our guitarist Ono was in a number of non-hardcore bands, but I can't really say I know anything about them! (ha ha). He played in two hardcore bands, TRAPPED and ACME, the former was basically a DISRUPT-style twin vocal type band, and the latter was a metallic 'crying' guitar JAP CORE style band. But for all those bands he was the drummer! I think VIVISICK is the first band he played guitar in. Our drummer Kimura was the official drummer for a melodic hardcore band called MOO-COW and a 70s punk style band called THE WEEKENDER, but he has also played as a fill-in drummer for a huge amount of punk and hardcore bands, too. After all of that we finally settled into VIVISICK.

**How did the release with Sound Pollution come about ?**

Our relationship with Sound Pollution started when we sent a tape of our new songs to Ken and he liked them. We liked the Japanese bands he had released like SLIGHT SLAPPERS and ROMANTIC GORILLA, and we asked if he might be interested in releasing our EP if he liked our material. We got a reply that said "I want to do your record!" We were really excited. At that time I didn't have a computer so I was doing email through my cell phone address and that reply woke me up at 4 am. I remember that I was so excited that even though it was the middle of the night I called all the other guys and told them! Incidentally, that release, "Punks were made before sounds", is going to be repressed by Busted Heads in Sweden so check it out! It's a masterpiece!

(haha).

**What is the scene like in Tokyo ?**

Different people probably have different opinions about it, but I think the Tokyo hardcore scene is really good right now. There are a lot of types of bands-compared to when we got together it seems like bands with different styles are getting along and play together more often than before. Also, bands from abroad that only would have come by big promoters before are coming without one since Japanese bands are able to invite bands from abroad for tours now.

Younger bands and kids at shows have increased; you can really feel the enthusiasm building up. In Japanese society there are vertical relationships based on age, but I think compared to the scene a few years back that type of hierarchy is getting less prevalent. It seems like everyone is getting along.

**Who do you play with ? (what bands?)**

I will undoubtedly miss someone, but the Tokyo bands we have played with the most are ANODE, CHARM, CRUCIAL SECTION, DUDMAN, D.S.B, EXCLAIM, FLAME, FREAKS, FUCK ON THE BEACH, HUMONGOUS, GAUZE, NADA CAMBIA, NO THINK, NO VALUE, ONE YAH ONE, SHIKABANE, SPEND4, SLIGHT SLAPPERS. Of course there are others, too.

**What bands do you think we should be paying attention to that are new and upcoming ?**

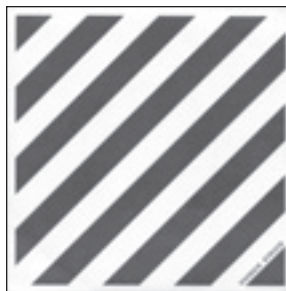
Ah! Lately there aren't that many, but few really good new bands have been on the rise like: ANTHROPIC DISEASE, CONCLUSION, DEEP SLAUTER, GRIND SHAFT, LOW VISION, MIND OF ASIAN. Among these there are some with a lot of potential and I am really looking forward to what they will do in the future.

**What kind of clubs do you play ?**

We mostly play at clubs that are called 'live house' in Japan (these are professionally run clubs -Nate). Lately studio shows have been happening a lot thanks to DUDMAN and I

think that is a really good thing. We set up all the amps and drums and run the show by ourselves. I think it is a really DIY way to do it. It doesn't cost that much to rent the studio, and we can set the door price really low. But in Japan-especially in Tokyo- shows at live houses are the norm. There are a lot of reasons for this,

but I think you could say that some reasons might be that Japanese really place a lot of importance on sound quality at venues and that right now in Tokyo there aren't many studios that are close to train stations available for shows. For the first reason, basically among Japanese there are a lot of people that think that if the sound isn't really loud the show isn't fun. Honestly, I think this is probably the biggest reason. Actually for me, too, the louder the sound the more I get into it! As far as the second reason, I am not sure if you will understand this but in Tokyo there aren't many people who have cars so proximity to a train station is very important, not just for shows either because it really affects the amount of customers. It's not like we are out to make money, but if no one shows up you will have to deal with being in the red for your studio shows (renting a studio for a show can cost \$3-400 -Nate). It's a difficult problem, especially in a large city like Tokyo. But I also think that you could say that Japanese bands are less





conscious of that kind of problem than bands in other countries are.

**Tell us about your tour in Brazil ? Who are you playing with and when do you go ?**

Yeah! We are going to Brazil from the end of April until the middle of May and plan on playing nine shows. MUKEKA DI RATO from Brazil did the booking, so with them and HELLNATION from the US and us we have a total of three bands on the tour. But at this point we don't know who the other bands we will be playing with are. Of course there are a lot of specific bands there that I would really like to play with, but I am just really excited to be able to see Brazilian bands live.

**Tell us about the split release you have coming out with MUKEKA DI RATO. Who will be releasing and on what format ? Is it all new songs ?**

*Sound Pollution* is releasing it. At first we were talking about releasing our first full album, but we heard MUKEKA DI RATO, who are friends of ours, said they wanted to do a split with a Japanese band and we knew that had to be us so we turned ourselves in! It is available on LP and CD with the same songs but a different jacket color. We recorded eight songs, five of them are new and three were included on *DanDoh Record's* three-LP compilation [A REASON FOR LIVING 2003] that came out a little while back. Of course the recording is new, though. The three-LP compilation was something we worked on with the owner of *DanDoh*, Inoue-san. It is a mix of thirty-two young and more established bands from all over Japan and it is really amazing so I would be thrilled if people can get a hold of it. I think it's all you need to understand the current Japanese thrash scene!

**Who is the band influenced by in terms of music to get the sound that you get ?**

Umm...I am listening to so many bands now

that it is hard to say who is the biggest influence. When we first got together we were definitely very influenced by early 80s US hardcore like BAD BRAINS and MINOR THREAT. But if you listen to our recordings I think you will notice the almost over-active choruses and the changes are really strongly influenced by Japanese hardcore. That's probably more due to the influence of all the bands we've played with more than of any one specific Japanese band.

**Who have VIVISICK been described like ?**

I wonder. In reviews from other countries they usually say we sound like 80s Japanese hardcore like OUTO and SYSTEMATIC DEATH but we don't really think so. Of course being a Japanese hardcore band playing Japan-style US hardcore might be a similarity. We really like those bands to be sure!

**What kind of things do you sing about in your lyrics ?**

Mostly about not being controlled by boring mass culture values and social custom, and finding our own value system. I believe that not being tied down by insignificant matters

and living life will lead to a w a k e n i n g d o r m a n t possibilities within all of us. That's one form of happiness in our lives. That, coupled with the desire to put the swirl of chaos in our hearts into words and scream it. Our lyrics aren't messages. We just value expressing the feeling and sensation of living. Even if you don't understand the words, I am happy if people can feel them like sound. All of our releases from labels outside Japan have English translations too, so I hope that if you understand English you will read them.

**What is your favourite VIVISICK song from a lyrical standpoint and why is it your favourite song ?**

I like all of our songs after the "Punks were made before sounds" EP when we started singing in Japanese. I think my favorite would have to be the eight songs on our newest recording, the

MUKEKA DI RATO split. Our lyrics before were about anger or criticism and many emphasized a more negative approach, but on this recording we were able to put a positive feeling into words. We didn't want to just deny things or express anger, but instead express the values we believe in. "Plot" and "Sweet Theme Park City" have an ironic sense to them and ended up a little strange, I think, but those two songs really express our new sense of feeling so I like them a lot.

**What future plans do you hope to do with VIVISICK ?**

We are just focusing on keeping playing. There can be many obstacles for bands as the members get older, but I hope we can manage to keep it going! We are all only just about thirty years old, but I know that if the band were to disappear my life would become half boredom. This year we have Brazil, then America in the summer, and we are planning to tour Japan too so it is going to be a really exciting year!

**How can people get in touch with VIVISICK?**

OK! I do most of the correspondence for the band so if you are interested in us please get in touch! But, please forgive me, as I am not very skilled in English. Yuki Takahashi/VIVISICK /

103, Corp Shin-nakano / 6-27-14, Honcho, Nakanoku / Tokyo, 164-0012 / JAPAN / e-mail: vivisick@am.rmail.ne.jp

**Do you have any parting comments?**

Thanks to Stephe for being interested in us enough to interview us, Nate and Daragh for translating from Japanese to English, and to you for reading! We often hear that records released in Japan are hard to get a hold of in other countries, but we

have a few out thanks to *Sound Pollution* and others, so if you haven't heard us yet please check us out! We really want to make it to Canada to play shows sometime in the future too!





# INTENSITY

*Rodrigo Alfaro is the drummer and singer for SATANIC SURFERS - a melodic punk band that has been around for 11 years. Four years ago, Rodrigo started an incredible hardcore band, that have all the trappings of a traditional SXE sound, called INTENSITY. On top of this, Rodrigo runs one of the best Swedish labels called Putrid Filth Conspiracy. Rodrigo was on tour in Canada back in December 2000 with the SATANIC SURFERS and we got a chance to talk about the state of the Swedish scene, INTENSITY, and Putrid Filth Conspiracy (P.F.C.). Keep in mind this interview is a few years old and was originally supposed to be used for MRR. Photos were taken recently in Japan by Daragh Hayes.*

Sweden has always had a vibrant hardcore scene with great bands in every genre of punk that you can imagine. In my knowledge there are good new school thrash bands like DS-13, EPILEPTIC TERROR ATTACK, SNIFTER, LAST SECURITY, MAN IN SHACKLES, and ASSEL. There are crusty punk bands like DISKONTO, AVSKUM, UNCURBED, TOTALITAR, SVART SNO. There are youth crew bands like OUTLAST coming from Sweden, there are melodic punk bands like SATANIC SURFERS. Do these bands ever intermingle? Do these scenes ever meet given that the Swedish scene may have to stick together because they are isolated from the rest of the world on that Northern European peninsula?

Not live like in a performance. Our local scene is pretty united, everybody goes to the shows since we only have one place to do shows.

**What's the place called that you do shows?**  
It's called Panola (spelling?). It's a cafe, the people there rent it to us for really cheap and that is the only way we can do shows.

**It's an all ages place?**

Yeah, yeah, there is no alcohol.

**Is Malmo a large city?**

I guess it's 300,000 people, with the suburbs. It's really not a big place. At shows we might have a maximum of 100 kids and that's like if it's a really good show on a weekend. Our problem is that we can't rent the cafe on the weekends because they have other activities, like they have a cinema upstairs. So we do most of our shows there during the week. That's still okay - people come out to the shows because there is not much to do in Malmo.

**Would regional isolation have something to do with it? Being up in Northern Europe, not many bands get up there and because of that there is more scene commitment from local kids because it really is the only thing to do...**

Yeah, there's not many bands that come up. When bands tour Europe, it is not very often that bands will come up to Sweden. They might



Photo by Daragh Hayes

**Rodrigo with INTENSITY at a show in Tokyo.**

come up to Copenhagen and that is where we usually go for shows because it is nearby. It is 45 minutes by ferry to Denmark. They have a bridge so we can take the train over.

**It's that close that there is a bridge?**

Yeah there is a bridge and there are trains that go over there. They have something like a squat. They were given this house for their activities and shows, but the state sold the house and there is going to be trouble now because there is people living there and they have shows and a lot of other anarchist activities. That's where we go for shows and a lot of bands come to Copenhagen, but there might be more bands coming to Sweden because of the bridge...that's the only possible thing about it (the bridge).

**Where is Malmo in relation to other places like Stockholm?**

It's 600 or 700 kilometers away.

**Oh so it's not close...**

No. There is a lot of people travelling between cities because people know each other, but I wouldn't go there for a show. It's too far.

**What bands should we be looking for in these various scenes? Because we are overseas, we always hear of these great Swedish bands a year or two later. Who are good bands that we would not have heard of in Sweden's melodic punk scene?**

One band that I really like both lyrically and musically when it comes to melodic punk is ADHESIVE. They toured in Canada not too long ago. For some reason they haven't gotten the attention they deserve. They are a really good band.

**What about Sweden's youth crew scene?**

I would mention DEAD END. It's Hendrik from OUTLAST's new band. He is probably the only one from OUTLAST doing anything right now. It's a bit more like MINOR THREAT influenced. Their demo is really good and they have a 7" coming out on 625 and Underestimated.

**What about Sweden's thrash bands?**

BRUCE BANNER, featuring members from

FILTHY CHRISTIANS and PROTEST BENGTH, two really good bands.

**Sounds like a great band coming from that lineage. What about Swedish sounding d-beat kind of crusty stuff?**

I am not a really big fan of that material but there are a few good bands. EMPATHY are one of those bands that play some of that classic d-beat sound. I think they are going to record for a new 10". I might be putting that out, we'll see.

**Aside from drumming and singing in the SATANIC SURFERS, which most people are familiar with, you also sing for this great youth crew thrash band called INTENSITY. How do these two entities differ in sound?**

SATANIC is melodic punk rock and INTENSITY is more hardcore.

**What about differences in commitments with band members to the bands?**

In each band everybody is committed to the band and are really into what we do.

**Is one more of a full time band and one more a fun band?**

No. To me both are really important in different ways. INTENSITY means a lot to me because I love the people in the band - like the bass player Christopher who is one of my best friends. I really enjoy playing in that band, especially live. I have been playing with SATANIC for 11 years so in that sense it means a lot to me because it has been with me for a long time.

**What are the differences in live shows?**

INTENSITY is just more intense. I have a really really good time. I only sing so I can go wild. I have a really good time.

**Which band do you like playing in better?**

I love playing the drums, but I would prefer not having to sing. Since I both play drums and sing in SATANIC it is a lot of responsibility. If I have too much of a good time, which I really can have, it won't sound too good. Playing with INTENSITY is one of my favourite things.

**Which band was first?**

SATANIC. We have been together for eleven years.

**And how long has INTENSITY been around?**

I think it is four or five years.

**I didn't know that there was a connection between the two bands until recently. I heard about INTENSITY before hearing about SATANIC SURFERS. When I found out you were in SATANIC SURFERS you had gained instant credibility with me because of the choice of covers that INTENSITY take on. On the 10" - "Wash off the lies" - there is a LIFESBLOOD cover of "Resist Control" and you also cover RIPCORDER - and from my reference point - it is their better period. What period of hardcore did you grow up in? Who were the bands that you were listening to when you got into hardcore?**

The first hardcore band that I started listening



Photo by Daragh Hayes

**INTENSITY: Rodrigo in the middle with the crazed look and the INFEST shirt at a recent show in Tokyo.**

to was MINORTHREAT. From there, I started listening to a lot of British bands like HERESY or RIPCORDER. I really like HERESY, that is one of my favourite bands. We do a cover of HERESY.

**What song do you do ?**

Genocide. It is going to be on a Swedish compilation that is coming out on Crust As Fuck. We do a CITIZENS ARREST cover of "In The Distance", because Christopher is a big CITIZENS ARREST fan.

**What hardcore did you listen to when you were first getting into hardcore. People have two levels when they are first getting into hardcore. The first are the big staple type bands that everyone knows about and the second level are the local bands in the scene at the time. What bands did you first start noticing locally ?**

There was this place in Malmo where we use to go to shows, like in 1989 and BLACK YOUTH were one of the few bands that played out. They were more metal influenced because most of the bands were going from hardcore to metal at that time. Otherwise it was mostly foreign bands coming to town to play. DRI, COC, YOUTH OF TODAY...

**Quite a few songs are done in Spanish, why is that ?**

Spanish is my mother tongue. I was born in Uruguay. I grew up in Sweden. I came to Sweden when I was two years old. Growing up in Sweden I felt ashamed about my background until more recently when I heard LOS CRUDOS for the first time it just changed. That band changed a lot of other's peoples minds. Everybody was into Spanish vocals. Nobody would ever buy a Spanish hardcore record and then all of a sudden everybody

wanted to hear it. I just had to give it a try because it made me happy. I also had to practise speaking Spanish because I only speak Spanish with my parents. If I meet other Latin people living in Sweden most of the time we speak Swedish.

**That makes sense though because it is the language you are most comfortable with...**

Yeah, I even speak Swedish with my two younger brothers because we grew up there. We speak Swedish to our friends and we speak Swedish to each other, but with my older brother who came later than the rest of us, I speak Spanish with him. He didn't know Swedish.

**Has there been any reaction to singing in Spanish ?**

A lot of people like it, since we are the only Swedish band that I can think of that sings in Spanish. We actually sing in Swedish now too. We wrote a bunch of Swedish songs.

**That's good...**

We sing in our dialect. It's Skonskill. It sounds a lot like Danish.

**What is the dialect? Can you explain to me what the dialect sounds like? In Canada, we have dialects. There is an eastern dialect and a western dialect. What is your dialect like ?**

I guess in a way it sounds to some people a bit more Danish. We are close to Denmark so that makes sense, but it's not Danish. You can hear a big difference.

**With your Spanish songs have there been many comparisons of INTENSITY to LOS CRUDOS ?**

Not that I can remember. People don't compare us. It is pretty obvious where the influence is from. It is pretty obvious that LOS CRUDOS

has influenced us and have influenced others.

**I think it has opened people up to listening to hardcore in other languages like Italian and Swedish. They have turned North American audiences onto non-english speaking hardcore. LOS CRUDOS has done a lot in building a bridge like that through their music. Could you tell me about some of the topics that you sing about in INTENSITY ? What are some of the lyrics about ?**

I sing about anything about political subjects to personal stuff. I like writing about personal opinions about certain issues. A lot of feminist issues because I feel that is important, especially in the hardcore scene.

**What is your favourite INTENSITY song from a lyrical standpoint ?**

That would be a new song called "24 years" which is about....

**Why do you like this song ?**

It's about myself...about finding out the real reason for fleeing to Sweden from Uruguay. It was at a point when I had been living in Sweden for 24 years.

**Can I ask why that reason was ?**

Political reasons. My dad was politically active in Uruguay. First we fled to Buenos Aires in Argentina and from there we fled to Sweden. We had to just leave. That's what my parents told me. We had to just leave in a hurry because the cops were looking out for my dad. He had been arrested the night before and luckily enough they let him go. He told me he was in the police car and they driving over a bridge and they were talking about shooting him and throwing him over the bridge. This was the night before.

**So they were coming back to get him...**

Yeah. My mom got a weird call and when my dad came back later that day she told him about it and he said "Okay, I think we have to go." I think the call meant something. I am still trying to find out more about it. It's hard for my parents to talk about it.

**INTENSITY were suppose to do a tour of the States last summer. What happened with the tour ? You were turned back at customs.....what happened ?**

Three of us got through Immigrations and everything. And we were just waiting outside the airport for Thomas, our drummer, who was stopped at Immigration. He pulled the same story as the rest of us that we were just travelling. We went in separate ways to make it less obvious that we were a band, but he had his snare drum and his symbols.

**That was a giveaway.**

Yeah even though they told him that he was going to travel around and that he was going to Boston and when I am there I am going to jam with a couple of friends. They kept him for 8 hours and they started filming him with a video camera and threatening him with \$10,000 fines and 5 years in prison. They broke him. He was feeling very very bad about it, after we got





Photo by Daragh Hayes

**INTENSITY: (L-R) Kristoffer on Bass, Andy on guitar, and Rodrigo on vocals when touring in Tokyo.**

home. He went travelling through Europe with his girlfriend for the month. I know the others took it really hard too.

**Because they were looking forward to the tour and the interrogation is a very traumatic experience.**

Yeah and to them....I mean travelling means a lot to me and touring means a lot to me, but for them it's very very special. I have had the privilege to come to Canada four times now with SATANIC, but this was a big thing for INTENSITY.

**Yeah, a lot of people here were looking forward to it, too. It was a real let down. Will INTENSITY ever try and tour the States again ?**

I hope so. We have been talking about it and we have been talking about doing something in August, if we can make it, but Thomas has this problem now where he has to get a visa and if that gets approved I guess we might give it another try.

**You also run a label in Malmo, it's called Putrid Filth Conspiracy. Is that a label you run or is it just a label you work at ?**

It's a label I am suppose to run together with two other people, but I do most of the work, myself. I guess the others are lazy. I know Jonas has a lot to do. He is working for Bad Taste Records, a local label. I don't know what Mattias does that doesn't give him enough time to help out, but he is the new member of INTENSITY. He is playing guitar, as well as

Jonas. So we have two guitar players, now.

**So all three folks are in INTENSITY ? Is that the reason why the label started ?**

Yeah, Jonas and I started the label when we did the INTENSITY "Battered Soul" 7". That was our first project. Mattias joined later.

**Was the idea just to put out INTENSITY records ?**

Yeah, the idea was to do that INTENSITY record and maybe something else in the future. We did like this compilation entitled "Break the Silence" with INTENSITY, OUTLAST, MISCONDUCT, and 59 TIMES THE PAIN.

And we just kept on going. When we made that money back we just kept it going.

**Is the money that you earn from SATANIC SURFERS go into funding the label ?**

I started my own label *Sounds of Betrayal* and I put some of that money into that label, but that label is also regenerating itself.

**It seems like a cool concept to me, to use money from the**

**scene to do more scene projects. The Sounds of Betrayal label, why did you start a second label ?**

Well, the main reason is I do most of the jobs for Putrid filth Conspiracy. My girlfriend, Susanna does more than Jonas and Mattias together for the label. While I am away she is

doing the mailorder, taking records to shows, sending out all the trades that I was suppose to before touring.

**Is that how the label keeps going ? You are always away. It seems like you are always touring or doing a lot of things and I have always been curious as to how the label runs so well ? It's mostly your girlfriend...**

Yeah, she is doing all that right now.

**What releases have come out on Putrid Filth Conspiracy ?**

The first one was the INTENSITY "Battered Soul" ep. The second one was the "Break the Silence". Then we did the SNIFTER ep. That is actually a band with Jonas and Mattias.

**They are an amazing band. They are one of my favourite Swedish bands.**

I don't know if they are playing anymore. They recorded in my little 16 track studio in our house. We recorded another 7" for them that was suppose to come out on Havoc, but for some reason...they are just lazy people. I don't know. But we did that 7" and then we did the ACURSED / BONDS OF TRUST 7" together with Mattias and that was the point where he joined our label. He started his own label, but he only did that one release. From then we released a bunch of stuff. The INTENSITY "Wash Off the Lies" 10"....

**There is some new things that you have just come out with...What are the label's plans?**

We finally started releasing some LPs because it takes a lot of money. The first LP was the ACURSED/FALLOUT LP and then I did the EPILEPTIC TERROR ATTACK LP, one of my favourite records, and we did a seven for them just before the LP, which is also really good, but the LP is much better. And lately I did an LP for LAST SECURITY.

**And Sounds of Betrayal, what things are you planning on release on that label ?**

I think my girlfriend sent two records to press right now. A Canadian band called HEAD HITS CONCRETE from Winnipeg - total grind, fast fast fast. And this BRUCE BANNER band from Sweden.

**What about the band's plans ? What are INTENSITY's plans ?**

We just recorded a few songs that will be on a split 10" CD with BLOODPACT from the US. After that we are going to do a new full length on Deranged Youth.

**That's for the new year ?**

Hopefully we will record sometime in January or February.

**Lastly, I am sure that there are a lot of questions I never asked you that people would want to know. How can people write you to get in touch with you ?**

The easiest way is by e-mail. It's [putridfilth@bigfoot.com](mailto:putridfilth@bigfoot.com).

**And if they don't have e-mail ?**

My home address which is Sodraparkgatan 35/ S-214 22 Malmo/ Sweden.



# KUNG FU FRIDAYS AT THE ROYAL



Colin Geddes, Programmer of the Kung Fu Fridays.

## Tell us about the Kung Fu Fridays. What are they ?

Kung Fu Fridays are a series of screenings that I curate at the Royal Cinema in downtown Toronto. I select old martial arts films from Hong Kong and Japan and show them the way they were meant to be experienced — on the big screen in glorious 35mm! I love to share films with others and using a 400 seat cinema with a massive screen sure beats the dinky TV and VCR and a small couch in my living room!

## Where did the idea come from ?

I'd always drag people to see flicks in Chinatown cinemas and they would come away grinning from ear to ear. This was before everyone and their mom knew about that Jackie Chan fella. When you said you wanted to see a movie from Hong Kong, folks always equated it with "cheap". Well, in some cases yes, but what some of the actors in martial arts films can do with their bodies far surpasses anything that Hollywood can do with millions of dollars. I worked for a short while at a rep cinema here in Toronto and then realized that I could do this on my own. Plus I didn't have to worry about the costs and headaches of running a cinema. Book a spot, book a print, hit the streets with flyers and posters, and that was about it. The first cinema that I used was a rundown porno movie theatre, but it was the cheapest place to rent in the city on a Friday night!



Taken from the Movie "Kung Fu Kids Break Away".

## Where did your appreciation for martial arts films and Hong Kong action films come from ?

I guess my appreciation first started when I enrolled in judo as a kid. I was being picked on by a bully and my dad and I started taking in some martial arts films. I grew up in the countryside near Kingston so I didn't grow up with TV stations showing "Five Venoms" or anything like that. We'd go into the city and see the rare screening of martial arts films like "Enter The Dragon", "The Big Brawl" with Jackie Chan and some Akira Kurosawa flicks. It wasn't until the late 80s when I came to Toronto for College that I really had the

chance to back track and start watching HK action films. It was through the Toronto International Film Festival that I first got exposure to this. I was taken to a screening of "Chinese Ghost Story 2" and "Swordsmen" by some friends and that completely changed my view of Asian cinema. I started going through video stores in Chinatown and soon realized that most of the vids had English subtitles! There was not

too much info on these films in English, so it was like putting a big jigsaw puzzle together figuring out actors, directors, fight choreographers, etc. I was joined in exploring this new frontier with local zine folks like Steve Fentone (who put out the great zines *Killbaby*, *Tame* and *Panicos*), Hal Kelly (editor of *Trash Compactor*) and Jason Gray (who published *Sub Terrena*). And this led me into publishing my own zine, *Asian Eye*.

## Tell us about the zine. What was the idea behind *Asian Eye* ?

When I came to Toronto to study graphic design at college, I soon made friends with some guys who did some

movie zines in the city. Hal Kelly did *Trash Compactor*, Steve Fentone did *Killbaby* / *Panicos* and Dennis Capicik and Jason Gray did *Sub-Terrena*. I wrote some reviews for them, but wanted to do my own zine. I just needed to figure out what I would write about. These guys knew so much stuff about obscure and cult films like spaghetti westerns, Euro horror, 50s JD flicks, etc. Then when I stumbled into the world of HK films, I suddenly found my niche. Not too many other folks were writing about these films, so I decided to try my hand at it. *Asian Eye* was a film journal (weighing in at 80 pages) devoted to genre cinema from HK, Japan and other Asian countries. One of the best things I did in the mag was put an english/chinese index in the back for titles reviewed. This meant you could take the mag into a Chinese videostore and point to the characters in the index and they'd rent you the film. The english translations of the titles usually stray far from the meaning of the original language title. Plus this was way before the advent of the internet where you can now access the Chinese character titles via databases and fan pages. Another reason I did the zine was for it to serve as a portfolio piece, but I never did end up going into graphic design professionally. Just doing the zine altered the direction in which my life, career, and personal happiness has gone.



Taken from the Movie "Iceman Cometh".

At the time, I was working as a busser/ bartender in a fancy restaurant and the day I got the zine from the printers I was around 5 minutes late getting on the floor. After the shift my manager asked why I was late and I showed him the zine.

It utterly baffled

him. He could not comprehend that I created something on my own or had an existence outside of this restaurant. The funny end to that story is I met him years later working at a "Wrap and Roll" takeout stand (how the mighty had fallen!) and he started telling me all about these "cool" HK films that he had gotten into! The guy started asking me if I had seen any of these "cool" Chow Yun Fat films five years after almost firing me for being late because of the zine!

## That is an odd turn of events. Do you still publish *Asian Eye* or has your writing taken other formats like the e-zine broadcasts for Kung Fu Fridays ?

I certainly have wandered off the path that I thought my life was going to take. I only published two issues (the second containing an exclusive interview with Jackie Chan way, way, way before you had saturated American pop culture like he has now) and then made the strange transition to exhibiting these films that



I loved so much. Anytime I go to the local zine fair, *Cut and Paste*, and see everyone with the zines that they have created, I get jealous and my creative juices start to bubble. I think about doing a small run of the long awaited issue number three, but then the rest of my life overwhelms me. I still do the odd writing gig here and there, but I never felt too confident because I don't have any formal writing training. For my screenings, I do send out bulletins that will also list other events and such, but that's more of a social listing service rather than anything really creative.

**You said there was two issues of *Asian Eye*. How many years was the zine going for and what year were you publishing it in ?**

I guess the zine lasted for maybe 4 years. The two issues were published between 1993 and 1995.

**Who else other than Jackie Chan did you interview ? What other features were in the issues ?**

When I was trying to put together the first issue, I was incredibly fortunate to have a fellow that I met one year at the Toronto International Film Festival, Julien Fonfrede (who now works for the Fantasia film fest in Montreal and has begun to direct films himself), send me an interview he did with John Woo. This was completely unsolicited and way before the rest of the mainstream media was picking up on how talented he is (or was, depending on your viewpoint). In the second issue, I had RUMBLE IN THE BRONX interviews with both Jackie Chan and director Stanley Tong, conducted over the phone from when they shot the film in Vancouver. It was fun surprising Chan with how much me and fellow interviewer Jason Gray knew about him. We congratulated him on winning an award for a recent role and he asked us how we knew! The first issue was a primer with bios and film lists for crucial directors like Tsui Hark, Ringo Lam and John Woo. The second was about horror films with a special section on the unique Chinese "hopping" vampire. I was quite pleased with the research that I did on that, especially considering the utter lack of English material available to me.

**Have you seen *Giant Robot* ? How would you compare it to *Asian Eye* ?**

I got a kick out of *Giant Robot*, but haven't been too crazy with it over the years. It's completely different than *Asian Eye*, which solely covered film. I find the scope of their coverage really limited. When you go to HK or Japan, you realize that they are hardly scraping the top of the iceberg that is Asian pop culture. Plus, it needs to get a bit of serious depth to it. But they are still doing their thing and I have to

hand them that. I can't comment after dropping out of the zine scene after two issues.

**Is there a relationship between *Asian Eye* and *Kung Fu Fridays* ?**

I guess the relationship is just the growth of the popularity of these films. The dedicated handful of folks who come every week, probably were my original readers. I'd love to get back into it. There is so much out there to watch from Asia, but sadly it just doesn't get over to North America too easily. I have friends in France who get to see stuff released in mainstream cinema

and on DVD! One friend who is a journalist actually writes pieces on Asian films for three different magazines. It's hard enough to get a mag over here interested in someone they have never heard of or think that nobody cares about.

**How long have you been doing *Kung Fu Fridays* ?**

The first screening I did on my own was in February of 1996. They weren't as regular as every two weeks like the Kung Fu Fridays that I do now and were under the banner of "Asian Eye" presents. The first screening was at the Riviera, a small 150 seat cinema regularly used as a porn cinema. It was simply the cheapest game in town. When I first called about prices, I was quoted \$1000 for a single show right off the bat from the owner of a number of indie cinemas and it almost put me off. Luckily, the Metro cinema quoted me \$300 for a whole night and I took it. In the building there were actually 3 screening rooms at the time, and the Riviera was one of these and had a separate entrance off Bloor Street. It was a strange space with a funky aroma, surreal painting of My Fair Lady, and Laurel and

Hardy on the walls and a working water fountain to the left of the stage!

**What was the first screening ?**

The first screening at the Riviera was of Jackie Chan's breakthrough film, SNAKE IN THE EAGLE'S SHADOW. I had scored a print for free and hit the streets with posters and flyers. At Suspect Video I sold advance tickets and was getting ready for my first show. As an aside, Samuel Jackson was shooting THE LONG KISS GOODNIGHT in Toronto at the time and was a regular customer at Suspect, so we gave him free tickets since he was a huge kung fu fan. He was super excited about it, and showed up to the store just before the screening, but he turned up a week before the actual show date only to be informed of his mistake. He was upset because the next week he was shooting and couldn't make it! A close brush with a celebrity at my first screening! Later on when I showed the film MASTER KILLER (aka 36 CHAMBERS OF SHAOLIN), Quentin Tarantino attended (he was visiting his then girlfriend Mira Sorvino who was shooting MIMIC in town), it turns out Jackson had told him about missing the

screening! But, back to my first screening, SNAKE IN THE EAGLE'S SHADOW. I hadn't checked to see if the film had subtitles, and decided to unspool it a day before the show, and to my shock it was only in Chinese! It was too late to call it off as I had already

sold advance tickets. So my solution was to print up sheets that had the various characters pictures on them with a nickname below. On the night of the screening I had a packed house and prayed that my stunt would work. I gave the sheets out to the audience and informed them of the bad news, but reminded them that in a Jackie Chan film, plot was secondary and usually pretty damn simple. With the sheets, they were to make the show interactive and call out the nicknames when they saw the character on screen. For example, the fat kung fu student who picked on Jackie was called "Piggy", the old drunken teacher was "Sifu", etc. And they went for it! What could have been a disaster became a memorable night. Despite no english plotline, the only people who left were a couple late for another event.

**How did you come to do screenings at the Royal ?**

After a number of screenings I switched to clean digs at Innis Town Hall, a screening room on campus of University of Toronto. The room was big, but more of a lecture hall without a snack bar. I was doing the screenings roughly around once a month. After a hiatus, a friend who worked as a film booker at the Royal Cinema located in the Little Italy section of



**Taken from the sword genre this is a film entitled "The Bride with White Hair".**

probably were my original readers. I'd love to get back into it. There is so much out there to watch from Asia, but sadly it just doesn't get over to North America too easily. I have friends in France who get to see stuff released in mainstream cinema



**Taken from the popular vampire series this still is from "Mr. Vampire 3."**



**Taken from the freaks vs. fu series from the film entitled "Crippled Kung Fu Kids Boxer."**

Toronto which was becoming a hot, and popular strip. I was able to work out a favourable split of the box office and the cinema was certainly a step up from what I was used to with 500 seats, a genuine silver screen and red curtains! And it smelt way fresher than the porn theatre! I've gone from doing the screenings every month to establishing a regular two week program under the banner of "Kung Fu Fridays". If I flex my promotional muscle and hit the streets with posters and glue, I can get around 180 people out. If I am busy with other projects, I can count on roughly around 100 folks. I have a dedicated base of regular audience members who I truly appreciate. I always try and spice up the screenings with trailers for other films and a raffle or contest for prizes that include comics, videos and other swag.

**For a while you were doing the programming of Golden Harvest. How did that come about ?**

Back before I started doing the screenings on my own, I was hired to be house programmer for the Golden Classics Cinema, that was a short lived project by the Hong Kong based film company, Golden Harvest, to run an Asian repertory film house. We opened up with the North American premiere of the Chinese language

version of Jackie Chan's RUMBLE IN THE BRONX. The cinema was located underground an apartment building complex down by Queen Street and Spadina. It sat 500 and was previously a Chinatown cinema. Problem was that nobody knew it was there and we were unable to erect a proper marquee to even make some kind of presence on the street. We showed amazing films like a retrospective of Jackie Chan, Jet Li, John Woo, Chow Yun Fat, Japanese and Chinese art films, and others. Sadly, the management was constantly approaching business the Hong Kong way in a market that clearly did not operate by those rules. It was a dream job, and I knew that I would awake from it one day. Luckily it taught me a lot and I was able to transfer these skills to my own screenings, which had higher turn outs than the cinema did! With my own shows I am in control of advertising and just approach it as if I was promoting a rock/punk show. Never a need for high cost ads in papers and such, just hit the streets and clubs with glue, staple, flyers and posters.

**Tell us about some of the other film things that you are involved in (like the Midnight Madness screenings at the Festival).**

After working at the Golden Classics Cinema, I was offered the role of co-programmer at the

Toronto International Film Festival's Midnight Madness programme. This is a selection of off beat flicks that runs every midnight during the Fest. Peter Jackson got his start in this programme! In the past we've shown many great films that have sadly gone off the radar of distributors who only want big mainstream pics. Some films were THE EYE, works by Takashi Miike like ICHI THE KILLER, BORN TO LOSE: THE LAST ROCK 'N' ROLL MOVIE a

Johnny Thunders doc, Alex de la Igelsia's PERDITA DURANGO. It's a switch from the up close and personal screening style of Kung Fu Fridays, but it allows me to promote works on a bigger platform. I've gotten to meet some incredibly talented people who come to the Fest. I also helped present the Toronto edition of the Fantasia Film Fest in 98 and 99.

**What was the first Kung Fu movie you ever saw ?**

The first kung fu movie I saw had to be a double bill of Bruce Lee's ENTER THE

DRAGON and Jackie Chan's THE BIG BRAWL that I went to with my dad. We were taking Judo at the time to protect me from that bully and started going to martial arts films.

**What was the best Kung Fu movie you ever saw ?**

That's an almost impossible question to answer. The genre is so wide. You have the old school Hong Kong period martial arts flicks from the 60s and 70s, the 80s kung fu action cinema of Jackie Chan and such then the wirework new style films from the 90s. That's not even getting into Japanese and Korean films! Yikes! 36 CHAMBERS OF SHAOLIN is a classic for sure. Recently I saw a re-mastered print on the big screen and it was amazing. The works of the studio that produced it, the Shaw Brothers are damn impressive. Same folks that later did FIVE DEADLY VENOMS, a true cult film.

**You have shown some real out there films like "Cripple Avengers" or "Revenge of the Sho-gun Women in 3-D". What is the most bizarre kung fu film you have presented ?**

The most bizarre kung fu film that I have presented which actually almost accidental. It was a Bruce Li film called "Shinny Stuck Man" also known as "Counter Attack", however in the last reel someone spliced in scenes from another Bruce Li film, which was completely different so the audience was watching this film which was making sense and was interesting and just

as he delivered the death kick suddenly we got footage of this stripper or this naked lady in a hotel room stripping for this guy while a guy dressed as Bog Job from one of the James Bond films was doing something in the hallway of the hotel and then a midget dressed like Bog Job was peeking through the peephole of the key and then there was this whole other chase and fight scene from another Bruce Lee film, but it was just the most bizarre thing and there were no subtitles and the audience had no idea what they were watching so it was inadvertently odd.

**What about intentionally odd ?**

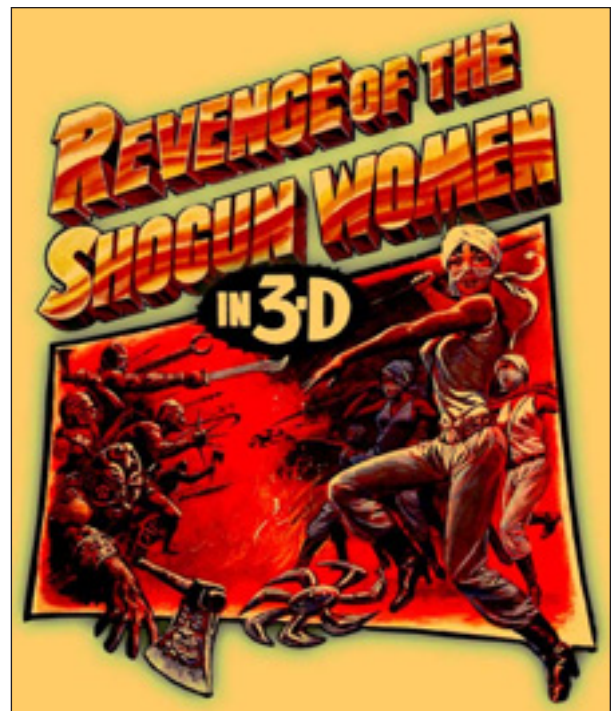
One of the most bizarre kung fu films I think is called "Mo: the Boxer's Omen" and is about a kick boxer who turns out that he is the reincarnation of this Thai Monk who died and



This is the poster for "Golgo 13: Kowloon Assignment".



This is from the "Shaolin Red Master".



This poster is for one of the few 3-D films entitled "Revenge of the Shogun Women".





so he actually has to do all this spiritual training, which involves sitting in a swamp full of leeches and then crocodile skulls coming alive and chasing after him. It is just one of the most outrageous films. At one point he gets possessed and throws up a giant eel into a toilet. It is just the craziest film. A newer one is....the other great thing is you get to see ...when I have to answer the question about what's my favourite kung fu film I am still seeing new stuff all the time which is still 20 years old. One of the films I just saw from 1982 was called "Holy Flame of the Martial World". It is utterly insane. It has just got the weirdest firework stuff in it. It's got a blood demon cult, it's got fires which come alive from pieces of paper. Just bizarre.

#### **For newcomers to the Kung Fu genre what are the different genres found within the Kung Fu realm ?**

I think it kind of goes back to when you asked about what the best kung fu film ever in my opinion is because there is so many genres. There is sword films, there is hand to hand kung fu films, there is shaolin temple films. It is more diverse than .... People often compare martial arts films to westerns but there is actually more diversity in the subgenres in the martial arts films than in westerns. Even more so in some respects than a detective film or a mystery film, but that is because these films are based on folk stories, historical stories and novel stories from a longer history than we have. The first detective stories were basically from China, from stories from China. They have written characters longer than we have.

#### **What do you have coming up in the programming schedule for Kung Fu Fridays?**

It is harder and harder to find films as we go along so I am not too sure even how long the

series is going to go on. I mean hopefully I would like to see it go on for another two years, but we have some interesting stuff. I might be getting another 3-D kung fu film. I do want to jinx that. It is called "Dynasty". And then it looks like I might get some of the "Once Upon a Time in China" films that we haven't shown. Part 3 and Part 4. It's kind of a mixed bag and I mean one of the upcoming schedule is we are going to show some trailers of films and have the audience vote on it so they are going to decide what film they want to see in the next schedule so giving the audience the choice. If they want more snake fist in their kung fu films, if the ladies want to see more ninjas because that gets them hot and bothered ....

**If you had a choice of films that you would like to see coming up in the programming schedule that you could get your hands on?** "Five Deadly Venoms". I could show that for a week and guarantee a full house every night. "Mo: the Boxer's Omen" which I mentioned before. A lot of the Shaw Brother films. And then some of the more rare Japanese films. I mean there is just a lot of stuff out there which still hasn't even come out properly and people still haven't seen them. I mean that is one of the reasons why people have such a narrow view of what kung fu films is because they haven't shown properly or been presented properly.

#### **How can people find out more about the screenings ?**

The best way is just to go to my website which is [www.ultra8.ca](http://www.ultra8.ca) and I've got information on the upcoming screenings with pictures. I've got information on all the past screenings and hopefully I am going to re-vamp the site and have some more special features. Right now

1. Scene from the "Invincible Kung Fu Legs"; 2. the hyper-violence and brutal torture found in "Riki-Oh: The Story of Rikki"; 3. Lumber Yard owner Mar duking it out with lumber thief Fang Kang in "Mar's Villa". Watch out for that magic kick; 4. "Mr. Vampire" of the kung fu horror genre that set off a series of sequels; 5. Sammo Hung plays the bumbling servant affectionately named 'Dirty Head' in "Filthy Guy"; 6. The orphan Fan Chi Kuo looks for a kung fu master who can teach him in "Kid's Ace in the Hole" (a.k.a. Raging Dragon, a.k.a. Fighting Ace); 7. A ghost like demon from "A Chinese Ghost Story"; 8. Jet Li as Fong Sai Yuk balancing in the incredible bench scene; 9. the nefarious Monk Chang Yang has a showdown against the honourable student Tak Kun in the "Ways of Kung Fu"; 10. Michelle Yeoh of "Crouching Tiger" fame in her earlier hit "Yes, Madam".

one of the special features is I've got little selections from my poster collection so you can see posters of rare stuff.

## Left for Dead

By Bolex Boy

It was a long drive. For me coming from Toronto it was a long drive into the suburbs. I got lost and had to buy a map of Burlington at a gas station. The three guys in the line behind me drove from New York and also got lost. They were understandably anxious to get in. It was the LEFT FOR DEAD show at Moe's Tavern on 8 May 2004, a fundraiser for *Rabidog film productions*.

It was actually just inside Hamilton. So for other people it was not the suburbs of Toronto but their own city where they live and work. There were posters about other shows and a weekly punk night. It was mostly too far for me to drive, but for other people their local scene.

There is a history of the relation between Hamilton and Toronto punk. I bought a 7" from Simon at the punk swap at Uprising Books a few weeks ago. It is by a band called the DREAM DATES. Are they from Toronto, I asked because the artwork looked very familiar. From Hamilton, said Simon, from 1979. As good as Toronto. And so I bought it for my collection of Toronto punk bands.

But there was always a difference. Bands from Hamilton had a reputation for being tougher, from this working-class city. TEENAGE HEAD in the first generation of punk bands were from Hamilton. The real thing and not those art-fag bands from Toronto. My friend who I haven't seen in years was actually beaten up by TEENAGE HEAD fans for a fag, though he is actually straight. I want to be clear about what I'm saying here. You didn't have to go to Hamilton to find homophobia. There was lots of it in Toronto and it came out onto the streets every Hallowe'en to jeer at the drag queens, who as always said to fuck off. The point I'm trying to make is about toughness, which is a maybe a good thing and a necessary thing in a working-class city, a union town.

I saw CHOKEHOLD play a lot. Two of my roommates were in a later version of the band. The sound was created, as I understood it, the creative work of one forceful personality from this city of Hamilton. The songs were energetic, you could hardly stand still, you had to jump around. It was a new sound that was copied by a lot of bands. The lyrics were generally radical, progressive, a political statement. In the audiences, especially at large weekend punk fests in the United States there was always a struggle in the hall between guys who came for the notoriously rough pits and other kids who were attracted by the radical statements of the lyrics. The very rough dancing, windmills and athletic violence, were encouraged at least some people in the band. In the end, as I understand it, this finished off CHOKEHOLD. There was a serious injury at one show, not the band's fault. But when they played they had to stop again and again to get people to calm down. Sometimes they'd drive for hours to a show and play for a few minutes until the pit got completely out of hand and they had to stop.

LEFT FOR DEAD was a new band that came out of this. A new singer but with much the same creative force in the band. And now it is the reunion show. My friend from Buffalo e-mailed me that kids go crazy for LEFT FOR DEAD. Certainly a reunion show. Like a high school reunion for the old fans, some now looking a lot older. For new kids it was a chance to see a famous band from the past. For me, used to small spaces in Toronto, it felt strange to be in this large venue. But the sound guy had a Mohawk and for other people it is their local space. I didn't mind the twelve-dollar cover. A lot more than what is being charged at some shows in Toronto. And this was a benefit for a film production. But I saw CHOKEHOLD when it was part of a culture and there was a relation with the other bands that played at that time. Here LEFT FOR DEAD played with the support of FUCKED UP, a contemporary band with a very different sound and intention. You could feel the difference

between the bands at this show.

There was a problem because the bass player had disappeared. LEFT FOR DEAD was on the stage and no bassist in the house. A few people went to look for him. The band was understandably upset. And all those people who came long distances. Eventually he was found. But then the singer said something about fuck-you all who came from everywhere just to see us play for twenty minutes. That's what I want to talk about. Not mind you, to put down the singer of LEFT FOR DEAD, who is someone I personally like. But without attacking anybody and with respect to think about this. It's about time we started discussing things without destroying each other.

Of course it could be nerves. Everyone was a bit nervous. And it is good, I think, to refuse to be rock stars. Not to let people put you in that position, so fuck you. But I know I didn't just come to see LEFT FOR DEAD. My friend from Buffalo was playing too. And I am a big fan of FUCKED UP, a band with political lyrics and an interesting sound. It

was also a fundraiser for someone's creative project, a film. There were a lot of reasons to come. You could say the remark is just punk. And fuck you for taking it so seriously. But I think this scene and this culture, at least twenty-five years old, has gone long past just saying fuck you. That was mostly a stance anyhow.

So I think the fuck you to everyone who came to see us, in this reunion show, is maybe about some contradictions that we're all struggling with. Like trying to be punk but selling records (and I'm glad to buy them and at decent prices). Like trying to be conscious of the environment but needing a car to get here. Or a van to transport a drum kit and the band's equipment. So conscious of being a

band that a lot of people have come a long way to see, on this unique occasion, but also not wanting to be... be what?

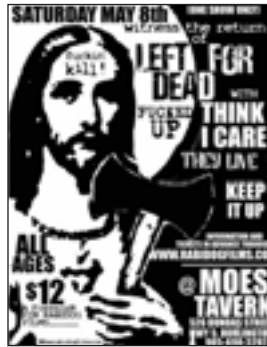
It was a fundraiser. And on the large video screens there were some scenes from a film. In a rough-looking building (it was shot in a squat) there is a mysterious guy in a chemical protection suit who kills with a baseball bat to the head, a gun to the face. It was repeated quite a bit. And everyone watching grinned because as sophisticated viewers we get the joke. It is not actually about violence. It is a film about other films. I've tried to make my own movies and so I see the hard work and skill. The special effects with the blood pump to make little red spurts. That's all I saw and not much to judge the full work. But honestly, I think there are other, better, stories to be told.

I brought my 16 mm camera but as usual there wasn't enough light to shoot film. So instead I'm left with my thoughts. Punk is an astonishing thing. What we have here is amazing. People are writing serious and carefully researched books about this scene. It has gone way beyond punk as art students dressing up or a fuck you from working class kids. It was never that simple anyhow. What is going on here deserves to be shown in different kinds of films and described in writing. Not putting down other people, but thoughtfully. I think your band matters that much. And I think your life matters that much.

## No Order Punk Fest Mexico 2004

It was here in October 2003 that I heard the Dead Kennedy\$ (DKs) were coming to Mexico. I heard somebody saying this to a friend and made an expression of disgust because I knew what the DKs had become. My brother lived for a while in California and had the opportunity to do an interview with Jello Biafra (1) in which he told him how the DKs wanted to sell one of their songs to Levi's. He explained how the band had robbed the rights to the DKs records and were now selling them in a very commercial way. They were deceiving people, making them believe that Jello is with them. In short, now they are only interested in money and are betraying everything that they used to be.

Then came January and I saw the posters for their concert here. I was even more disgusted to see that the Misfits were also playing. Some





Mexican punks who live in the United States had told me that at their shows they display disgusting American flags and are saying that they support Bush and his wars. What kind of shit is that? And they still have the cynicism to call themselves punks? As if that wasn't enough shit, the ticket for the concert would cost 180 pesos in advance (a US dollar costs 11.50 Mexican pesos) and 220 or 250 pesos (I don't remember exactly) on the day of the concert. This is a really high price for a "punk" concert. Punk shows here with bands from other countries never cost more than 80 pesos. Even worse, you could buy the tickets at Ticketmaster, and big record stores like Mixup and Liverpool. Where the hell is the DIY here? There is no doubt that these bastards haven't the least interest in punk culture. They only want to make money.

Some of us punks and anarchopunks were angry with this and printed 2,000 flyers with information about what the DKs are today. We invited people to boycott them. The concert was on Saturday, the same day as the open-air rock market called El Chopo where there are a lot of punks, skaters and other people who might like the DKs and Mi\$fits and would certainly go to their concert. We distributed lots of our flyers and we gathered a small group of more than ten people to go to the concert. We headed off for there and in a short while arrived at the concert.

Outside the concert place there were a lot of people, I think more than 500, who were old punks or street people who in no way could pay more than 200 pesos for a ticket. A little after we arrived the first attempt was made to rush the door, to pull down the door to get in for free. The first try was close but failed. The security people came out with pepper spray (very good gas because our noses stung for hours afterwards) and batons. I got some blows to the head that gave me bumps on the head that lasted two weeks. Since the people were now inflamed there was an immediate second attempt on the door. With that the "big strong door" of the place fell easily and quickly. The security people tried to contain the breakthrough but couldn't do anything. Since it was better to run, we quickly ran inside. There was a second door but that was opened by some friends who were already inside, having earlier themselves rushed the back door.

We were all, boys and girls, inside and really excited, with adrenaline rushing and the place full of the gas that the security had used. Shortly after we got in, a group of people started attacking the bar. The people working there ran away and instantly the pop and beer was free for everyone. As well a lot of excited people started to break big mirrors and windows that decorated the place.

The DKs started to play shortly after this. At the front there was a group of about 15 punx shouting slogans against them, throwing things and attempting to get on the stage. Behind, our group of about 15 punx had gathered empty beer bottles to throw. When we had enough we wanted to get near but it was difficult to get close to the stage. Then there was a nice big pit (in Mexico called a "pogo"), because there were more than 2,000 people in total at the concert. We got as close as we could and every time a song ended we shouted slogans against those bastards. Now we were a bit nearer and started to chuck our bottles at them. A few got them, one of them hit the head of the "nice boy" who sang. It seemed like he was bleeding a little but he continued singing. Down below the "little DKs fans" tried to stop us assaulting their stars but these "little fans" were quickly scared away. We wanted to take the stage but it wasn't possible because of the number of "fans". The DKs started to get alarmed because of the slogans and the things we threw and they got more scared when somebody got up on the stage. They wanted to run! But they calmed down when they saw it was "friends" who only wanted to dance and sing. But at the end of the song and seeing the lack of security they said goodbye and quickly left the stage. The people wanted more and really insisted. The DKs came back fearfully and carefully to sing another song. We shouted louder against them and threw more bottles. The drummer started to talk and pointed with his finger, saying that we were "provocateurs and initiating the violence". The best was that nobody understood him because he was speaking in English. Ha, ha, ha. Since our attacks continued, as soon as the song was over the DKs threw down their instruments and left the stage running. Then the front of the stage

cleared a little and 20 punx ran towards it. A small group of "fans" tried to impede us but when they got a couple of blows they ran away. It was then when some friends climbed on the stage and started to break everything! The security people ran and hid themselves when they saw this. I think there were no more than 80 security elements for all the concert and some even took off their uniforms to hide themselves. Up on the stage 15 punx smashed everything until it was useless. Others stayed below to block the arrival of security. It all happened very quickly. Our friends came down from the stage and we were getting ready to leave when we noticed that in front of us were about 2,000 "fans" very very angry because we had ruined the entertainment. The Mi\$fits had still not played. We gathered in a group and walked towards the exit. There were little incidents on the way with people who blamed us, nothing serious. People shouted "Kick them out, kick them out". We got to the exit and waited a little for some friends who were still inside. We had to leave rapidly because the police could arrive and detain us for the damage to the stage equipment. Later we were told that people were furious for not being able to see the Mi\$fits started to break everything in the space.

When we were all, boys and girls, outside we started to walk to take minibuses that would get us away from there. We hadn't gone more than 2 streets when we saw a group of 20 skinheads following us armed with sticks, bottles and knives. We were about 30 and among us were some young punks who got frightened and started to run. We asked them to wait. We were more than the skinheads and we faced them. We started to fight, throwing stones and bottles from one side to the other. The battle lasted about 8 minutes. There were no serious injuries. The skinheads saw they could get nowhere with us and ran back, possibly to get reinforcements. Who are these skinheads? The truth is that I really don't know any of them. The few that I do know are nationalist bastards, very close to fascists ideas. It was not the first time we were confronted by them and I doubt it will be the last. When we walked a bit more the police arrived, only two patrols. Most of us ran, the police running behind firing into the air. They couldn't get near us. But a few of us were trapped and taken to prison. The police still had no information about the destruction at the concert. We were taken for "disturbing public order", that is, for things that hit a few cars in the fight against the skinheads. We were let go quickly and only paid a thousand pesos for the five of us.

In the days after this concert various articles came out in the newspapers condemning what happened. They didn't understand why a small group of "crazy punks" destroyed everything. They said that the great Mi\$fits were behind the stage, very frightened. The "punk musicians" were very angry and said that the action should have been done against, for example, Elton John when he played here. They said that he was a capitalist but they were not. Ha, ha, ha. Above it all was the headline "No order punk fest". Why were they angry when everything got out of order?

As some of the participants in the action we are known as members of the JAR collective. We got several e-mails and also people asked us in person why we didn't let them see their "stars". To them we respond by explaining what the DKs have done and the Mi\$fits. It seems that people understand these reasons.

And finally, I just want to comment that we have heard that some bands from other countries are afraid to come and play in Mexico because of this kind of violence at concerts, such as also happened at concerts by GBH and the Exploited. I just want to tell them that when a band comes here as friends and respects the DIY ethics they are well received. But if they come in the role of stars or charging a pile of money they will be rejected. This also goes for Mexican bands who participate in this kind of shit.

See you later.  
Chiwy M.F.T.

(1) This interview was published in the *Comunidad Punk* zine, numbers 17 and 18.

(2) For more information about the J.A.R. collective, check the webpage <http://espora.org/jar>

# Reviews

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

## The Aborted "Wolf Dog" ep

A band that I need to learn more about! This Southern California band puke forth two short, fast songs of raw hardcore. Think BATTALION OF SAINTS or "Pick your King" era - POISON IDEA. "Wolf Dog" opens and closes with the band howling and the song surely lasts 45 seconds. "I Need Pills" says it all and is backed by the same raw, aggressive hardcore attack. Nihilistic, dirty and raw. You know this will be a classic. To top it off this clear red vinyl 7" is limited to 300. (Puke and Vomit Records (PnV #7). Sorry, there's no other contact info for the band or the label) - CC

## Angelic Upstarts "The Punk Singles Collection" CD

Okay I know what I wrote in the RESISTANCE '77 review about *Captain Oi* (which requires you skipping over to that review) but the re-issues do deserve attention. They do a damn good job of re-issuing material and this ANGELIC UPSTARTS collection is just another good example. This is a collection of what I believe to be England's best oi band. Any band that can start a riot by playing should be noted, but how can you argue with songs like "Never 'ad Nothing", and "Kids on the Street". This is a collection of ANGELIC UPSTARTS' singles and given how little money I had when I was a kid getting into hardcore and how hard it was to get imports in Canada, this collection has turned me onto songs like "Out of Control". The package also has all the cover art for the singles with notes about the recordings. This is a must have for anyone serious about the roots of punk. (Captain Oi / P.O. Box 501 / High Wycombe / Bucks / HP10 8QA / UK) - SP



## Bingo/Sika 7"

This split 7" features two unknown bands for me hailing from Sweden and Slovakia, respectively. BINGO play fastcore-chaos with some eclectic almost traditional folkish breaks that reminds me of the BOREDOMS while the vocals remain screamed and angry. I enjoyed their side especially when they focused on short, fast and angry songs. The power that you could sense building in their songs was at times lost when they ventured into their experimental breaks. SIKA knocked me on my ass with their heavy gruff SEIGE influenced hardcore. Fast and to the point! Traditional mid 80's hardcore. Watch out for this band who promise a slew of new 7"s and comp tracks in the near future. A nice pairing of 2 distinctly different hardcore bands that help expand the stale definition and boundaries of cookie cutter punk. (Tomas Fifik / M. Sch. Trnavskeho 22 / Bratislava 84101 / Slovakia / sikathrash@hotmail.com) - CC

## Born/Dead / Consume Split LP

It's not often you get a split LP of two US bands on a non-American label. But here you have it. CONSUME hail from Seattle and feature Jay formerly of DISRUPT and STATE OF FEAR on guitar and vocals. While this sounds very much like those bands, I don't really feel the same anger. Maybe it's the hard-line political nature of these individuals that's starting to soften up over the years. DISRUPT were around during the early nineties and were responsible for some of the most over the top lyrics that I've ever read, but that can always be excused for youthful exuberance. Topically, this is very much in the same vein, but written better, (What is it that he has with Cowboys?) even though you could fill in the blanks and insert any American President. It vaguely reminds me of CRYPTIC SLAUGHTER in that manner. Musically, it feels like it wants to get up and do damage, but for some reason is having trouble gaining the momentum. Shall I say; Lacking "Unrest". BORN/DEAD are bay area punks that carry the reins of urgent political bands such as CRUCIFIX and the aggression of "Second Coming" era BATTALION OF SAINTS or more regionally can be compared to ACTION with a stick of dynamite up their butts. These folks will get your attention with their rampant lyrical onslaught and have the songs to back it up. They have a couple of releases out and while I have only heard their self released debut 7" on *No Options*, I have to say that this is much better. (Yellowdog Records / P.O. Box 550208 / 10372 Berlin / Germany / www.yellowdog.de) - JM



## Cockney Rejects "Greatest Hits, Volume 1" CD

The COCKNEY REJECTS are a fuckin' pillar of early British punk. It is

difficult to talk about the transition between punk and hardcore without the REJECTS fitting in their and pretty prominently, I might add. Playing punk and being part of the first wave the REJECTS were to inspire the next wave of kids who referred to themselves as the "real punks". These were the kids who would re-evaluate punk and give birth to a re-active underground that would become known as hardcore. It's only evident in their attitude, which comes out in their lyrics. Playing hard edged punk that striped punk down to it's basics the COCKNEY REJECTS became a lightening rod for how punk should be played. Songs like "Join the Rejects" laid the blueprint for bands like the ANGELIC UPSTARTS and the SKIDS. Hell songs like "East End" probably went on to inspire the rude boy rebellion with the clapping parts which could be heard on "Concrete Jungle" by the SPECIALS. So the legendary first album with a few alternative versions found on singles and some Peel Sessions versions as bonus material. I get a kick out of the "Hey John" intro to "East End" for the Peel Sessions version. (Captain Oi / P.O. Box 501 / High Wycombe / Bucks / HP10 8QA / UK) - SP



## Cockney Rejects "Greatest Hits, Volume 2" CD

This is the REJECTS second album, which was recorded 6 months after the dust had settled on the first. That was pretty smart because where a lot of bands second LPs suck due to their developing and maturing as musicians, the COCKNEY REJECTS retained all the energy and rawness in terms of subject matter. In fact a lot of the REJECTS most memorable stuff like "Oi Oi Oi" and "Subculture" appear on the second album, although not the sanctioned singles like "Greatest Cockney Ripoff" and "We Can Do Anything". Also found in here are the football anthems like "War on the Terraces", the legendary "We are the Firm", which had a movie of football hooliganism based on the song, and West Ham's "I'm Forever Blowing Bubbles". Although when coming up with the "Greatest Hits" title for this release was probably meant in a facetious manner, the title is inadvertently a reflection of the REJECTS best material. And the activities of the band paved the way for bands like the 4-SKINS, the BUSINESS, INFA RIOT and so many others. (Captain Oi / P.O. Box 501 / High Wycombe / Bucks / HP10 8QA / UK) - SP



## Consume "Consume" CD

This makes sense that CONSUME are from the Northwest. Bulldozer bass driven TRAGEDY-core, from Seattle. They have the same type of hoarse scorched throat vocals. The music is a derivation of d-beat that is introspective at times and full throttle thrash at other times. This collection compiles CONSUME's entire vinyl output, which is three ep's, a split, and a song from an A.L.F. comp. Devastating like a DEATHREAT full length. And all the releases were recorded in one session so it works very well as a full length release. (Insane Society Records / P.O. Box 6 / 501 01 Hradec Králové 2 / Czech Republic / www.insanesociety.net) - SP



## Discipline / Argy Bargy "100% Thug Rock" CD

DISCIPLINE - not to be confused with DISCIPLE the Christian mosh metal band - is a contemporary street punk band. DISCIPLINE play a style of anthemic rock. It is a little polished for street punk, but it still has the edginess to it. DISCIPLINE are from the Netherlands and included with four originals are a COCKNEY REJECTS cover and a STRANGLERS cover. ARGY BARGY are from the U.K. and the singer reminds me of the singer from BLITZ. The music sounds like a slowed down rock version of SNUFF with the old school group choruses that made oi music so powerful. This is the better of the pairing, but DISCIPLINE are no slouches. If you're into skinhead music do yourself a favour and pick this up. (Captain Oi / P.O. Box 501 / High Wycombe / Bucks / HP10 8QA / UK) - SP



## The Dream Dates "The Mess You're In" ep

This has been a long time coming. Originally recorded in 1979 by a band from Hamilton, it is very much inspired by peers like TEENAGE HEAD except instead of having that rockabilly flavour there is a more straight ahead driving punk sound





similar to the FORGOTTEN REBELS. Like "Moans on the Phone" this material has not been released as of yet and is from the Killed By Death era. An interesting story about the A-side song is that it is about the same girl that appears on the "Last Pogo" cover. The song is about her and the shitty things that she was about to get into. It is the warning of being too much of the life of the party. Sadly, this girl is a streetwalker in Windsor now. But the "Last Pogo" reference should help explain the cover artwork. The B-Side is a great rendition of Iggy's "Search and Destroy". Another top notch release by *Ugly Pop*. (Ugly Pop Vinyl / P.O. Box 19001 / 4th Avenue Postal Outlet / Vancouver, BC / V6K 4R8 / Canada / [www.uglypop.com](http://www.uglypop.com)) – SP

#### External Menace "The Process of Elimination" CD

I never heard of EXTERNAL MENACE before this collection, despite the claim from the bio that espouses that they have been on some classic comps of the time. They have been around since the early 80's. And given the communication barriers that used to exist in the early scene being from Scotland may help explain why this band wasn't so well known over here. The opening track has a noticeably reggae influence and does conjure up notions of the RUTS. The various Jamaican beats re-cur throughout their material. However the band can be as melodic as STIFF LITTLE FINGERS at the same time. For the most part the vocals sound a bit like the TOY DOLLS, but sound much faster and including quite a few back and forths. At other times the singer sounds like Joe Strummer like in "Rude Awakening". In fact, there is a pretty strong CLASH influence throughout this release. This collection is predominantly a re-release of an album by the same name, however bonus tracks include the "Seize the Day" ep from '97 and material from a split they did with Germany's RECHARGE. (Doctor Strange Records / P.O. Box 1058 / Alta Loma, CA / 91701 / USA) – SP



#### Fuck I'm Dead "Bring Back the Dead" ep

Not sure exactly how I came to buy this EP as I am not a fan of grind. Nonetheless, this is 15 songs of drum machine driven, well executed metallic grind. While listening to this record I was busy picking the fur, flesh remnants and cartilage out of the deer carcass drying in my backyard. No I'm not kidding. Anyways, since I was pre-occupied I could not entirely focus on the vacuum cleaner vocals and could not decipher many lyrics. Is it really that hard to include a lyric sheet?! After all, there must be some substance to "My Feral Fucktoy", "Pickled Member" and "Jeffery Dahmer's Cookbook". For fuck's sake if you want to be offensive give us more than a catchy title. Still, this is a good 7" that I'll tape for those long days in the back garden. I know I would have enjoyed the 7" more if they were some words to read and maybe some images to test my with. Now if they would only play the non-PC card that they have been avoiding. (Oroku Saki Records / Mr. Saki c/o Lawner / Palettg. 22 421 66 v. Frolunda / Sweden) – CC

#### Gai/Zouo Bootleg LP

For all intents and purposes this could have been a tape that a friend copied for me and I would have been at least appreciative of the fact that they took the time to record this and write the titles out on the j card. Packaging...there is none with the exception of 2 plain-ass boring stickers on the cover and a photocopied insert that contains info from the ZOUO bootleg from a few years back. Great, a bootleg of a bootleg. I think that the sub-moronic packaging could prevent this record from being taken seriously. There is no indication of where the GAI tracks are from. So the tiny fuckin insert that does a half-assed job of documenting all of their releases is useless if it doesn't tell you where these tracks originate from. Anyway, the GAI are great punky/hardcore with melodic and pop bits thrown into the noise for good measure. The ZOUO discography deserves some serious attention as this band continuous where G.I.S.M. left off. Dark, ominous and downright scary. The added fuzz, tape hiss etc only adds to the charm of the music! Buy it cheap or tape it from a friend. - CC

## demo features

**Arize** Demo - featured on the April 25<sup>th</sup> program  
Playing some noisy crust this three piece rip up some lo fi d-beat. Take the ultra noise layer of CONFUSE and apply it liberally to MEANWHILE and record it on a 4-track that is picking up frequencies from space. ARIZE is what you'll get. Some noisy lo fi Japanese crust. (e-mail: [arize-hlrock@jp-c.ne.jp](mailto:arize-hlrock@jp-c.ne.jp)) - SP

**Send More Cops** Demo – featured on the May 2nd program

This is a new local band from the "Hammer" featuring the kids from RIPPED TO SHIT. They have added a different singer and Grant from BLACK EYES CLUB on guitar. This is straight and simple hardcore ... very back to basics .... it reminds me of early 9 SHOCKS without all the bass gymnastics and more basic thrash. There is a little wankage for soloing which reminds me of early SUDDEN IMPACT a la "Freaked Out" era. And the vocalist has a smart ass delivery very much like Doc Dart but in a toned down matter that is much easier to handle. And the SUDDEN IMPACT reference re-surfaces with a song called the "Nuge Song". SUDDEN IMPACT ended their demo with a song called "Gonzo" about the Detroit City Madman himself. Everything's Gonzo. (Bricklayer Top of the Head You're a Fuckhead tapes / 251 West Avenue North / Hamilton, ON / L8L 5C8 / Canada / e-mail: [sendmore\\_cops@yahoo.ca](mailto:sendmore_cops@yahoo.ca)) -SP



**Knee Deep in Shit** "Line Up To Die" Demo – featured on the May 9th program  
34 Fucking Blazing Tracks. This is one part DS-13, one part TEAR IT UP. MINOR THREAT influenced thrash-core. All Guts, no glory. File under "Go!" Okay enough with the exuberance.



It's just that this recording is so fucking good. Anyway, I want to explain the parts description. The vocals sound very much like the MINOR THREAT emulation found in DS-13's material. The song structures are very much stripped down back to basics thrash played by bands like DS-13. The spirit is very much that of bands like TEAR IT UP or LIFE's HALT. This is go-core. There are a few different sessions on here. My favourite is the opening material which comprises the first 17 tracks. And the artwork has some cool Brian Scroeder inspired art with skeletal rotting humans however a decided theme involving scissors. (Zach Howard / 5726 Sussex Court / Troy, MI / 48098 / USA / e-mail: [zac777777@hotmail.com](mailto:zac777777@hotmail.com)) - SP

**Mind Eraser** Demo 2003 A.D. – featured on the May 16<sup>th</sup> program  
MIND ERASER hail from Boston Massachusetts, featuring an eager Chris Corry (BORN IN HELL, STOP AND THINK, RIGHTEOUS JAMS etc..) on guitar and bass and an angry Justin DeTore (MENTAL, RNR, RIGHTEOUS JAMS, etc.) on drums playing distorted, heavy thrash in the vein of predecessors CROSSED OUT, CITIZENS ARREST, MAN IS THE BASTARD, among other luminous 90s powerviolence stars. Despite their anacronistic goal, the demo maintains a contemporary sound and does so without falling into too many of hardcore 2004's pitfalls. In addition to that already large feat, MIND ERASER have a distinct regional sound that reflects not only the bands that both members have been in, but the sound of Boston Hardcore 2004. Twisted and impressive, MIND ERASER's sludgy, rough hardcore certainly stands out. (Mind Eraser c/o Painkiller Records / 8 Burney St. #1 / Roxbury, MA / 02120 / USA / e-mail: [chriscorry@hotmail.com](mailto:chriscorry@hotmail.com) / [www.painkillerrecords.com](http://www.painkillerrecords.com) (you can download the whole demo and one new song) - JF

**Underfire** Demo – featured on the May 23rd program

If these guys weren't from the Czech Republic, I'd swear they were from Milwaukee. UNDERFIRE combine the right amount of 70's punk with 60s garage rock and 80's US hardcore. This reminds me of bands like LOS OLVIDADOS mixed with the ENIGMAS or maybe a more garage version of the REGULATIONS (from Sweden). The vocals are sung and share some similarities with the MISFITS. There is also a TURBONEGRO cover found on here. (Martin Ěeský / Nebøehovice 7 / 386 01 Strakonice / Czech Republic / e-mail: [underfire@badman-records.com](mailto:underfire@badman-records.com) / Website: <http://underfire.badman-records.com/index0.htm>) -SP



### **Hellshock** "Only the Dead Know the End of War" LP

Are you having trouble keeping track of all those bands that are spawning out of Portland like dandelions\* these days? Keeping up with their incestuous tradition, we have HELLSHOCK which feature members of REMAINS OF THE DAY, AUSGEBOMBT and DETESTATION (and undoubtedly a slew of others) who will certainly contaminate the city of roses with the most unsightly lawn growth this side of Mississauga. Their thunderous brand of metallic crust which is unavoidably comparable to AXEGRINDER and early BOLT THROWER will keep your yard filled with dreads, patches, butt-flaps, bullet belts, grey/brown t-shirts and that powerful aroma of beer, sweat and patchouli. Their dark, apocalyptic mood will continue to keep grey skies and an unstable air masses looming your immediate forecast. Guaranteed or your money back. THIS FUCKING RULES!! \*Disclaimer: Dandelions aren't weeds. (LP: Hellshock / P.O. Box 2626 / Portland, OR, / 97208 / USA / CD: Yellowdog Records / P.O. Box 550208 / 10372 Berlin / Germany / www.yellowdog.de)

### **Holy Shit** "What the Fuck ?" ep

Goofy fastcore from the garage capital of North America with tons of heart despite the opening track "I Love You, I hate You". This is part GANG GREEN, part BLACK FLAG. 11 short thrash blasts of hardcore served up on a 7" platter that require your full attention, like the fuckin' NEOS or STARK RAVING MAD or DRI or the RUNNAMUCKS.

Ever since their split demo with TAB, I have been a huge fan. Limited to 500, self-released, support this shit or don't complain the next time a band breaks up because you were too cheap to send your \$4.00 for their masterpiece. (Dingus Records / 2407 N. Pierce / Milwaukee, WI / 53212 / USA / www.holyshitexclamationpoint.com) - SP



### **Humongous** "Thrashing Punk Attack" CD

HUMUNGOUS structure their songs with the building ability of bands like GAUZE. Songs that sound like they are constantly leaping at you in lurches at the end of each line. The guitar sound is bog and burly like traditional Swedish hardcore with that big buzzsaw distortion sound. And the guitarist isn't afraid to throw in those high flying rock solos like most burning spirits material. The drums are in attack mode with a chaotic galloping style that is very GAUZE-like. (Good Luck Records / 3-15-8- B / enishi, Shinjuku, Shinjuku / Tokyo 160-0023 / Japan) - SP

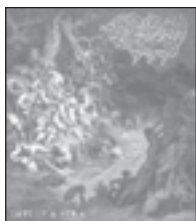


### **I Attack** s/t LP

Nice hand-screened LP covers have me appreciating this LP before it even hits the turn table. As soon as I put it on I was Instantly ATTACKed by a barrage of early 80's American hardcore that had me looking to EAT THE RICH, The CLITBOYS and REAGAN YOUTH as a reference point. I ATTACK would have fit nicely on BCT's first all US compilation tape. Yes it is that good!! Side 1 was over before I even had a chance to check out all of the lyrics. My copy did not have any lyrics for the second side. This is infectious, energetic skate punk. I need more. I want more...NOW!! If I didn't know any better this is my favorite LP of 2004. (A Wrench in the Gears / 1133 Hunter Road / Willmette, IL / 60091 / USA or write me at jimjones@schizophrenicrex.com as I immediately ordered a flat of these LPs.) - CC

### **Malignant Tumour** "Dawn of a New Age" CD

By looking at the cover, you think this is going to be some black metal hybrid project and the opening track which is an intro involving layers of haunting noises, and syntheziers does nothing to dissuade this notion. However the 5 second hardcore attack that follows this up is enough to be forgiving. MALIGNANT TUMOUR sound like a cross between DROP DEAD and many other things...the third song "Up Your Fucking Arse!!!" is an oi inspired number. However I think it is a novelty song because there is no other street punk inspired tracks. The rest of the material is very much like Swedish crust-core in the HUMAN WASTE vein. MALIGNANT TUMOUR are from the Netherlands and they probably have worked out their chops with bands like MY MIND'S MINE. This is the great blazing hardcore with sprinklings of grind. Other notable things in this release are the UNCURBED cover and two songs in Finnish, the first of which was written by ROTTEN SOUND about a ski jumper no less and the second which is made up of scattered Finnish phrases.



Sound like POIKKEUS or LAUKAUS ? (Insane Society Records / P.O. Box 6 / 501 01 Hradec Králové 2 / Czech Republic / www.insanesociety.net) - SP

### **Megido/Legion 666 7"**

Listening to this brings me back to my high school days, hanging in the smoking area with my buddies arguing the merits of hardcore like 7 SECONDS and FAIR WARNING over their lifeless BATHORY and VENOM. In case this was ever a doubt you can imagine the smile on their faces when I played the new SEPTIC DEATH and RAW POWER LP's for them. Anyways I have strayed off topic. On this 7" Toronto local's MEGIDO pay tribute to AMEBIX with a tasteful cover of "Last Will and Testament". The rough recording could have one believing this was a preliminary demo before AMEBIX recorded their masterpiece. LEGION 666 turn up the speed 4 notches with their cover of SODOM's "Outbreak Of Evil". If all early metal was this fast and heavy who knows where I would have landed on the HC/METAL debate. A great cover choice that showcases the band's ability to appease both crowds. Fast and heavy making the song one hell of a ripper. Limited to 500 copies. Now I need to find me some more MEGIDO!! (Iron Bonehead Productions / Box 1113 / 36146 Kalbach / Germany) - CC

### **Monster X** "Indoctrination" CD

MONSTER X were the first band to build on the INFEST legacy of combining powerviolence by taking sXe to the next logical step, which was grind. Not the most exciting of hybrids, but definitely unique in terms of forging a turf that would later become tampered with and developed. In fact, I think bands in the thrash revival scene today owe a lot to MONSTER X because they wouldn't be playing as fast or ferocious had MONSTER X not happened. And MONSTER X became the benchmark to improve upon which could be the reason for why project bands like ANTHEM EIGHTY EIGHT started or why MONSTER X recorded 8 straight edge anthems in their blinding style to allow for a release like the "Positive Youth" ep. They are all found on here, 11 splits, full releases and comps. MONSTER X may not have been memorable, but they sure as hell were pioneers and deserve their place as a result. (Hater of God / P.O. Box 666 / Troy, MI / 12181 / USA) - SP



### **Mr. California and the State Police** "25 Ways to Annoy your Neighbour" ep

25 ways to fuck me up!! Goddamn, how do I describe this one-man band? Even with a drum machine, this is a noise mongering, thrashing bastard of a 7". 25 songs of noise-laden, hardcore with dashes of synth rock, each song could easily be a new band. If you can imagine a tape of the 2 SEWER ZOMBIES LP's recorded on top of each other while Wesley Willis yells, yelps and screams in the background you can imagine MR. CALIFORNIA. If you like your hardcore spilling outside of the strict boundaries that have become punk give this a whirl. The smile on your face knows that it was \$5 worth spending. Includes: CRASS and WARRANT covers on day old vomit coloured vinyl. (Armpit Toast / 211 Conventry Cres / Fredericton, NB / E3B 4P4 / Canada) - CC

### **One Yah One** CD

This is some dirty sludgy sounding fastcore, which is a reflection of the overmodulated production. This thing is recorded in the red, but not as bad as EXCLAIM. ONE YAH ONE fall somewhere between D.S.B. and VIVISICK, which is a pretty broad region. They have a big wall of sound and d-beat distortion, but they play fast and incorporate thrash bits, as well as throwing in loads of quirky bits giving a nod to GAUZE and SYSTEMATIC DEATH. The vocalist sounds like the singer in TETSEU ARREI or SLANG. The deep dish snare gives a tight popping drum beat reminiscent of fastcore. It was inevitable that these two genres would meet thanks to bands like EXCLAIM and DUDMAN who paved the way for this in their local scenes back home. (Good Luck Records / 3-15-8-B / enishi, Shinjuku, Shinjuku / Tokyo 160-0023 / Japan) - SP



### **Out of Reach** "Neverending" CD

OUT OF REACH hail from Italy and play a tuneful and melodic brand of straight edge. If PROPAGHANDI were a straight edge band or if GORILLA BISCUITS had more singing parts with jangly guitar bits, you would have OUT OF REACH. Serving as a bridge between the two genres OUT





OF REACH do a decent job of merging the two styles into one sound. It's not my thing, but it's probably better than listening to NO WRANING. (Goodwill Records / C.P. 15319 / 00143 Roma Laurentino / Italy / www.goodwillrecords.net) – SP

#### Penalty Time “Rich Kids” ep

The cover art for this EP left me guessing whether this was a Straight Edge or Goth influenced record and fuck was I wrong. The debut 7” from Goteborg Sweden’s PENALTY TIME is 5 songs of well played, up beat catchy mid 80’s street punk. A strong, gruff vocalist keeps the songs moving. While the band provides a mid paced guitar driven street punk backbone. Good stuff that will have you humming for more. The English lyrics are straight forward attacks against rich kids, industry and the bullshit of everyday life and unemployment. British influenced street punk from SWEDEN; a refreshing change from the drunken, nihilistic crust I usually listen to. (PENALTY TIME HQ c/o M. Adlerborn / Nordostpassagen 37 / SE-413 11 Goteborg / Sweden) -CC

#### Pointing Finger “Best Bruises Collection” CD

I don’t know much about POINTING FINGER other than they were from Portugal and I think they may have broken up. They certainly don’t deserve the cheesy name (but maybe it is an in-joke like VITAMIN X’s name). Anyway these guys do sound an awful lot like YOUTH OF TODAY and it really is mostly to do with the Ray Cappo like inflections in the singer’s delivery. I have only heard the “Transcend” ep, but POINTING FINGER’s material remains pretty consistent. This CD is a collection of all the band’s previous releases. It includes a GORILLA BISCUITS cover. This is one of the best straight edge bands I have heard in a few years and fits in with the international spirit of labels like *Third Party* in Buffalo or *Refuse* in Poland or *Commitment* in the Netherlands. So what do POINTING FINGER sound like? They have the drive of BETTER THAN A THOUSAND, the musicality of GORILLA BISCUITS and the ability to write a sing-a-long breakdown as good as JUDGE. I guess that’s one of the good things about being around a decade later, you can filter all the good things from a genre into your sound. POINTING FINGER do an outstanding job of it. (Goodwill Records / C.P. 15319 / 00143 Roma Laurentino / Italy / www.goodwillrecords.net) – SP



#### Resistance 77 “Long Time Dead” CD

If you are asking yourself does *Captain Oi* do anything other than re-issues, the answer is “Yes”. Here is the first new studio full length by RESISTANCE ’77 – one of the longest running oi bands. And fuck me if it isn’t good. The vocals are very much like Feargal Sharkey hardened by Alex Addict. The beefed up group choruses give this it’s Oi foundation. And the rolling bass lines don’t hurt it. Songs about football, Czech beer, England, the boys in blue and the like. They remind me of the CLASS ASSASSINS with nods to SHAM 69, the ADICTS, and the BUSINESS. I liked the songs “Saturday on the Terraces” with their ode to football and “Long Time Dead” which is a call to waking up. “My England” reminds me of the ANGELIC UPSTARTS’ “England” meets Billy Bragg’s “World Turned Upside Down”. (Captain Oi / P.O. Box 501 / High Wycombe / Bucks / HP10 8QA / UK) – SP



#### SBV / Feelin’ Fine split ep

SBV from San Diego start this ripper off with some MINOR THREAT inspired hardcore revivalism. The vocalist, Chad, holds his notes the way Ian MacKaye does. It reminds me of the first UNIFORM CHOICE LP in terms of vocals. But the music is played with an extra sort of umph blazing through tracks with little regard for timing. It is excellent and reminds me of HERESY era blaze-core. Interestingly enough SBV close things out with a RIPCORD cover. FEELIN’ FINE are on the flipside and play a sloppy style of grindcore inspired power violence. I am impressed equally by the singer from FEELIN’ FINE’s vocal talents in that he is able to pull off a chicken barker and a demonic cookie monster in the same line. However, I do get bored by that style. The song “Shelless” is the one exception, where the vocals start off like a normal hardcore screamer and as a result the band sounds like CHRIST ON PARADE early on to make me ignore the grind vocals that come in later. The SBV side is excellent. The FEELIN’ FINE has some redeemable merits. (S.B.V. / 4419 Louisann



St. #3 / San Diego, CA / 92116 / USA / e-mail xsepticedgex@cox.net) – SP

#### Scarred for Life “Is this the Price of Freedom” ep

Whoa, first release for *Despotic Records* (the label that is planning to bring Swede Cruster’s BOMBSTRIKE to the U.S. for an opportunity to drink and crust) and what a debut!! A vicious dual guitar attack of 80’s political punk (CRUCIFIX, FINAL CONFLICT, NAUSEA) influenced crust.

In the mix a mad man screams and attacks the bullshit realities of war and the dehumanization of society through politics, corporate crap and work. SCARRED FOR LIFE are the new flame of charged political hardcore. Several stickers round out this impressive package. (Despotic Records / Box 832 / Long Beach, CA / 90801 / USA) - CC



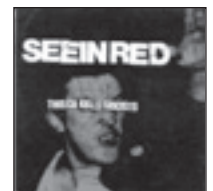
#### Securitate “Estado Decadente....Violencia Gratuita” CD

SECURITATE are from Brazil and play the big and burly guitar driven d-beat that is best played by the Swedish. SECURITATE show that the Brazilians have been paying attention. The vocals are deep throat sounding and shouted. The guitars have the thick buzzsaw sound. Every so often you have the discordant ringing as is found in some straight edge material and makes me think of the youth crust crossover that Felix von Havoc talked about way back. It also happened in Brazil. You think these kids were sun deprived for 6 months of the year and used to pounding back the ale as a result, instead of living in some equatorial shithole. Whatever is the necessary ingredients, welcome the new wave of d-beat. (No Fashion HC Records / Caixa Postal 03 / CEP: 13450-970, Sta. B / D’oeste / SP – Brazil / e-mail: massiser@hotmail.com / web: www.nfhrec.hpg.com.br) - SP



#### Seein’ Red “This CD Kills Fascists” CD

Taking their name of this CD from Woody Guthrie, these commie Dutch thrashers are still hard at it 20 years past their LARM origins. The songs on this CD represent the band’s output from 2001 – 2003. Although 3 years represents the average life expectancy for a hardcore band 40 songs does not usually meet that equivalent. SEEIN’ RED are a well oiled machine cranking out the hardcore goodies and paying the way for the thrash revival long before there was a need for such a thing. On here is material that was originally released as a split 10” with SHIKARI, a split ep with 400 YEARS, the HUMAN ALERT covers for a split with them, material on the split LP with YAPHET KOTTO, a split ep with ANTIDOTE, comp tracks for the “Nederthrash in Opkomst” and “Six Weeks” comps and 7 unreleased tracks all equally as devastating as the released material. I don’t have any of the aforementioned material with exception for the comps, but I do have a lot of SEEIN’ RED’s earlier material. It was just too impossible to collect all this material. All this new material is unclinchingly on par with their earlier outputs and it is a great way to hear this new material as it was near impossible to get. (Peculios Discos / CX Postal # 393 / Santos – SP / 11001 – 970 / Brazil) – SP



#### The Spark “Less Slow, More Go!” ep

I get the sense that these guys can’t take criticism. Although the record is already available in a limited press, the remainder of the sleeves seem to be in a makeshift cover that has the review plastered on the front with a rebuttal to the MRR review. It reminds me of an *Ebullition* style cover and the band gets points for being responsive and sticking up for themselves. However they get points taken away for the intimidation factor of their cover. I almost want to slag this because reviewers shouldn’t be intimidated into writing favourable reviews. However that would get away from what this is about. You can tell a lot of effort has been put into the band and this record. 10 songs with lots of great song ideas that veer away from generic songs. For instance the have a song poking fun at patriotism called “The Flag Shop is out of Stock (a.k.a. Hate-riotism). I think that is hilarious and serious at the same time in a CHARLES BRONSON sort of way. The vinyl is on coloured grey marble vinyl. The SPARK have a great sound like VOID. The vocalist has a Brannon-esque quality to his barking style. The songs have momentum like a TEAR IT UP record. I agree that they didn’t deserve the criticism of genericism that they got



from MRR, but I do support Will's right to write what he thinks. But you should also support good bands like the SPARK who have good ideas and a great sound. (Firestarter / 2981 Falls Road / Baltimore, MD / 21211 / USA) – SP

#### **Wolfbrigade** “A D-beat Odyssey” 12”

Holy Shit this came out in a hurry! Recorded just this last March for their ill fated North American tour. I skeptically thought that this would be throw away tracks from the “In Darkness” LP. Well spank my cynical ass, as I shouldn't of expected anything less than excellence from these modern day legends. (In my mind anyway) WOLFBRIGADE offer up six, and sadly their last recordings here and what a recording it is. Right from the get go this will beseige you like a raging tank. The first offering (Realisation av Valfarden) is quite comparable to something off of the “All Day Hell” LP with it's aggression, but with a cleaner sound. The overall production here is probably their best which is as brutally heavy as they are live, but still captures their guitar melody. Despite vocalist Micke's throat ailment, he holds up pretty well. The big surprise here is that TOTALITAR's Poffen helps out with his patented voice on two numbers. Actually, there are musical contributions on a couple tracks which are all spouted in a Swedish dialect, which is something that they have never done in the past. The cover art is as awesome as the title. Unlike 99% of bands who wear out their welcome after a couple of releases, WOLFBRIGADE, after nine years and numerous outputs, (And if you don't own at least one, then you should be drawn and quartered) will be leaving on a high, and I for one will be worse off without them. (Havoc / P.O. Box 8585 / Minneapolis, MN / 55408 / USA / [www.havocrex.com](http://www.havocrex.com)) - JM

#### **Wolfpack** “A New Dawn Fades” LP

The year is 1997 and I'm still living through my age of defiance towards CDs. But that all changed after I had been obliterated by this disc. To this day I'm completely at a loss for words as to why *Distortion* had never released this on vinyl back when it was released in '96. As this is WOLFPACK'S defining moment and easily one of the best records to come out of Sweden....EVER. Yes, I may get heat for saying that, But why do you think that it was finally released onto vinyl? Simply look at the many bands that are popping up out of Sweden and abroad, this can be seen as their blueprint with their heavy driven melodic and metallic force that would even get approval from all those dodgy SLAYER fans who probably used to beat you up. How many times in recent years have you heard WOLFPACK being used as a comparable reference? Almost as much as NEGATIVE APPROACH is probably your answer. To help clear up any confusion, this is the band that predates WOLFBRIGADE and had Jonnson (of SKITSLICKERS, ANTI-CIMEX fame) on vocals and was later given the boot. Anyways, as good as WOLFBRIGADE were, (RIP) they never recaptured the power of “A New Dawn Fades”, but put out a lot of excellent releases nonetheless. This recording is virtually flawless and the vocals are as equally ferocious as the lyrics are insipid (One area they have improved upon). As a matter of fact, I'm listening to this right now and seven years later, those galloping guitar leads and decimating, hypnotic D-beat palpitations will never grow old to these ears. This is one LP that I'll take to my grave. ([www.feralward.com](http://www.feralward.com))

#### **V/A** “Dying Alive/Living Dead” LP

Since getting into hardcore and punk 20 years ago I have always had a global perspective that has been fueled by the BCT tapes and more important being good friends with Imants who is always slipping me tidbits of info, records or tapes from some distant scene. Dying Alive is truly a scene effort as no less than 11 labels and 12 bands work together to release a record documenting the current Czech scene. The LP destroys with a mix of frantic paced hardcore, grind and some mellower more political street punk bands. My favorites being SEE YOU IN HELL, HOMOCONSUMENS and INNOXIA CORPORO. The LP is accompanied by a huge 50 page 8-1/2” x 11” fanzine that is a detailed scene report from 1978 through until 2003, as well as band pages for the band participating on the comp. After compiling the “Toronto City Omnibus” LP and organizing the release show, I can truly appreciate all of the work and effort that went into releasing this document. To work with 10 other labels in organizing the release is a true testament to the labels dedication to their Scene. You are the Scene....Support both your local and International scenes today. (Filip Fucjs / Grohova 39 / 602 00 BRNO / Czech REP) - CC

#### **Various Artists** “Internationally Pist” ep

This is a top notch comp featuring bands near and far that thrash it out and have something to say. Starting out with DEADFALL, San Francisco's

latest export, dishing out a stormer of a thrash song. I OBJECT belt out a venomous dual vocaled track. This is Ryan's band the guy who does the label. OUT OF VOGUE, from California give us a 9 SHOCKS inspired number. HEADLESS HORSEMEN from down under kick it with a CHARLES BRONSON inspired number. DEADFALL drop more of their CIRCLE JERKS like thrash. THE PESTS drop a CRUCIAL YOUTH like track. The title track from WARSQUAD's demo sounds even better then the original. And Spain's KARNVAPEN ATTACK, pound out a screaming, sloppy d-beat. And this is only the first side. Side B is just as dangerous seeing one more track by the aforementioned. You quickly realize that this is a fuckin' great comp. (Punks Before Profits / 209 Center Street / Olean, NY / 14760 / USA / e-mail: [punkbeforeprofits@hotmail.com](mailto:punkbeforeprofits@hotmail.com)) – SP



#### **Various Artists** “Terro-Rhythm” CD

Alright!!! This CD compilation contains a maxi-single worth of music from: DISCLOSE, IT'S YOU, CONTRAST ATTITUDE and CONGA FURY. The CD is laid out like an LP as bands have a respective A Side of tracks and play through the band rotation and then the B Side of music. A really good concept that keeps the CD moving nicely! The disc opens with 4 new DISCLOSE D-beat raw punk tracks with the promise of 5 more songs mere minutes away. DISCLOSE are getting better with age. Do I need to tell you this is pummeling D-Beat raw punk agro, ....fucker! IT'S YOU vomit forth a combination of raw, speedier hardcore and metal riffs with the precision timing of more intricate speed metal. They were a welcome surprise and a band that I will keep an eye on. CONTRAST ATTITUDE continue to perfect their mixture of raw and brutal hardcore-crust attack. I can picture the flying V Guitars, punching fist and buzzing wall of noise as I type this. What can be said about CONGA FURY that hasn't been said before....infectiously assaultive – hardcore aggression that cuts your throat and has you bleeding for more. Oden has the most amazing voice!! If this doesn't make sense buy this disc!! If this still doesn't make sense buy the fucking BATTLESTAR CD and listen to some low brow NO DOUBT shit and stop wasting my time. The CD finishes with a non-listed DISCLOSE epic “War Dead”. 10 minutes and 6 seconds of a DISCLOSE loop of their D-beat raw punk wall of noise and frantic guitar wailing. Goddamn it's a repetitive tapelooop but it works and will have the bastards you work with turning their head in pain!! Check it out!! (Terro-Rhythm / Tomokazu Shiraishi / 1907-2 Doi Aki-City / Kochi 784-0042 / Japan) - CC



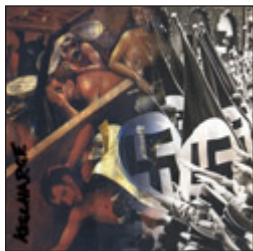
### **Kill Bill's Advertising**

In seeing the transit ad marketing for the latest “Kill Bill” film I noticed a trend. Uma is getting de-capitated. Either some Lucy Lui fans are getting revenge for her character O-Ren Ishii being scalped in Volume 1 OR there is some in-joke adver-terrorism happening in bus shelters across Toronto.



## rumourmill

Really Fast Records are still at it working on Volume 11 of the Really Fast comp. These are always stellar. They also have 7" releases by ALLENA and KURT I KUVÖS in the works \* *Out of Limits* is about to release the debut RUNNING FOR COVER. The next releases after that is rumoured to be a BURN YOUR BRIDGES 4" split with NATION OF FINKS \* *Schizophrenic* is working on a HAYMAKER DVD. So you can now watch the flying glass, bottle rockets and mayhem from the safety of your own livingroom \* Look out for a bunch of new killer releases from *Hardcore Holocaust*.



They have just released the BRAIN EATERS, a band from Japan that sounds like DEATHSIDE and was released by *Human Stench* two years previous. Also watch out for a new gatefold ep by SEVERED HEADS OF STATE. There is also a new band called KEGCHARGE that features the early line up of WORLD BURNS TO DEATH and HH is releasing a full length by them. Crazy Winston Smith like artwork. PDX sensations BLOOD SPIT NIGHTS also have a full length coming out. Sadly they have broken up. The CD will contain the eps and some unreleased material. And if that wasn't enough, Jay has also got a new SHOCK TROOPS ep out, a DECONTROL CD, and a Norwegian band called ORDREKEKT. In the works at the *Hardcore Holocaust* sweatshop is an ANTI CIMEX re-issue, a DEATHCHARGE LP, some DISCLOSE vinyl, new RAJOITUS and new WORLD BURNS TO DEATH, among other things.



## show listings

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

**SATURDAY JUNE 5th @** TBA (Newmarket) - WEDNESDAY NIGHT HEROES, RIOT 99

**SATURDAY JUNE 5th @** Moe's Tavern (Waterdown) - ENDICOTT, THE BLACK MARIA, SHOTGUN RULES, DEAD ONLY BETTER, RESISTANCE, CASE OF MONDAYS

**SATURDAY JUNE 5th @** the Underground (Hamilton), \$4 19-and-over / \$7 under-19, 6pm-9:30pm - HOSTAGE LIFE, BREAK FOR CHANGE, NON-PASSIVE RESISTANCE, LAST CHANCE

**SUNDAY JUNE 6th @** The Cathedral - WEDNESDAY NIGHT HEROES (from Edmonton), RIOT 99, ...AND HELL FOLLOWED, THE ANTICS, TIT FUCK ME JESUS, GUTS & GLORY

**SUNDAY JUNE 6th @** The Horseshoe - THE LEGHOUNDS

**SUNDAY JUNE 6th @** 403 Adelaide Street, 7:00pm - SAY GOODBYE, REFUSNIKS, TERMINAL STATE, DIRTY BLACK SUMMER

**SUNDAY JUNE 6th @** CIUT - Studio 3, 10:30pm - I SPOKE

**TUESDAY JUNE 8th @** the Rivoli - HELLA (Kill Rock Stars band)

**WEDNESDAY JUNE 9th @** the Phoenix - dKt / MC5 a.k.a. MC3

- *The Conflict Archives Presents* -

**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! 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 an "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!

**THURSDAY JUNE 10th @** the Fuse Room (418 College Street), Free - Loud Fast Rules with DJs Crap Detector and King Eurotrash 72

- *Kung Fu Fridays* -

**FRIDAY JUNE 11th @** 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.

**FRIDAY JUNE 11th @** the Fireside Bowl (Chicago) - FORWARD (Japan), BASEBALL FURIES, UNDER PRESSURE, WOUND UP

**SATURDAY JUNE 12th @** Planet Kensington - SHARONTO, THE BAYONETTES

**SATURDAY JUNE 12th @** Ann Arbor - FORWARD (from Japan), THE STATE, NIGHTBRINGER

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

**THURSDAY JUNE 17th @** 2032 West 18th Street (Chicago) - SUNDAY MORNING EINSTEINS (Sweden), ARTIMUS PYLE (San Francisco), FORCA MACABRA (Finland), TYRADES, NO SLOGAN

**SUNDAY JUNE 20th @** TBA (Toronto) - VOETSEK, RAMMER, TOWER OF SILENCE

**TUESDAY JUNE 22nd @** the Oasis, (294 College @ Spadina) - THY FLESH CONSUME (Halifax), LEGION666, TOWERS OF SILENCE - A.K.A. BASTARDISER

**THURSDAY JUNE 24th @** the Fuse Room (418 College Street), Free - Loud Fast Rules with DJs Crap Detector and King Eurotrash 72

- *Kung Fu Fridays* -

**FRIDAY JUNE 25th @** 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 16th 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. Iceman 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 25th @** TBA (Buffalo) - ANOTHER BREATH (Modern Life is War meets Youngblood Records core), THE SPARK (Black Flag on crack. New 7" out soon!), FAREWELL HOPE

**FRIDAY JUNE 25th @** X-Treme Wheels (Buffalo) - AMERICAN DISTRESS, THE CODE, BANGARANG, SWITCH 86, REMEMBER ME

**MONDAY JULY 12th @** Broadway Joe's (Buffalo), 6:00pm - INTERNAL AFFAIRS, DONNYBROOK, THE ALLEGED, WITH OR WITHOUT YOU, CROSSCHECK

**SATURDAY JULY 17th @** TBA (Toronto) - UNDER PRESSURE (Winnipeg)

**MONDAY AUGUST 9th @** TBA (Buffalo) - DAMAGE DEPOSIT (Twin Cities wrecking crew! Ninjas to the back!)

**SUNDAY AUGUST 22ND @** Lee's Palace - STIFF LITTLE FINGERS, THE GOD AWFULS

*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)*

## movie review

### The Revolution will not be Televised

At first I thought this was going to be a movie about Gil Scott Heron, the guy from the Last Poets. You know the guy who actually wrote the song "The Revolution Will Not be Televised". Well you can imagine my surprise when I started reading that it was a film about Venezuela. I was having difficulty trying to figure out what the connection might be between Venezuela and this revolutionary poet from the 70s. The film was shot in 2001 – 2002 and is about Hugo Chavez, the newly elected President of Venezuela, and a power grab by the wealthy minority using the private media to do so. The film is shot by an Irish film crew who for whatever reason are filming down in Venezuela at the time.

The film starts off by looking at Chavez's rise to power. A military man who rose through the rank and file. A man not connected to the wealthy elite ready to make things right for the rest of the people. A man who made educating the poor his priority, teaching people to read. One of his first acts was to hand out the constitution so that the people of Venezuela knew their rights. This is a guy trying to improve things for everybody.

Then Chavez announces his plans to re-distribute the oil wealth to 80% of the population who live in poverty. Venezuela is the world's 4th largest exporter of oil, and the third highest supplier to the United States. This seemed to be the turning point.

The rich get pissed. Already upset with Chavez's left leaning policies, the private media chimes in by lambasting him, saying he is having a love affair with Castro. Ridiculous comments and almost laughable by the same media being taken for face value by CNN when reporting on a demonstration that was under attack by sniper fire. This coverage made the difference in garnering world opinion against Chavez and his supporters as they defended themselves from a sharp shooter in the building complexes.

The coverage made it possible for a military coup to take place as tanks rolled in to threaten the Presidential Palace. As the tanks and a renegade commando aim their canons at the historical palace, Chavez not wanting to see a rich part of Venezuela's history go up in smoke surrenders himself. His parting words to the camera were "Don't worry. I'll be back."



**ABOVE:** Some on million upporters of Chavez surround the Presidential Palace. **BELOW:** The military get set to re-capture the Palace.



an education program that would teach the poor to read and to pass out copies of the constitution so that people knew their rights. This is the character of the man being held hostage. And the private media were saying very little about his capture or about the coup. However by day's end a million supporters gathered outside the palace. And soon word spread among the rank and file soldiers that their commanding officers had lied to them. So the soldiers developed a plan to re-capture the Palace. Soon the deposed ministers were returning and an emergency council was held. Crack commandoes were dispatched to possible holding places and it was suspected that the U.S. was planning on moving Chavez

to Costa Rica within the hour. Time is of the essence and Venezuela most assuredly would become de-stabilized.

Chavez is returned to power and the country is re-stored to normal. However the Irish film crew that were making a routine documentary about the newest progressive voice in Latin


America captured all kinds of revealing footage. Footage of meetings in rich suburbs where homeowners are encouraged to distrust their servants and keep them under watchful eye. Footage of the coup leaders emptying out the vaults in the Presidential offices. Footage of the crack down on civil rights unleashed by coup leaders within 24 hours of being in power turning Caracas into a police state. Footage of unseen angles that tell the real story behind the retaliation of sniper fire at the demonstration used by the west to justify the coup. Footage of Colin Powell and the U.S. Secretary of State tripping over themselves to condemn Chavez as being "unfriendly" towards United States interests.

Kim Bartley and Donnacha O'Brian capture a stunning political moment in Venezuela's history that follows the consensus building of right wing groups to overthrow of popular left wing government. It was the private media's unwillingness to report the truth and to continue to ignore the activities of their bosses that made Gil Scott Heron's song the haunting truth behind modern day Venezuela.



**Hugo Chavez returning after being captured.**


The Udon Conflict Archives presents



What is the message from beyond the stars,  
which has been kept secret from our world until now?

# MYSTERIES FROM BEYOND EARTH

ULTRA-RARE 16MM PRINT!



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