

EQUALIZING X DISTORT

Volume 5, Issue 2

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CAPITAL DEATH

CAPITAL DEATH were a 3-piece from Truro, Nova Scotia. Because of Truro's central position within the province of Nova Scotia, the band refers to themselves as "HubTown Hardcore". The band self-released their first ep and Punks Before profits just released their second ep entitled "Carbon". The band got together to support the release of "Carbon" and we took the opportunity to have them play live in Studio 3 in December 2004.

Okay we have Capital Death live on the other side of the glass here. Hi guys. Thanks for playing tonight. Give us your names and tell us what you do in the band.

Matthew (M): Okay. I'm Matthew and I play bass and I sing.

Dave (D): I'm Dave and I play drums and I sing.

Payson (P): I'm Payson and I play guitar, pinch harmonics and I sing.

And how long have CAPITAL DEATH been around ?

D: I think it's two years. Am I correct in saying that ?

M: Maybe.

When did you guys start ?

D: Winter or spring of 2002 maybe ?

That would be two years. Coming up to an anniversary guys.

D: Yeah. We just had to have it here.

Thank you for doing that. Did you guys play in any other bands prior to CAPITAL DEATH or is this your first band ?

P: Yes. Many.

D: None worth mentioning by me.

What brought the band together? How did you form ?

M: Well Dave and I were in one of these previously unmentionable bands together and I wanted to start a new band and originally it was three members of that old band and the guitar player left and so now it is me, Dave and this chick, Payson. (laughter)

And how did you meet Payson ?

M: Ummm. I don't know.

P: I just saw a YOUTH OF TODAY pin on his back pack when we were in school together....

M: We bonded through the edge.

P: Yeah definitely.

...and they just invited you out to practice or....

P: We both played in bands locally and stuff. Their guitar player left and they were just like "Hey maybe we can get Payson", and I was like "Heck Yes."



CAPITAL DEATH from Left to Right: Payson on guitar, Dave on drums, and Matt on bass.

Cool. What is the status of the band at the moment ? Are you guys just doing a series of one off shows or will you be getting together permanently re-locating in Toronto or I heard you guys are doing a show in Nova Scotia.

P: It's not just a show. It's going to be an experience.

D: Well I don't know. We kind of played our last show, so to speak, last February and the day after that show we crashed our friend's house and recorded a couple of songs and we basically just wanted to get that out on a record but we didn't really have other plans for the band besides that. And we messed around with the idea of going with a few people but none of those really seemed to work out, so Ryan from *Punks Before Profits* offered to do the new record and Matt at the time was living in Toronto. He moved after....that was the reason why we had our last show back in February.

So you knew Matt was going to school and stuff.

D: Yeah Matt was going mid-January, early February. Anyways so he left and he was living in Toronto and I just moved here three months ago or something and we just decided that it's not that far to Buffalo and we offered to play a Buffalo show, a Rochester show...

So how did you convince Payson to come out here ?

P: We had really planned it for a while. Like it had been an option. Like we had mentioned the idea of coming out for a week and playing shows ...

M: He wasn't hard to convince. He doesn't do anything.

P: But they mentioned it and once we had a

date and stuff it was....

You should just keep commuting to Toronto....playing shows.

P: You never know. Well you do. I am not going to commute to Toronto.

D: We are trying to enlist a long list of friends to move to this city.

Yeah, move Halifax to Toronto.

D: Well, Truro. More specifically.

M: Halifax sucks.

P: Yeah it does.

D: There are a few cool people there worth mentioning.

P: Like two.

Where is Truro in relationship to Halifax ? I ask Matt this almost every other week.

M: It's about an hour away or so.

D: Yeah it's about an hour north.

It is substantially far away? Is that correct in assuming ?

D: It's the hub of Nova Scotia. In order to get to anywhere in Nova Scotia you must drive through the realm of Truro.

Okay, where did CAPITAL DEATH play more ? Did you play in Truro more ? Is there a scene in Truro ?

D: Heck yes.

Is it a big city ?

All: No.

But there is a bunch of bands and stuff.

D: There is a few.

P: Ever since these guys left it has been pretty crappy.

It's dwindled.

P: Yeah.

What are some of the bands from Truro ?

P: Right now ?

Yeah.



Dave Brown on drums and Matthew Carroll on bass in Studio 3

M: ZAAT.

P: ZAAT. One of Matt's other bands. Absolutely amazing band.

D: ZAAT are beyond awesome.

P: Yeah, they are really good. And I am in GAMERA. We tried to start out as a Jap-core band. We sound like I don't even know... blast beats and...

Great name for a Jap-core band.

P: And I am into an instrumental band back home. And then there is a few other bands. You know.

And there is places to play in Truro ?

P: Not really.

Do you play house shows are something ?

P: No. House shows are rare. Matt had two or three, but nobody does them anymore. We usually get a space like Boys and Girls Club. You have to book it about two months in advance.

D: We don't get many bands touring through Truro. I think this summer was like the first band outside of the Maritimes that we had, which was UNDER PRESSURE. Before them we didn't have a good out of town band for about four or five years.

We almost got busted just outside of Truro. I told you this didn't I ?

M: This was about the hockey masks, wasn't it?

D: Stephe Perry in the middle of Nova Scotia. **Yeah, don't wear hockey masks into the grocery stores. That is all I'll say. Tell us about the name CAPITAL DEATH. Where did the name come from ?**

M: It's not really that much of an interesting story. I hate the name. I came up with it.

And how did you think of it ?

M: Me and our old guitar player were trying to come up with a name for the band. We wrote down ten of the stupidest band names we could think of and ...

Stupidest ? You were going for stupidest ?

M: Yeah just as a joke and then we were like we will just pick the least stupid one and go

with that for now and then it just stuck.

P: I wasn't in the band at the time.

Has the name taken on any sort of significance since you guys have been a band?

P: None of us have died.

... from capital ?

P: No. Not yet.

You haven't starved to death or anything.

M: Close.

Okay tell us about your influences. I remember on the first ep I heard all kinds of things, like everything from SPAZZ to FINAL CONFLICT and stuff like that, but I am not even sure if you listen to any of those bands and then on the new record you do a YOUTH OF TODAY cover so I am assuming that Payson let us know that Matt was wearing a YOUTH OF TODAY button so maybe they are an influence. Who would you credit as an influence on the sound of CAPITAL DEATH ?

M: Ahhhh. I'll let you guys go first.

D: Well do you want to know influences or

Who do you think comes out in your sound ? Something that we might be able to trace.

D: When I was writing songs I was listening to

EQUALIZING DISTORT

VOLUME 5, ISSUE 2

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

The show dedicates itself to the underground hardcore punk scene. There is a particular emphasis on international releases in the developing thrash, straight edge, grind, garage, Killed By Death, the crust and d-beat scenes, which means we play material like Mortal Combat, OurXTimes, Existench, Reatards, Fast Cars, Misery, and Discunt.

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 April 2005**

Band	Title	Format	Label
1. MASSGRAV	"Napalm Over Stureplan"	CD	Sound Pollution
2. BOB BURNS AND THE BREAKUPS	"C-Store, Baby!"	ep	Dingus
3. YO-SHI	"Death of the Sun"	CDep	Devour
4. FOUR LETTER WORD	"Like Moths to a Flame"	CD	INewest Industry
5. GEORGE HARRISON / CONGA FURY split		ep	Regurgitated Semen
6. FURY OF A THOUSAND ZEUSES	"Habanero Enema"	ep	Dingus
7. CROPKNOX	"Do What ?"	7"	Pure Punk
8. KERMIT'S FINGER	"Shoot Yourself in the Foot"	CD	Poorest Quality
9. SWELLBELLYS / DISHONOUR SQUAD split		ep	Pure Punk
10. MAGRUDERGRIND	"Owned!!"	ep	Punks Before Profit\$

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.



Payson on guitar and Dave on drums in what is referred to affectionately as the Stone Studio

a lot of CODE 13 and DROP DEAD. Stuff like that. But as far as bands that have influenced me it is definitely YOUTH OF TODAY and NEGATIVE APPROACH. Bands like that.

SSD maybe. I see you (Dave) in here every week with an SSD shirt on. The same SSD shirt. I don't even think you own another shirt.

D: I really don't. I am hurting for clothes. I have to go home and pick up more.

M: Dave, you are so fuckin' crusty man.

When that Springa story happened on our show, you were crying. Payson, you want to field this question ?

P: I would listen to CAPITAL DEATH whenever we were writing songs or whatever. I mean I listened to all kinds of stuff but what I was listening to most while writing CAPITAL DEATH material was RADIOHEAD and DILLINGER ESCAPE PLAN. But I like a lot of 80's hardcore.

Who do you think comes out in your sound because I don't really think I hear RADIOHEAD ?

P: Probably ZAAT. Matt's other band. Very influential. Honestly, I don't know. I just do whatever and I like it. I mean I have my own style of playing. I have always just messed around. I don't take myself very seriously as a guitar player.

M: MEGADEATH.

P: Yes. Definitely. MEGADEATH. Stuff like that. Whatever.

MEGADEATH ?

P: Yeah sure.

D: Shania Twain.

P: Shut up.

You guys are beyond ridiculous now.

P: No seriously I like Shania Twain a lot but

But I don't really hear Shania Twain. I don't really hear MEGADEATH.

M: Well a few of the chord progressions are

reminiscent, but ...

...if you play them 78 times faster...

P: With pinch harmonics and ZAAT.

...through the ZAAT filter.

P: Yeah, Definitely.

Matt?

M: Oh my influences?

Yeah, you're not getting off.

M: Yeah, I don't listen to much hardcore. (laughter) CAPTAIN BEEFHART and FRANK ZAPPA.

OK, now for real, you can answer the question.

M: I'm serious. Like, I try to make weird music I guess that sounds like a hardcore version of WEEN (laughter). I'm serious.

If you had to limit your record collection to 5 records, what would they be? They have to be punk records.

D: They have to be?

Yes.

D: We can't slide any WU TANG CLAN in there?

Nothing, I don't want to hear that.

D: 36 Chambers is a pretty good album.

Yeah, it's OK. You can tell the hip hop show afterwards.

P: For me, it'd be CHARLES BRONSON – "Youth Attack", ORCHID "Chaos Is Me", ORCHID "Dance Night Revolution Tomorrow", CODE 13 "Doomed Society" and MINOR THREAT "Discography".

That's a good one.

P: ZAAT too. ZAAT Discography.

Is there one?

All: Yes.

Does it live at Matt's house?

M: For now.

Matt, do you want to answer this? Dave?

Who wants to be next?

D: Give it to Matt.

M: Um, CROSSED OUT

Yeah you don't listen to hardcore. Sounds pretty close to WEEN doesn't it?

M: CROSSED OUT, NO COMMENT, WEEN "Pure Guava", CAPTAIN BEEFHART "Troatmask Replica" and NO COMMENT "Downsided". Is that five?

But you said NO COMMENT already.

M: Alright.

D: They're worth mentioning twice.

P: Agreed.

He's taking it twice just so he doesn't lose one of them. Dave?

D: I guess I'd have to say NEGATIVE APPROACH "s/t", AGENT ORANGE "Living In Darkness", either one of the YOUTH OF TODAY LPs, hmmm, what else? Help me out guys.

P: JUDGE? (laughter)

D: Yeah yeah, let's throw a JUDGE record in there. "Bringin It Down". What else can I say? NUNFUCKERS "Dead And On The Floor".

That's a good one. Awesome. You seem to all take turns singing, so I'm assuming that you all write. Is that correct?

All: Yes

M: Correctamundo.

What are some of the things you're singing about? Maybe you can all take turns on this one.

M: Just general stuff, nothing groundbreaking or original I guess. Just personal stuff, like being upset with things, being depressed and just the way the world is.

JP: Dave sings about skateboarding.

D: Skateboarding while listening to BGK. Those two things just go together so wonderfully.

That's cool.

P: I'm in the same boat as Matt. I just write it, then it's done and I sing it.

Why don't you tell me some of the songs you've written Dave? What are some of the song titles to the songs you've written?

D: Well, the last one I was talking about, "the Daily Grind" is basically about skatin' and there's been a lot of commercialization of skateboarding, it's gone really mainstream. Basically that's just me singing about keeping skateboarding on the streets and not going out and buying a ridiculous amount of "skater clothes" or "skater equipment" and stuff like that. You don't need that. You just need a few friends to go in packs on the streets and skate shit up.

P: You don't even need friends man. I don't have friends and I skateboard.

Payson, what are some of your song titles?

P: Well, I wrote the song "Carbon" which is the title track off the new 7". It's just about an incident with someone who was pretty ignorant, I got mad and wrote a song about them and how I hope they die at some future point.

Become carbon? Is that the idea?

P: No

D: They had it coming.

P: Yeah, they're an idiot. That's not even right grammar, sorry. Proper grammar.



Payson's guitar, Dave Brown on drums and Matthew Carroll on bass in Studio 3.

M: I like to think of it as carbon dating.

Carbon dating?

M: Yeah, that stuff's cool. *(laughter)*

What are some of the song titles you've written Matt?

P: You wrote "Life Sickness", that's pretty obvious.

M: Yeah, that's just another "Hey look at me, I'm depressed" song.

P: But it's a good one!

M: That's pretty much what I write about.

Being depressed?

M: Yeah.

P: He does it well though, he writes the songs well. I think Matt is an excellent songwriter.

M: I like your's better.

P: Well like your's better.

D: Aw isn't that sweet.

P: You lose Dave!

D: I always lose.

Its a back patting fest.

D: I'll just go home and listen to JUDGE

Tell me what your favorite CAPITAL DEATH song is from a lyrical standpoint?

It doesn't have to be your own song, it can be one of the other guy's.

P: "Obstruction Of The Truth" I like vocally. I think that totally makes the song even though it's a good song anyways. Lyrically? I think "The 3rd Level Step". I don't really know what it's about, but I like it alot.

That doesn't count, you need to know what the song is about!

P: I do not. Many songs have meaning to me

that I have no idea what they're about. I make my own meaning.

D: Payson rules.

Ok, so what is the meaning behind that song to you if you say you make meaning to it?

P: It makes me think of Dave. I miss Dave in Truro.

D: That's what it's all about. It's all about the love in CAPITAL DEATH.

P: It's a good, solid song and I like it a lot.

Dave, what's your favorite song from a lyrical standpoint?

D: Well I could go and try to explain the other guys songs, but I don't really know what they're about for the most part so I'll just tell you about one of mine. Payson was saying "The 3rd Level Step" and I like that song basically just because. Well, one day me and a bunch of my friends went back to my old high school and it seemed like I'd just gotten away from all the stuff that I had to deal with back in high school. And then I come back and there's still people doing the same things. Well a few people while I was there, even though they're younger kids, still considerably larger than me and still felt the need to say things and "pick on me" so to speak. You know, nothing's really changed since I was in high school. The 3rd Level Step, the name kind of refers to the way I thought about the schooling system and the 3rd level being high school. I went to school that day to talk to my old art teacher and I was still seeing a lot of the same things. It just kind of affected me, so I went home that night, popped on some really

cool records and wrote the song.

P: I like it twice as much now. Now it means something.

D: There you go.

Excellent. Matt?

M: This is totally gonna sound like a cop out, but I'm gonna pick the one that Dave said because the song is my favorite one.

The same song?

M: Yeah, "The 3rd Level Step"

P: It's popular.

M: I didn't know the lyrics for a long time and when I read them I really dug them. It made me feel groovy.

I want to ask about the first EP. How long ago did you do that?

P: May 1st, I don't know what year.

A year and a half ago?

M: 2002

And where did you record it?

D: We recorded that at...

P: Audio Projects right outside of Halifax. J. LePoint recorded us. He records for local bands.

D: He used to be in NORTH OF AMERICA if you've heard of them.

M: They're an indie rock band.

P: Yeah, math rocky. It's good. He's a good guy.

D: We kinda saved up all our cash, the little cash that we had and we got friends and my mommy to drive our equipment to Halifax for us and then we proceeded to record those eight songs which...

Was it self released?

D: Yes it was.

Did you consider trying to get a label to put it out or did self releasing make the most amount of sense at the time?

M: Nah, we never tried.

D: No, we just kinda figured we might as well do it ourselves.

P: It was just something to be proud of too. I mean, we put it out by ourselves and I was really happy with it. When we got them back from the pressing plant I was ecstatic.

Is there a pressing plant near you?

P: Um, we used MMS in Montreal. So they shipped them to us, we watched house of 1000 corpses and put the records together with sleeves and stuff.

D: It was fun.

P: It was fun, a good movie too.

M: It's pretty cool.

D: Yeah, don't know if felt so much better to be putting something together that you did yourself. You know we didn't have a label or anybody helping us. Like half the people don't even know where the fuck Nova Scotia is, let alone want to put out their hardcore bands.

Let alone how big it is.

D: I've talked to people who think we're all about listening to stuff like "bagpipe music" and stuff like that. *(laughter)*

When did you record the most recent ep? The Carbon ep? That was more recently right?

D: That was...

P: February?

M: January. January 2003.

Oh, that's really far back. 2004 or 2003?

M: Correct, 2004

Ok, well that's still 10 months ago. And you got back together to do these shows. I understand you had a little difficulty at the boarder? Maybe you can tell us what happened to you at the boarder?

D: We were being stupid.

What happened?

D: I guess we thought we could...

Take them on?

D: Yeah take them on and bring a couple copies of the first record over the boarder and stuff. I don't really know what we were thinking but...

P: It made sense at the time. We thought "If we hide them cleverly and in interesting spots"...

They'll never find them.

P: Hide three in five different spots.

D: I had mine stuffed in my sketch book and we were going across. We took the bus across so it was pretty much a recipe for disaster. So they kinda flipped through our bags, asked "What is this?" and were looking on our website.

P: Dave got hassled intensely. They didn't even look in my pockets, guitar bag or my side bag. With Dave they made him show them his pictures on his digital camera and pull his pants tight to his legs. What else did you have to do?

D: They asked me if I ever smoked marijuana which was clearly NO. (Laughter)

M: You're so fucking edge man.

You just pointed to your shirt and said, "Don't you know?"

D: Yeah I'm totally edge like that. I'm down for life. They just kept asking me "Why are you nervous? Why you so nervous?" and I was kinda like, well, you're asking me a lot of weird things and making me pull my pants tight and stuff. I'm definitely be weirded out. Anyways, we managed to get into the states, with the records after they found out we were playing.

Now this is weird.

M: As a side note, no one bought them anyways.

P: Two records were sold.

D: We brought sixteen and sold two.

Fuck.

P: Well it's a funny story. God know that if we hadn't brought them we would have had people asking "Do you have the first 7"?", so we would have felt like retards.

So as Matt was saying, after they went on your website and realized you had shows, they still let you in. They were reading this out loud, you heard it and they still thought it was something that they...

JP: What's funny is later that night, they had no record of these guys crossing and he couldn't find their website.

Oh, that's when you were crossing since you were supposed to pick them up?

JP: Yeah.

P: Matt came up to me and leaned over while our stuff was getting inspected and said "We're totally denied". I said, how the hell are we going to get back to Toronto? He didn't really say anything. I was like, this sucks and then they let us through. I was going to put my stuff on the counter to ask if they wanted to check my bags and thought, why the hell would I want to do that?

Ok, do you have any other material in the works aside from the two 7"s that you've done?



There was talk of comps and things like that.

D: There's a 7" comp that's going to come out on a label called *Sick Of Talk records* so we've got one song on that. I dunno, I think I OBJECT are going to be on it?

P: What song is on it?

D: McFood I believe?

P: Are we ever going to use that other one? We were going to. We three really short songs compiled as one song.

D: That's the "Tirade Of Terror". It's three songs compressed into...

P: 39 seconds, with a GWAR sample.

D: Yeah so that was supposed to be on some 7" comp, but it's not going to happen now.

So you have an extra song?

P: Yeah.

D: If somebody wants some badly recorded short retarded songs by us, they're up for grabs.

P: The lineup starts here.

Tell us about the show that's coming up here in Truro? You have one last show right?

All: BAMFEST

What's BAMFEST?

JP: Hamilton totally got bammed last night. They got bammed hard.

D: Yeah we were driving all over Hamilton rolling down the windows and bammng people.

M: This guy's not in our band, please eject him.

What is that?

P: Well there B, then seventeen A's and then an M.

Is this a Batman thing?

P: No, actually it was taken from a poptarts commercial. It's a very long story.

M: Actually it's not a long story. It was in a poptarts commercial and we started saying it.

P: It was a series of commercials and at the end there was this guy who would say BAAM.

Oh I know which one you're talking about. That's awful. That's why you remember it.

D: He'd see the poptart breakdancing and he'd yell BAM at it.

P: Hey, it was awesome.

Oh, yeah. No! No it's not. (laughter) Now I can understand why you remember it though.

P: Yeah it's very memorable. It's got a place in all of our hearts.

D: We had some pretty fun times driving around Truro yelling BAM at people.

Making fun of the Poptarts commercial.

D: In Truro you gotta make up your own fun. (Hilarious Bam related topics ensue)

How can people get in touch with the band?

D: You can send me an email at slothcore@hotmail.com

M: Yeah, do that. That's probably the easiest way to get hold of us.

Any last comments outside of Bam?

M: Thanks for having us it was fun.

P: Yeah I had a good time. I came up here from Nova Scotia for a week and it's been awesome. I had a lot of fun at the shows we played. Shoutouts for the people in Buffalo and Rochester who make shows really awesome. The Rochester kids circle pit for every song, was beyond amazing.

Ah, I want you to tell me about the Rochester show because JP told me the place you played was...

D: It was so fun.

P: I'd say it was the best show we ever played.

And who'd you play with?

WARSQUAD, MAGRUDERGRIND...

D: FATALITY.

P: Yeah really good band, bunch of young kids, it was awesome.

And it was in a converted arena?

P: Skatepark / showspace, really cool. I don't know who ran it but it was really nice. We went in, everything was set up. It was great. It was a good time.

D: It was by far one of the best shows we've ever played.

M: What are you guys laughing about?

Zoe (In background): JP's masturbating (laughter)

And the Buffalo show?

P: It was good. We played with SKATE KORPSE.

D: SKATE KORPSE rule.

P: It was at this show space and afterwards we were there for a while, not really knowing what was going on with the drive. So we were there until four in the morning or so.

D: We're definitely an organized band.

How did you get from Buffalo to Rochester?

P: A member from I OBJECT drove us. A guy named Biff, really good guy. He just got up at four, wasn't even asleep yet and drove us.

D: Borrowed one of his friend's cars and was like "Yeah I'll drive you guys to Rochester!"

P: We listened to IRON MAIDEN "Killers" along the way.

D: And METALLICA.

It was a metal weekend.

D: Nothing beats cruising Rochester at 4am listening to IRON MAIDEN "Killers".

Yeah I could see that.

M: Something beats that for sure man.

D: Yeah lots of ZAPPA.

P: Or ZAAT

Or CAPTAIN BEEFHEART or WEEN or, this could go on forever. Thank you very much for playing tonight. It was amazing.

P: Thanks for having us.

D: Thanks alot. <http://www.angelfire.com/folk/capitaldeath/> slothcore@hotmail.com



FALLEN WORLD: (Left to Right) Haresh on bass, Seelan on drums, Melissa on vocals, and Shaun on guitar in their practise space.

Fallen World are an excellent political grindcore band hailing from Singapore. I was lucky enough to connect with these people while passing through the country in January of 2005 and came away really inspired by the experience. The Singapore scene, though small, has more than it's fair share of dedicated DIY-ers intent on making a difference. What follows is a conversation that took place after a FALLEN WORLD band practice where the band discusses their motivations, the specific challenges that face members of the punk community in Singapore (mandatory National Service being only one), as well as the state of race-relations within the Singapore scene and beyond. As stated several times in this interview, there's much more to Asian hardcore than what comes from Japan, and FALLEN WORLD would be as good a place as any to start for those wanting to find out more. The first half off the interview was done without the drummer Seelan, who then added some responses by e-mail. Check them out! Interview and photos by Daragh Hayes.

OK, so what are your names, ages, and instruments?

Yogaraj: Ok, I'm Yogaraj. I'm the vocalist for FALLEN WORLD and I'm 20.

Haresh: Haresh. I play bass, 16.

Melissa: I'm Melissa, I'm the old lady of the band, I scream, I'm 22.

Shaun: I'm Shaun, the guitarist from FALLEN WORLD and I'm 21 years old.

Seelan : I'm Seelan, the drummer boy and I love tofu!

How did this band get together?

Seelan: Oh shit.

Shaun: It started out with me and Seelan sitting at some coffee shop one day. We were just thinking about what can we do to um, find more, I can't remember, actually we wanted to do like a charity thing through our demos, through our music, we donate back to charity. And that's basically it. And soon we began FALLEN WORLD.

Was there some sort of specific event you had in mind when you were talking about a charity or something like that? Or just a way of using a band as a vehicle of doing something different...

Shaun: Yeah, a band is a vehicle to get the message around for us. Our message is very important. We emphasize more the message because you see when you hear us live you can't hear anything when we play but on the CD you can hear, it's very clear. But during every song

at the beginning we explain what's the meaning of the song.

Seelan: Well I'm not really sure if we wanted to organize an event but I do remember that we wanted to do something more than just music/noise when we decided to start this band. The band's been through several lineup changes but the current one seems the most stable, where everyone seems to be more comfortable with each other.

I want to go backwards a bit, but I'm wondering about each of you individually how you got involved in punk rock, what were the steps to being where you are now?

Melissa: For me, I'm the only girl in my family. I have three brothers and I'm the only one in the family into punk rock or hardcore. For me I always felt like I was ostracized by my brothers and I felt very much of an outsider in society. In my teenage years I got into NIRVANA first, I think most people my age listened to NIRVANA first. But after that I started hanging out with skater kids and then I got to know SICK OF IT ALL, MADBALL, and bands like that. And that, in turn, introduced me to more people in the scene so I started going to gigs and I started meeting people and I started reading zines. I think that's my main interest, the literature and the politics in the punk scene because it offers a different perspective and way to live your life that is different from society. So I felt that I found my

niche and I felt like I belonged somewhere finally, so that's how I started.

So when you started going to shows and reading zines was that in Singapore or in Malaysia (where you live)?

Melissa: It's actually, it's interesting because I'm from JB but I study in Singapore so I met JB kids first.

When you say JB...

Melissa: Johor Bahru. A lot of people don't like me in JB, or they're going to hate me for saying this but the truth of the matter is that I came to Singapore for gigs and I felt that the Singapore scene was much more open-minded because I was 15 and there was sexism and homophobia going around and also a lot of debates about religion. And there were a lot of conflicts between Singapore and Johor. For me I was always a diplomatic person and I could hang out with anybody but where politics were concerned, you know, where they were homophobic or they were racist, I actually went to a gig where they got the skinhead guys on the bus, all of them came down and they massacred this Bangladeshi guy by kicking him in the face and he died after that. He was bleeding and nobody at the show actually went forward to help him out. So there was a lot of this kind of stuff going on in Johor. It's getting better now because I think Malaysia is fundamentally still a Muslim country. I'm not a Muslim so I'm not persecuted by the Muslim laws. You know, still there isn't that open-mindedness and that willingness to take on new ideas and to challenge the status quo in Malaysia because their religion says something different.

Shaun: (Pause, then asks) What was the question again?

How did you get involved in punk rock?

Shaun: I don't know. When I was thirteen I formed a band and I couldn't play guitar at all but everyone (else) could play. So, I was just like, I just wanted to start a band and I just wanted to play music. So I started out with like GREEN DAY. Unfortunately GREEN DAY, and slowly moved onto to NIRVANA and finally I reached a point where even noise is music to me.

Yeah, I know what you mean! (Laughing)

Shaun: Any noise would do! So the first time I listened to grindcore it was like Napalm Death. I bought it from a second hand shop. So my friend borrowed it from me first and he went home and listened to it and he said the vocals sounded like frogs! Like frogs croaking. So I was quite interested and one day I met him and got the CD and was listening to it and was like, "What the fuck is this?" It was like so fucking messy, but even now if I listen to it every riff and every drum roll and drum pattern there is something behind everything. And the message for NAPALM DEATH a long time ago, I don't think it is now, was quite good and for me NAPALM DEATH was the first band that ever got me into grindcore and noise.

Yogaraj: So basically, I've known Seelan



FALLEN WORLD: (Left to Right) Yogarag the other singer, Haresh on bass, and Seelan on drums in their practise space.

(drummer) ever since I was, like 12 to 13 years ago. So as for how I arrived here it was all about a transition-ia. For me it all started off when me and Seelan were at a music shop and we were like “Shall we try something different?” (*laughs*) So in our hands was a METALLICA CD and before that we didn’t listen to any of these bands kind of thing so it was like, “OK, shall we take the plunge?” And you know that was our beginning because we hadn’t tried anything like this before. So that’s where we started off basically, we started off with METALLICA...

Now, which album?

Yogaraj: Um, I actually started off with *Reload* and Seelan started off with the *Black album* I think (*laughs*).

I was so hoping you’d say *Kill ‘Em All* or *Ride the Lightning*!

Yogaraj: Yeah, but at the music store we had they had the new stuff only, they didn’t have the more classic albums. But it was like OK, that’s where we started and from there we moved into nu-metal and slowly from nu-metal and everything we actually formed a band. We got into SLIPKNOT and stuff like that and slowly got into Death Metal, Black Metal and those metals stages were when we were like... Shaun: Confused!

Yogaraj: Well, not exactly confused. But basically how I got into all of this was Seelan because he kind of went out and met so many people and he’d be passing me CDs and it was always like, “Hey, check this out. You gotta check this band out!” and then I’d be like...

But Seelan said you never give him back the CDs? (*Everyone laughs*)

Yogaraj: Yeah but that’s because I like the CDs too much! Ok, like, forget about his CDs!

Haresh: For me, ok, I got into like BLINK-182

three years ago (*people start laughing*) when I was around 13. Then after that a friend handed me a CD by a local band, old school hard-core punk band RECOVER. Once I listened to that, I liked it, go to their gigs, started reading zines. Shaun: But you didn’t tell him how you met Seelan!

Haresh: Um...

Shaun: Tell him how you met Seelan and actually became our bassist!

Haresh: Next question!

Yogaraj: Yeah, so I was into this Death Metal and Black Metal and stuff and that was when Seelan, he was always the first one into these transition stages, he moved onto grindcore and hardcore punk so he kind of like passed me the stuff and I read the lyrics and that was when my whole mentality changed. That was the turning point, the turning point. I was like, “Oh my good, the lyrics are so damn cool and so bloody meaningful!” I’m not comparing it to Death Metal and Black Metal, but being society-based the lyrics really meant a lot so I was like, “This! We really got to do something like this” So that was like you know when it started.

Seelan: I got into ‘rock bands’ when I was 13 and went on to listen to metal bands mostly (yes, I did like a few METALLICA songs but now I can’t really stand listening to those songs anymore. Perhaps at that time I felt it was so different and angry to my ears but now it’s just boring and overplayed). After that time I loved the old death metal bands that had this particular ‘thrashing’ sound. One day I checked out NAPALM DEATH and was fascinated by the band’s harsh extremity and lyrical outlook.

From there I went on a journey of hardcore punk discovery to find CRASS, DOOM, FALL SILENT, HERESY and so on. The words,

sounds and images of the punk hc bands that I started loving turned my life around, opening my mind to things I would have never known of before - From human oppression to animal exploitation, from the decay of the world to the decay of our very lives.

So everyone has described this process of searching and searching and finally finding this thing but do you feel that you actually found what you’re looking for because of your involvement in punk rock and hardcore?

Melissa: Yes and no. I would say yes and no. No in some aspects because I think in your whole lifetime you’re going to discover a lot more things, you’re going to read a lot more stuff. Whether it’s involvement in the punk rock scene or outside, for example spirituality – and I’m *not* talking about religion, other things, there’s art as well. And I’m also into a lot of other kinds of music. So I would say yes in the way that it has permanently altered my perspective on how I see things and how I think about things. Definitely punk rock has taught me a lot of life lessons like about friendship and all that but as a female in the scene there’s still a lot of discrimination and in a lot of ways I still don’t feel like I’m treated as an equal so it still has a long way to go, it’s a continual process. I wouldn’t say that punk rock is the only thing, there are a lot of things in life, a lot more different aspects to discover.

Yogaraj: Basically for me, I found that punk rock and all these kinds of underground music basically gave me this different perspective on life that I had never seen before. I mean if you look at the media and everything they picture life in a totally different way and everything is happy and blissful but you know, once you enter this punk rock thing, you realize it’s not as happy and blissful as it’s pictured and portrayed because there’s a lot of things to life and a lot of people are being oppressed, people are dying so in a way it kind of opened my eyes to the world outside.

Seelan: I was always interested in finding out more about socio-politics/activism. However mainstream media and all the other walls that were built around me in Singapore prevented me from actually being able to access any of this information. It was like I always had this gut feeling that something was wrong, but was never able to know for sure what it was. Punk hardcore was the bridge I guess.

Typically when people think of punk rock they think of it being products of societies that are affluent enough to allow people to pursue music, to have the free time to do these sorts of things or have enough money so you can go and jam or have enough money so you can get a guitar and that sort of thing. So what is there about life in Singapore that pushes you in this direction, to pursue this grindcore band?

Yogaraj: Basically it definitely has to be the oppression we are facing. Basically Singapore is all about control, the control the government

has over the people. They call it a democracy and all that but basically freedom is nonexistent. We as the people, we can't really speak out. If you say anything wrong and you speak out you know you'll just end up in jail or you get into real big trouble. The only way to let out our inner feelings is for us to play music.

Seelan: So many times in my life I have felt oppressed. Being in a band gives me a voice I presume, whether to express myself through words or sounds. And the band

being part of an underground DIY network of friends creates a platform for communicating and sharing these words, these ideas, these emotions. Being in Singapore there is only so much I can do. For my part I run the website www.lioncitydiy.com which I hope serves as a means for opening minds and hearts in the hardcore punk scene. If I were anywhere else in the world I would be doing much more, for I believe words upon words mean nothing if they are not put to action. And being vegan and not purchasing from multinational corporations (selective consumerism) is a small step I take to put my politics into practice. Just because you can't change everything doesn't mean you can change anything.

Melissa: A lot of people say that punk rock is a middle-class phenomenon and I would have to agree with that because it started in the West but at the same time I think there are a lot of countries that are not so affluent, like Indonesia for example. They're not necessarily middle-class. They've witnessed much political change in their country. They've suffered. So I guess Asia has a fresh voice for punk rock as there are a lot of different sorts of countries. Like Indonesia will be poorer, there are scenes all around, Thailand for example. And Japan is very rich, and I think Singapore is more like Japan, and Malaysia too because we are quite middle-class and it's also good because it's opened up our eyes to not necessarily strive for those middle-class ideals that we've been taught and brought up in. It's given us a different way to live our life so whether middle-class or not it's quite debatable, it depends on where you come from and things like that. There's a class struggle all around and being punk's not only about playing music it can be challenging the status quo enough to like, for example, if you're going to Australia to actually go out and talk to some aboriginal people or volunteering at Food not Bombs or something



FALLEN WORLD: (Left to Right) Melissa on vocals, Seelan on drums, Shaun on guitar, and Haresh on bass in the background .

like that. So there are a lot of different vehicles and ways of life for people.

So Melissa you answered two questions I was going to ask a little bit down the road so I'm going to have to change the direction a little bit. But I think it's true that now when people think of punk rock internationally and they think of Asia they think almost exclusively of Japanese hardcore punk. What sort of message would you like to send to people about other scenes here in South East Asia? What do you think people are missing?

Yogaraj: We just want everyone to know that Japan is not the only country in Asia that produces good music and stuff like. Perhaps they might want to check out other Asian countries which produce kick ass stuff.

Shaun: Like Indonesia, Malaysia, Thailand, Philippines...

Seelan: Singapore itself.

Melissa: Malaysia.

Shaun: Again, yeah! (*everyone laughs*) I think they're missing a lot of crazy people! I think our music is very very different from, well you can say quite different from the West because I think everybody can, if you create a different kind of music or a different kind of noise it will be totally different from another person. Yeah, I'm not really sure what Western people think about Asia but we have as much bands as they have and we have much more harder working bands than they have. And I think we are, you could say, even more passionate than they are because they don't have it like in countries like we do where you can't say anything freely. I know when you have to serve in the National Service, which you don't want to serve but you have to, you have to listen to everything they say to do, like sit, stand, when to eat, when to bathe, when to smoke. I don't know, you just have to listen to everything you say and NS is a time when they brainwash you and make you fit into the system. But somehow

I'm trying and I have left six more months. I think the Army sucks, it really kills the spirit in everybody.

So talking about life in Singapore and what motivates you to do this, what sort of challenges do you feel the band faces specifically, what challenges are there for bands here?

Yogaraj: Basically, you can't be too open and you got to watch what you say. You really got to watch what you say. You do something wrong and the next minute

you're in a whole load of shit. So yeah, in that aspect, music is all about expression but in Singapore you really got to contain that expression for your own good and the good of the band.

Shaun: Yeah, NS, I tried many ways to get out of it. I went to a mental hospital just to get out of it but I just...

You weren't crazy enough? (*Everyone laughs*)

Shaun: Yeah! Also, in Singapore, it's very hard to find a place to do gigs. Seriously, it's like running out because usually after the gig either the cops come down or people, there are fights, people destroy stuff, and the people who rent out spaces for our gig venues think that our music is just noise.

(To Melissa) And what about having to travel from Malaysia to Singapore to do the band?

Melissa: I actually enjoy seeing these guys so I don't mind coming over from Malaysia to Singapore.

But how much trouble is it crossing the border to come over into Singapore?

Melissa: I actually studied for ten years in Singapore and got up at 5 am everyday to travel into Singapore so I'm pretty much used to it. And I need to come into Singapore to do certain things like come into the library because the libraries in Malaysia are (pause) the books are nonexistent. And I miss these guys, I have to see them to talk about things with them. It's not like it's a job to me, it's something I like doing so it makes it that much easier.

So we talked about life in Singapore as well as the scene here. What would you say are three positive and three negative aspects of the scene here?

Seelan: Should I start with the positive or the negative?

Yogaraj: Negative!

Seelan: Well, the negative part of the scene, as with many parts of the world, is that there will

be a lot of people saying there are into hardcore punk or grind or whatever and then they'll talk about...

Shaun: In the end they conform back to society after NS (national service), they get pulled back. For them, hardcore punk or being a skinhead or whatever is for when they are teenagers. After, once they come out NS they are just brainwashed and they just continue being normal stupid citizens of Singapore.

Seelan: That whole process destroys a big part of this scene. Like a lot of the good bands, a lot of the more dedicated people in the scene, a lot of the zine editors quit doing this after National Service. And there were some girls in the scene and they quit too after they like turned 21 and I think after that they just go back to like religion or just working their ass off and not wanting a part of this anymore. And then once they're 30 they will look at people like us who are 20 and will say things like, "Yeah, you know, last time I used to do a band and I was in the scene and all that." But it was just like a teenage fad for them. Another negative aspect is there's always a lack of venues for shows. We can't do shows properly here because any place that's big is too big and we can't afford a big sound system for the place and even if you want small venues some skinheads will come and start fighting with the punks and after that you can't do gigs anymore. We've lost lots of places because of this stupid fucking fighting.

Positives?

Seelan: Positive, well, this is more of like an improvement from before. In like the early 90s and the late 90s we had a very Malay dominated scene here. So it was like most of the local population was Chinese but the scene was dominated by Malays who sort of like took control and practiced a lot of open and silent racism to the Indians and the Chinese who were in the scene. Over the years, I guess once a couple of us and a few of our friends got together and we started doing shows that didn't always feature all Malay bands and this kind of stuff, that's an improvement. They stopped, or rather they don't have the room to practice this kind of, how do you call it? Those kind of boundaries, they can't do that anymore because there's more of us in the scene now and we sort of stick up for each other so they can't really step on the minorities in the scene. So that's like an improvement.

Yogaraj: What about holding them (inaudible)?

Seelan: Oh yeah. When we first started FALLEN WORLD it was an all-Indian band. Not to promote so-called like race segregation but we just wanted to show them that even if you are not Malay you can still do this and still play this and still mean what you say as much as any other race. So when we started off we got a lot of racism when we played on stage.

Shaun: A lot of negative "boos" and everyone thought we were some shithead band but when we recorded our first demo, then they liked us. Their eyes opened and like, "Wow, you too can play (this stuff)".

Seelan: So the main thing was I think it was sort of like a statement into their faces because even when we started explaining songs, people were like, "Who are these Indian guys? What do they know about punk? They're just idiots." And it's really funny because they worship all these American and European bands but then when you get other races to play over here they kind of get pushed to the side.

Shaun: Like, say if FALLEN WORLD was born in America we wouldn't be the FALLEN WORLD that we are today because of our country and the oppression we face. Everything has to be a certain way and you just have to follow the rules so I guess Singapore made us FALLEN WORLD.

So you've talked about explaining songs from stage and earlier everyone mentioned that the message is one of the most important things driving you to do this. And this is a question that my friend Stephe asks every time there is a band in at the radio station being interviewed: what's your favorite song from a lyrical perspective and why?

Shaun: 'Abuse of Authority'. That was on our older demo. I wrote it. The title of the song says it all. It says it all about our country Singapore. Policemen abuse their authority, everyone, even teachers abuse their authority, even your parents abuse their authority so that's the most meaningful song to me. And in our latest one it's 'The Cause of our Greed'. It shows the greed of man, they just always more things and more luxury items when it's not really necessary in the world when everyone is suffering out there, they don't even have enough to eat and here we have some guy wanting to buy the latest hand-phone when he already has a workable hand-phone. And like the latest games, they just want everything. Like, what's wrong with a normal TV? They have to go and buy a flat screen TV and new computers which are even faster when your older computer can still work. Everyone is like really greedy and it's just destroying our ecosystem by everyone being too greedy for everything.

Seelan: For me so far I guess one song that keeps staying in my mind is 'Blind on both sides'. It's about the war in Iraq. It's about like innocent lives were undoubtedly taken in the US and they were also taken in Iraq, people who were also innocent. It's about how they're both bombing each other so to me it's just like one terrorist bombing another and it doesn't really make a difference. They're both murderers and they're both just as fucking blind so I find it hard to take sides, to relate to the Americans who say 'The Muslims are like that' and I find it hard even to relate to the Muslims who say 'The Americans are always like that' because they are fucking killing people and so are the Americans. Even without American imperialism the whole Middle East was practicing a lot of sexism and a lot of human rights weren't being upheld so both sides are fucked up and in the end you wind up with



ABOVE: Yogaraj, Fallen World singer.
MIDDLE: Hareesh, Fallen World bassist.
BELOW: SEELAN, Fallen World drums.



Melissa, Fallen World singer.

innocent people stuck in between. So that song has a lot of value to me because some bands say "Oh, fuck the USA, they kill the Iraqis" and some people say "Fuck the Iraqis, they killed our US guys" but that song sort of takes a negative stance on both sides and tells both of them to fuck off.

Melissa: My favorite song is the same as Shaun's. It's 'The Cause of our Greed' because you know I was thinking about this because it's actually materialism versus a spiritual way of seeing things and a spiritual way of life. I was just thinking that I'll probably not have any kids in the future because I don't like the world the way it is. It's too much of an urban jungle and I like nature, I like the environment. And I think that if human beings are not careful enough about what they do, like for example George Bush not signing the Kyoto Agreement,

if we do not take responsibility, Mother Nature no matter what happens she has to replenish herself you know? It's the Earth first. If it comes at the cost of having to make human beings extinct or to kill human beings it's going to reach that stage. I actually e-mailed that to Shaun a few days before the Tsunami happened. I think it's a reaction of nature against unnatural development. I heard this guy on a particular online community radio show that human beings, they're putting too much into the air, they're putting too much into the sea, and they're putting too much into the land and it's just too much for the earth to take. So that song is about the eco-system and it's about materialism so I like that song. It's my favorite. Yogaraj: Mine I guess would have to be 'Color Coded System'.

That one I was curious about yeah, could you explain a bit more about that one?

Yogaraj: Yeah, 'Color Coded System' is basically about the majorities against the minorities. It's not as in a feud kind of thing but it's the kind of struggle that we minorities have to put up with because over here in Singapore a lot of things are given to the majority races and they tend to like overlook the minority races like us. We are not taking a stance as in we are like being racist or anything but we're just writing out what we experience as in what we are going through as a minority race in Singapore. And I mean I bet there's a lot of that happening in other parts of the world where the color of your skin determines who you are and what kind of job opportunities you get and the pay you get and that kind of stuff. So it's like, you know, we are constantly being stepped upon and we hardly get taken seriously. So this song is like about that and as a hope that things will change for the minorities.

Seelan: I think that song for us, for us to write



Shaun, Fallen World guitarist.

that song, it means a lot because you have a lot of bands writing about racism and all that but ah, I'm not saying anything but when you are the victim, when you are the direct victim, it means a lot more when you write it because those words mean you've been word for word through that shit and you know what the fuck you're writing about when you write something about racism. So that's why I always love to check out bands that have non-white members in them that come from the US. Like bands that have Latin American members in them like LIMP WRIST and African-American members like YAPHET KOTTO. Because even if I never knew that band and saw that band with a guitarist who isn't white I would just give it a listen and see because I feel that sort of bond, the suffrage we went through.

OK, this isn't really a band question but Lion City Hardcore, who in the band is involved in that in some way?

Seelan: You mean the Lion City DIY...

Lion City DIY, that's it.

Seelan: Actually, all of us are kind of involved because even though I'm the one who runs the site everyone in FALLEN WORLD actually plays a very big part in the shows because they are the ones who help me set up the things and tear down the equipment and do the door entry thing. The whole band is actually involved in the effort and there are a lot of other people involved too, like other people from the scene who are involved with other bands.

And you talked about how the name was sort of taken from an earlier version of the scene that was very much focused on New York style hardcore but the goals you have for this must be quite different. So what kinds of goals do you have for this group or collective?

Seelan: In the past the Lion City Hardcore scene there were a lot of people, a lot of fucking people involved into it but it was just like a fucking herd and a fucking trend. It was a lot of trendy kids...

Melissa: I was part of that by the way so I sort



FALLEN WORLD: (Left to Right) Melissa on vocals, Seelan on drums, Haresh on bass, and Shaun on guitar.

of have a different perspective on it. It changed a lot, like I was away for a few years. I was 15 and I used to go to the gigs and as with any movement or any scene there was a lot of positive aspects and a lot of negative aspects but a lot of the older guys I know some of them. I just met a guy the other day and he's gotten married and he's got kids so priorities change and things shift and new people have to come up and start doing different things to carry it on. But I think that from that time until now there was a long time when the hardcore punk scene was quite dormant and Seelan can tell you more about that.

Seelan: Yeah, after 2000, actually '99, everything sort of went downhill. Hardcore bands started splitting up because a lot of the people who got into it in '98 went through NS and for other reasons the scene just sort of split up and all the unity was gone. And you have like scene segregation because in the past, shows, everything was done together.

Shaun: I know, it's like we aren't just going to stop. Everyone is thinking like **FALLEN WORLD** might just go through NS and that we are going to stop after that or like maybe a few years later but I think we are going to show them that we are just going to continue living on as we are living on and maybe better. We want to get more people involved and maybe make us an example so that people don't give up. Because they see everybody just giving up, like all the older guys, seriously when you see the older guys now they are not even helping out at our gigs and we just want to set an example and see if they can follow it and if they can't then, like, fuck Singapore.

Seelan: What I was saying about it being a teenage fad just now, like we want to change that. We want to make it something you grow up with...

Shaun: And you die with!

Seelan: And you die with.



ABOVE: Yogaraj and Melissa, singers for Fallen World.



FALLEN WORLD: (Left to Right) Seelan on drums, Haresh on bass, and Shaun on guitar.

Shaun: Because you know I will never turn back and I think that if I do turn back probably someone has to kill me.

Melissa: I actually tried to... I got involved with some other stuff a while ago and in the end I came back because I just couldn't take living without your ideals and what you believe in. I was overseas for a few years and I came back, things are good. Things are changing but things are good.

And you were talking about trying to get a space?

Seelan: Yeah, well to make a lot of things work like we want to we got to stop depending on renting spaces and holding shows. We want

to get our own space where we can hold shows, where we can possibly stay, and we can run our art, music, zines, distros, basically anything you can think of, Food not Bombs, any sort of collective activist work like maybe bike collectives, events, poetry. We want to start a place like that so that we can sort of make a place where this scene can grow from because previously it's all shows, shows, shows. And if you go to shows you see a distro and you buy something and that's it. But if we have a constant space where the spirit, the essence of this is alive, and you have people who are dedicated to it to continue, to keep on going at it then I think definitely more of the younger people and more people our own age and maybe even some of the older guys might think "OK, maybe there is something to work on, there is

something to cultivate here, there's not the reason to give up just yet." And the whole Lion City DIY thing and how it came about, we don't just want an active scene like how it was in 1998 but we want an *activist* scene. That's what we're trying to get at, we're trying to get the



politics of it, the community values of it, the whole ideology of it because even though in Singapore the DIY scene is dead/dormant and people are jaded and people gave up on it I don't think we can give up on it just yet because punk started a very long time ago and it's still around and there are still people carrying this on and I

think even in Singapore it's possible. So as long as, I still have the drive in me and these guys and this girl have...

Shaun: We are going to give it a try. We are not going to give up like how the older kids gave up, we just want to set an example for them to be motivated.

So you guys, you won't sell out like METALLICA?

Shaun: I hate METALLICA! But seriously, I like the new album, it's very nice.

OK, I will edit that! Thank you all very much. Is there anything else you'd like to add?

Melissa: Come and visit us. We are very friendly people! Contact information: fallen_world@newdisorder.com / www.fallenworld.lioncitydiy.com

blasts from the past



This interview was conducted with Blaine Cook of the FARTZ / ACCUSED fame on Sunday January 8th 2005. Technically it is not an old interview, but it is from a band that was around back in the proverbially day.

Are the FARTZ back together ? Given that there was a new LP on *Alternative Tentacles* it would lead one to believe that they are. And if so what was the impetus to getting back together ?

We were together. Actually we played together for about four years.

When was this ? More recently ?

That was more recently yes. That was right after *Alternative Tentacles* re-released our old material. I contacted the band.

That was "Because the world Still Fuckin' Stinks" LP.

Yes.

Did *Alternative Tentacles* release this material a lot earlier ? Like originally.

They released a 7". Actually we did the 7". We did it on our own and then we met Jello Biafra and he liked the FARTZ and he did what essentially was a 12" ep because the songs were so short.

When did this happen ?

This was like in '82.

Did all that material come out on this re-issue ?

Yeah. Then on the re-issue it was the material from the single, the material from "Because the World Still Fuckin' Stinks", and then near the end of the FARTZ we had recorded 5 songs when we had Duff McKagan in the band which is you know...

People talk about that part of the band.

People talk about that too much. He was the drummer for about 6 months. He played drums on those 5 tracks.

At the end of the FARTZ.

Yes at the very end.

Now you are talking like you are not doing this anymore, in terms of the FARTZ.

Well it was really quite interesting because we were going full blow. We had had the stuff that was re-released on *Alternative Tentacles*, then we went and re-recorded the songs and those were released on a record called "What's In a Name?". That was the first new stuff that we did with AT. And then we did a whole new record for AT which was called "...and justice".

Okay, that is the one that I am familiar with.

We did that and by that time we had been playing with the second FARTZ guitar player Paul Solger. We did it for about a year with him and it just wasn't happening with him so we called in the old bass player from the ACCUSED Alex Maggotbrain, who is actually an excellent guitar player. He went on to play guitar on "What's in a Name" and "In Justice".

So it was sort of a collaboration between FARTZ and ACCUSED line ups ?

It was kind of interesting because when the FARTZ way back when in the early 80s we used to play with Alex's band which was called the MAGGOTBRAINS so we were all apart of that Seattle thing that was going on back then.

Can you tell us about some of the bands back

then when the FARTZ were first together ?

The MAGGOTBRAINS were one and they were like an early...at that time Alex played bass and it was a bass, drum, vocal deal.

So there was no guitar player?

No guitar player. The REJECTERS were another

hardcore band. The SILLY KILLERS and the BAD FACTS might be bands that people are familiar with.

And who did the FARTZ play out with back then ?

Mostly the MAGGOTBRAINS. We played with another band called MALFUNCTION

who the bass player from MALFUNCTION, his name was Andy Wood, a.k.a. Landrew. He went on to do MOTHER LOVE ZONE, which a lot of people consider to be the beginning of the grunge thing here. They give him a lot of credit for that.

So are the ACCUSED back together ?

The ACCUSED are back together. So when the FARTZ were playing and the FARTZ were playing up until a time and the guys were like lets do some ACCUSED shows and at that point in time the bass player and Jim and I were the original members and to make a long story short

he pretty much bailed on us. He just kind of out of the blue...we had a whole lot of stuff that we had lined up to do as the FARTZ so we ended up stopping the FARTZ and pretty much just picking up with the ACCUSED.

What were your plans ? Were you planning on touring ?

We don't really know why he quit. It was out of the blue.

So he dropped out. Did you just approach your old bassist ?

I had already been talking to the old ACCUSED guitar player and with Alex about trying to do one last thing with the ACCUSED. And we just picked up where the FARTZ stopped with the ACCUSED. Which is not to say that we won't do the FARTZ again. That is still going to happen.

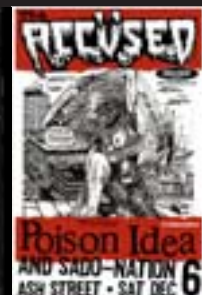
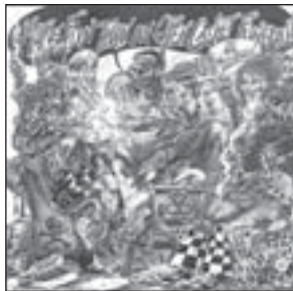
Oh yeah ?

Oh yeah for sure.

Great. What about the line up for the ACCUSED now. Who else is in the band ? Are there other original members or ...

Everybody that is in the band was in the band before. So three core members which is me, Alex and Tom and then we have a drummer who's name is Steve Nelson who drummed with us in '88. He did the one tour that we did with BROTHERHOOD. I don't know if you saw that one.

That is the one that I saw. That was an amazing show. That was at the Apocalypse Club. And there was some poles on the side of the stage that you were swinging off of. You were climbing up some speaker amps and you had long red curly hair that was banging. It was an amazing show.



One of the tours where I dyed my hair red.

So what is the new ACCUSED record going to be ? Is there any old material on it or will there be new material ? Or will there be a mix of both ?

It's all new material. We did re-record the 5 songs that we did on the "Martha Splatterhead" ep.

That is going to be amazing.

I mean really if you listen to them they sound pretty much like they did back then. The production quality sound is a little different but it pretty much sounds the same.

What does the new recording sound like in comparison to the ACCUSED's other releases because there is different periods of the ACCUSED in terms of sound.

It's a little bit more simplified. The metal and punk and hardcore influences are still there. We made a real conscious effort to not have long songs. No to be masturbatory. We don't really have anything to prove. We don't need to write a song that has 6 or 10 parts.

Yeah, totally not. It seems to be that the simpler stuff is the stuff that people most like. People seem to be going back to the older sound. Will Martha Splatterhead be returning to the line up ?

Oh definitely. Yeah the name of the new record is called "Oh Martha".

the lyric book in the CD we have twelve different artists. Each one took a song and did a panel with their artwork to conceptualize with the lyrics.

That is amazing.

Yeah. It is really cool. With this record we are able to do a lot of stuff that we weren't able to do before because we are more in charge. We want to do it and this is what we are doing.

Okay I want to ask you about Martha Splatterhead because I have never understood her. I was never a huge horror movie fan. Was she a character in something or was she a character that you guys came up with ?

She was a character that we came up with.

And who is she ? Can you give us the legend behind Martha Splatterhead ?

She is a zombie vigilante killer. And she is kind of on the sidelines. She is not our mascot or anything.

Not like Metal Eddie ?

Not like that beast. But we do write songs and they are about Martha Splatterhead.

The ACCUSED were defined as splatter core, in their day. What is splatter-core ?

Actually we called it splatter rock. We were really into gore at the time that we started to call ourselves splatterrock. We were really four different guys. We liked a lot of the same stuff, but on the other hand we liked a lot of different stuff. We did whatever we wanted to do. If we had something to add to the song they would throw it in.

Who would you credit as being an influence on the ACCUSED sound because the ACCUSED had somewhat of a unique sound ? Everything from your vocals being very distorted and they reminded

me of being like the Tasmanian devil.

Yeah, that is just the way it comes out.

And there was also this heavy crossover sound that was more in the area of C.O.C. and stuff like that, like that whole skate crossover sound. The ACCUSED totally had

that.

That is kind of like the whole splatter rock thing. That's why at that point in time....some people liked and some people didn't. We weren't as popular as we could have been back then because things were newer then and you couldn't put a finger on what we were doing.



Because unlike now, everybody has a metal and a hardcore influence. It is twenty years later. For the original influences, BLACK FLAG and the GERMS. Later on that new wave of British heavy metal started coming over with IRON MAIDEN and MOTORHEAD.

Is Alternative Tentacles going to be releasing this new record ?

We are negotiating with another label right now. Alternative Tentacles wanted to put it out, but we're going with somebody else.

Will you be touring ?

We probably won't do any major touring...

But you will play locally and the west coast....

We will definitely do the east coast and Europe and play little things here and there. We're all older and pretty established in what we have got going on.

Yeah sure, it is difficult to do that stuff now.

Not that it is all about money, but everybody has to pay their mortgage and their bills and stuff.

I wanted to ask you if you have heard of the ACCUSED tribute comp called "Mechanized Death" put out by Transparent Records in Michigan. Have you heard of that?

Oh yeah. I was in contact with Paul Holstein at Transparent Records for quite a while.

Yeah I got the feeling that it had the ACCUSED blessing if you will. What did you think of the comp ?

It was cool.

It was neat. Definitely a lot of different bands giving their take on the ACCUSED.

Exactly. That is what it is all about when you are covering a record.

Thanks a lot for taking the time to talk to us and I look forward to hearing this new record, especially since you have re-done your first record.



A picture of the ACCUSED from a recent show.

And will there be...who is the artist that did the covers ? Was it Jeff Gauthier ?

Jeff Gator.

Will he be doing the artwork ?

Actually the artwork for the new record is really cool. We have for all the lyrics, each page in





Cherry Blossom Punk Attack!!!!

About 1 ½ years ago we shared a diary of our trip to Japan. During the spring of 2005 we returned to Japan once again to visit friends, see bands, buy records and this time around really absorb the culture of the main island. Here is a brief diary of our punk highlights. If you have any specific questions contact us at jimjones@schizophrenicrex.com.



Disk Union Records

APRIL 2 Shinjuku DOM, Tokyo

SLOWMOTIONS - Unfortunately shopping at Disk Union cut into their set - they were on first as they had to play two more shows that night. We had seen their posters and releases in every record store we visited.



Contrast Attitude

SLOWMOTIONS were a fun band with an early punk, jangly, KBD sound and they dressed like the **BUGGLES**.

RAW GAUGE - A decent D-beat band and the lead singer rocked a large anarchy symbol neck tattoo! Entertaining and a band we will be looking for in the record shop next trip.

SAIGAN TERROR - This band featured a very animated dude who kept saying thank you. Their crossover set was much better than their Yossie-art CD recorded 5 years ago.

CONTRAST ATTITUDE - As per our last visit they delivered good thrashy D-beat, but the set seemed to go on a bit too long. 20 minute sets rule.



Assault

ASSAULT - They were less one band member since we last saw them - the singer left to join **GATES** full time. The three-piece was still very energetic despite being tied to their instruments, and the guitarists switched off a couple of times.

IGNITIONS - The sampler dude setting up a keyboard contraption on stage before their set almost sent us packing, but we were very glad to have stuck around. The set was great and the last song ripped with an amazing **GISM**-esque intro. They feature an ex-**VIVISICK** member on guitar with awesome hair.



Ignitions

APRIL 3 Shinjuku DOM, Tokyo

Who's Driving Your Plan?

FAMILY MAN - It is no surprise to many to say that they were heavily influenced by later period **FLAG**. Competent and powerful! If only they were more inspired by the early singles. Had they closed with "Clocked In" people would have lost it.



Family Man

MAD MACHINE - Played a competent set; however we were really looking forward to **DELTA PUREE** and so this set did not leave an impression. Suffice to say it was good because if it sucked we sure as hell would have recalled something.



Delta Puree

DELTA PUREE - They delivered a great set of really high energy, precision music. With a band containing ex-members of the **GAIA** and the **MEOSS**. Pill of **LIP CREAM** still stole centre stage and provided the band with not only a solid back beat but excellent showmanship. Pill, the master of Japanese hardcore, performed mesmerizing Pete Townsend-like windmill accents. It was amazing to see a crowd looking beyond the expert musicianship up front and be fixated on a drummer at the back of the stage. It is rare that a band, any band can be created around the drummer and Pill is certainly the exception.

NIHON NOUEN - We were prepared not



Nihon Nouen

to get into this band as we didn't enjoy the BREAKFAST split. However, we heard they were good live and wondered how they would follow DELTA PUREE. The fact that they played an entirely different style worked in their favour. NIHON NOUEN were high energy and garagey (in a good way) a la NEW BOMB TURKS and BRUTAL KNIGHTS – they kicked ass live.

KGS - It was good closure to the night, a return to the Japanese hardcore we had traveled to see. We made our way back to Daragh's content.

APRIL 9 Live House 108, Kobe

FROM BEYOND - These guys dealt a mixed bag of punk genres but an excellent one. They set out to defy labels handily incorporated several sounds really well with a bit of HC, grind, thrash and crust. Their vocalist Kevin had a mean growl, very unexpected from a skinny Kiwi. FROM BEYOND also features our Osaka host, Randy of Buffalo and ex-PROJECT GRIZZLY.

NIGHTMARE - Fresh from their aborted US tour ordeal they showed up to the club with their luggage, not intending to play as their bassist was still in Tokyo. What a drag! Comet of the great *Hardcore Kitchen Records* insisted he play bass, so they practiced 2 songs at soundcheck. NIGHTMARE actually played 3 songs during their set – the last one with Comet playing frantic air bass while people were trying to plug him back in. This brief blast from this awesome band was just what we had come to Kobe for.

KRUW - This band had amazing matching jackets that read All Jap Crazy Punky Team. They are like ACTION's Japanese cousins featuring perm-a-charge hair dos. They even sang with the matching silk screened SARS masks on. This band is great and will be big – KRUW are playing with LAUGHING NOSE in the summer.

KATIE KATTY - This Kobe all-female band kicked ass. We had really enjoyed their demo and they managed to top that and then some. PANTYCHRIST's Japanese cousins. They have a 7" out on Otto's label soon and a split LP with Hamilton's PANTYCHRIST to be released on *Schizophrenic* in the near future.

CUT THROAT - This band from Portland was very well received by the crowd. In fact, people went bonkers for them in comparison to the rest of the sets. They might have also



TOP: Gauze going off like an explosion. **MIDDLE:** Comet from Hardcore Kitchen Records playing an impromptu set with Nightmare. **BOTTOM:** KRUW with their "All Jap Crazy Punky Team" jackets.



TOP: From Beyond featuring Randy Carncross of Project Grizzly. MIDDLE: Katie Katty playing in Kobe and releasing a split LP with Pantychrist. BOTTOM: Cut Throat from Portland watching KRUW in action.

been surprised at the high gaijin representation at the show. Them, us Canucks, the upstate New Yorkers and the sheep shaggers made this the most white show we had been to. Of course we didn't come to Japan to see US bands so this review is over.

APRIL 10 NishiOgikubo Watts, Tokyo

HAZARD - Aloha from HAZARDous microphone stand. Would be a great fit with Market bands and were altogether good. The Mr. T clone singer managed to wipe Leah out when he stage dove near the end of the set and then managed to hit me in the head with his microphone at the sets conclusion. I pity the fool....indeed!

GOUKA - Great kinetic energy as they looked ready to explode at any moment – great faces made by the drummer and singer as they rocked their amazing japcore set.

GAUZE - This band went off like an explosion. With the amount of energy the band could maintain through a solid and long set it was great to see the crowd keep up, even if some of us had asthmatic interruptions. At one point they blew a fuse and the drums continued in the dark, with the crowd singing along. Their US tour shows can't compare as this crowd was screaming every word of every song and some people had very tasteful and visible band tattoos. GAUZE attracted the most even male to female ratio and the women dominated the upfront chaotic stage area. It was wild to see them in a venue about triple the size of Planet Kensington.

COLORED RICE MEN - Great set but why the fuck would you play after GAUZE? We probably would have left for some much needed fresh air but part of our camera was missing. It smelled terrible when we peeled it off the floor.

Overall it was great to return to Japan – good to reconnect with old friends and make many more new ones. Hanging out with ExD contributors Daragh Hayes and Randy Carncross, and running into *Town of Hardcore* correspondent Ben was awesome. So was meeting up with Todashi of Allman, Takahiro of *BASE*, Saito of *Boy Records*, the folks at NAT, Shin of *Punk and Destroy Records*, Shingo of *Too Circle*, Kohei of *MUTANT*, Kuma of the late *SPEND 4*. After years of writing and trading it was great to meet Kenji of *Answer*, Comet of *Hardcore Kitchen*. Kimura of *VIVISICK* was really cool to meet, as were Mike and Kevin in Kobe, the awesome women in *KATIE KATTY*, the volunteer at *Irregular Rhythm Asylum*, as well as the friend of the *IGNITIONS* that chased us down with our wayward wallet.

Thanks

Craig and Leah
www.schizophrenicrex.com



Answer Records wall of wax



Craig Teaching Ronald McDonald about the merits of Lip Cream



Pit insanity at the Gauze show



Wall of Discharge: Punk and Destroy Records



Shop Board for Boy Records

Reviews

Reviewers are: Craig Caron (CC), Stephe Perry (SP), and Mark Rodenhizer

Adolescents "The Complete Demos: 1980-1986" CD

This might not be as exciting as one might think. The ADOLESCENTS were a great band and that blue album proves it. And the material on here is further testament to how great the ADOLESCENTS are, but some of the sessions sound like ass. Take the first four tracks. They were recorded in Tony's mom's garage on a shitty boogie box knock off and while I can appreciate the lack of resources back in the day and have listened to my share of practise rehearsal tapes, but I wouldn't go to the extent of calling this a demo. The first tracks are on the verge of being inaudible. However if you can make it through them, which is easy enough with CDs because you just have to skip through the tracks, you get to the next four tracks which are studio recorded and more than make up for the first stuff. Recorded in May 1980, this became the first demo tape by the ADOLESCENTS and from what I can tell in the liner notes had received airplay on Rodney on the ROQ's show. They credit the airplay as the encouragement they needed to carry on. It is classic early ADOLESCENTS. The last song "Wrecking Crew" is brilliant, but I question the judgement of putting a studio version back to back against a live soundboard version. You really notice the sound quality of the next set of material which is taken from a live show. The sound quality is explained as being an nth generation tape that they had to master from and you can hear the dropouts. So if you skip over the live session you come to "Richard Hung Himself" which is what I knew the ADOLESCENTS for. Originally recorded for the "Welcome to Reality" ep the song was left off for space considerations. This collection of lost tracks comes with liner notes written by the band. Three very different accounts all helping to sum up the ADOLESCENTS. The liner notes recall briefly the history of the band and help explain songs like "Do the Eddie" and explains the origins of this band which drew members from AGENT ORANGE, SOCIAL DISTORTION and DI at different points in their existence. There are also some great photos of the band. To sum this up, there are 5 songs and historical abstraction which make getting this for. But expect a lot of shitty stuff that you will have to wade through in order to get to the gems. (Frontier Records / P.O. Box 22 / Sun Valley, CA / 91353-0022 / USA / www.frontierrecords.com) - SP



Anti Pasti "The Last Call..." CD

When I was a kid first getting into punk there was a great weekly music program on the telly called the New Music. The New Music started out in the height of punk rock and being a program that was geared towards capturing the current state of music there was endless coverage of the punk scene. I remember seeing an episode with some ANTI-PASTI footage at a local dive which involved some of the band members swinging from exposed piping in some basement club. The crowd was a huge pig pile of writhing bodies and the band's equipment was littered everywhere. Sort of like the WHO but less contrived. This scene was everything I had imagined about punk rock. The footage left a lasting impression with me. Since then I have tried desperately to collect ANTI PASTI material and I actually own the original vinyl of this re-issue. "The Last Call..." never lived up to the live footage that I saw, but listening to this material now makes me wish I had been more forgiving. Think of a more punk sounding ANGELIC UPSTARTS. It is uncanny how much "Night of the Wacry" sounds like "Police Oppression". However it is also amazing how much the intro to "Another Dead Soldier" sounds like BLONDIE's "One Way or Another". With this CD re-issue *Captain Oi!* has also taken the opportunity to collect the self-released "Four Sore Points" ep, the "Let Them Free" single, and the infamous "Six Guns" ep along with a couple of out-takes and live material. Now part of the great thing behind the



Captain Oi! re-issues is that there is often great liner notes. This ANTI-PASTI collection is no exception. However before reading the liner notes it struck me how much the "No Government" track sounded like a more primitive version of the EXPLOITED. As it turns out ANTI-PASTI toured with the EXPLOITED and the two bands released a split ep to support the tour which was called "Don't Let 'em Grind You Down". The liner notes inform us that ANTI-PASTI took themselves more seriously than what they referred to as 'cartoon punk' which was what the EXPLOITED came to embody. ANTI-PASTI's lyrics took on serious subjects of a more local concern like "St. George (Gets His Gun)" and their music also reflects a more traditional punk approach. Excellent liner notes written by Ian Glasper, author of "Burning Britain: The History of UK Punk 1980-1984". However one of the out-takes captures the band's infighting on the track "Hell". Just a great documentation of an under-rated band from the second wave. (Captain Oi! / P.O. Box 501 / High Wycombe / Bucks / HP10 8QA / UK / www.captainoi.com) - SP

Beat Beat Beat "s/t" 7"

More killer stuff from Atlanta. I hear some nods to late-70s east coast punks (New York, Cleveland, and maybe a hint of Boston). The singer kind of talk/sings so you can pretty much decipher all the words. The guitar leads remind of something/someone I just can't place - a very classic tone. This record scorches with energy. Check them out on tour this summer. (Douche Master Records) - MR

Blank Its / Feelers 7"

BLANK ITS from Seattle sound like robots programmed with data from a shitty college radio station circa '81 and instructed to form a disco-punk band. Not my thing. The FEELERS totally rule, though. The drummer sounds like he's bashing on soggy cardboard boxes and the guitars are just cranked as loud as possible. The singer yelps like he's trying to hear himself over the mess of noise. Noisy as it is, make no mistake the FEELERS play some kind of lunatic punk rock that you must hear to believe. (Contaminated)

Bob Burns And The Breakups "C-Store, Baby!" 7"

It's great to see a new crop of good bands coming out of Wisconsin. BURNS AND HIS BREAKUPS fall somewhere in between the TEENAGE REJECTS and the LEG HOUNDS; not quite as fast or stupid as the former, but definitely rawer and more demented than the latter. I'm looking forward to hearing more from this band and this great label (cough, Chinese Telephones, cough). (Dingus Records / 2407 N. Pierce / Milwaukee, WI / 53212 / USA) - MR

Carbonas "s/t" 7"

I think this is the CARBONAS second 45 (not sure, as both are self-titled). Atlanta is a veritable hot-bed of high-quality new garage rock 'n' roll right now (BLACK LIPS, THE LIDS). The CARBONAS surely hold their own in this regard with three A+ tunes ("I'm a Stray", "Don't Let On", and "Push Me") that nicely compliment their overall punk sound and attitude with just enough pure rock 'n' roll to keep things interesting. They don't let guitar showmanship or other rock cliches detract from the frothing-at-the-mouth madness that makes this record such a fun listen. (Die Slaughterhaus / www.dieslaughterhausrecords.com) - MR

Career Suicide "Invisible Eyes" 12" EP

A vast improvement over the lacklustre "Signals" EP, "...Eyes" finds CS combining the speed and angst of their self-titled LP with at-times RAMONES-ey guitars and angular "Quarantined"-style solos. Other bands would feel pressured to draw out their record with filler, but CS keep things short and to-the-point with six songs coming in around ten minutes and this EP is all the better for it as those ten minutes are packed with pure, unpolluted, hardcore punk. (Feral Ward / www.feralward.com) - MR

C.C.S.S. "Commun Chfeu Sa Soupe" 7"

After barely surviving one of the absolute worst live shows I've ever had this misfortune of enduring, I was fully prepared to give this EP a bad review. Fortunately, it's not bad at all. Solid, mid-tempo hardcore with snotty vocals. It's sometimes even memorable. I'm surprised at how much I like this record. Just don't buy it expecting INEPSY. (Ugly Pop / P.O. Box 19001 / 4th Avenue Postal Outlet / Vancouver, BC / V6K 4R8 / Canada / www.uglypop.com) - MR

Clusterfuck "Mid life crisis" 7"

Bought this on the recommendation of Woody and followed through for fear of a BROWNKNUCKLER. Fuck damn this is good and not at all what I was expecting. I figured this would be some harsh, hardcore given that there are 13 songs on this 45 r.p.m. 7" and instead got 13 tracks of quirky, fast, melodic hardcore with real catchy bass lines that keep the music flowing. CLUSTERFUCK have been influenced by bands such as: the CLITBOYS, DEAD KENNEDYS, 7 SECONDS and have a great 7" that collects the sound and the style of that magical time period. I wish there was an insert and lyric sheet as the band has a sense of humour and I feel their message, their sarcasm and wit may be lost on those who can't make out the lyrics.



Conga Fury "World Peace" 7"

Leah and I have been to Nirvana and back; *Record Shop Answer* is my Holy Grail. With the exception of Imants' and a select few disciples I have never seen such an amazing collection of U.S. and European Hardcore records. The kicker here is they are for sale and not just my viewing pleasure. While on our pilgrimage Kenji provided us with a copy of his latest sacrament and did this beast of a 7" have us speaking in tongues before the first side was over. CONGA FURY ripped through 8 tracks of blistering, raw, chaotic C-beat with Oden's trademark over the top squeal. Godamn she is a great screamer and the band is a non stop demolition team. Distort the distortion and watch the magic unfold. Play this record loud and wake up with ringing ears much worse than any ear infection. Congratulations to those who have been able to keep up with this band's onslaught of releases! Goddamn I wanted to see these noise mongers live.....next time goddamn it, next time. (Answer Records / Hase Bld No. 2 B1 5-49 / Osu 3 Naka-Ku Nagoya-City / Aichi 460 - 0011 / Japan) - CC



Defiance "Against the Law" ep

Punkcore released the "Complete Singles Collection" by Portland's stalwarts of bullet belts and hardcore charged politi-core. *Dirty Punk* has gone and re-released DEFIANCE's most recent ep "Against the Law" which is one of the band's best. My favourite ep is "Burn", but "Against the Law" is probably my second favourite. I know DEFIANCE is almost associated with mall punk now, but songs like "Does the System Work" has enough of the back and forth in the vocals to imbue CONFLICT or AUS ROTTEN or BEHIND ENEMY LINES. And the music is charging hardcore played by bands like SPAZM 151. In fact that is kind of what DEFIANCE remind me of - a blend of BEHIND ENEMY LINES' politics and SPAZM 151 charging sound. This re-issue finds itself on bubblegum pink vinyl. (Dirty Punk Records / B.P. 302 / 59666 Villeneuve d'Ascq cedex / France / <http://perso.wannadoo.fr/dirtypunk>) - SP



Detonations "Spy You in a Magazine" 7"

Sounds like these guys listen to the SEX PISTOLS and STOOGES quite a bit. They take those influences, put them in their wallet and forget about them when they do the laundry. Soggy sounding, in a way (not a bad way, mind you - punk is always better raw than over-produced). I'd like it if this band sped things up a bit, or maybe threw in a good hook

every now and then. As it is, things are a little too focused on "the riff". Nevertheless, very enjoyable. (Big Neck / P.O. Box 8144 / Reston, VA / 20195 / USA / www.bigneckrecords.com) - MR

Dingo "No Flattery! No Flinch! Don't Turn your Back" CD

A Japanese street punk band with some garage tendencies. Their street punk roots borrow from the ADICTS with lots of dischordant guitar ringing of the ADICTS were known for. There is also those great group vocals that the ADICTS that are pretty predominant in DINGO's sound. But DINGO are a little rougher and tougher sounding in the vein of the ANGELIC UPSTARTS. Hell they have a song called "Don't Be An Upstart". But DINGO also seem to have some punk n roll sound going for them that would make them welcome on a bill with somebody like SMASH YOUR FACE. However the ADICTS thing is the underlying influence tied in with an earlier punk sound of someone like the COCKNEY REJECTS. (T.S.O.R. Records / www.tsor-records.ch) - SP

Electric Frankenstein "Super Kool" CD

I've never really been into EF. To my ears, it's all just paint-by-numbers "rock". The inclusion of fancy photos of some goth girl in place of liner notes made me gag. Spending your cash on the book of EF artwork would perhaps be a more worthwhile investment. (VMS)

Fast Cars "Who Loves Jimmy Anderton ?" CD

When Karl Marx wrote about the utopian working class state he was writing about Manchester. But Manchester and it's early textile industry sank and Manchester was hit hard by recession. It seems like an unlikely centre for the spawning ground of the best pop punk bands. Well the BUZZCOCKS were from there and they inspired a band that took their name sake from the BUZZCOCKS to move there. This band was the FAST CARS. I had never heard of the FAST CARS until "The Kids Just Wanna Dance" appeared on a "Back to the Front" comp. More recently, *Detour Records* made available a collection of FAST CARS collected material that was incredible called "Ready or Not". That was a brilliant release. Well *Ozit Morpheus* follows on the footsteps with a live show at a festival from back in that period called "The Deeply Vale Festival". It is neat to hear some of the FAST CARS songs played live and with slightly more adrenalin then their studio work. As a historical document, this live session catches the FAST CARS early in the career. This festival was the first time they ever played "The Kids Just Wanna Dance" live. But the real value of this release is in the liner notes as the author situates the FAST CARS as a more working class BUZZCOCKS, less caught up in the pretentious art school pose and more interested in making good melodic amped up music. There is much more relevant historical information written from a first person's perspective, but this CD captures the FAST CARS live in their prime. And now you can too. (Ozit Morpheus / P.O. Box 118 / Northwich / Cheshire OW9 5UG / UK / www.tractor-ozit.com) - SP



The Feelers "Learn to Hate the Feelers" CD

Noisy, lo-fi punk from this relatively new band from Columbus, Ohio. I'd read really good things about their "Führer's New Miniskirt" 45 which is impossibly hard-to-find so I was rather excited to get my hands on this full-length. I assure you I am not disappointed either. The singer wails atop a cacophony of piercingly abrasive guitars. The rhythm section keeps it moving and jumping. Some of the more angular moments might take some getting used to and if your ears bleed at the thought of budget production consider yourself forewarned. Fans of KBD/Messthetics will stain their pants. Bonus track on the vinyl. (Dead Beat / P.O. Box 283 / Los Angeles, CA / 90078 / USA / www.dead-beat-records.com) - MR

Final Solutions "s/t" 7"

Art punk? Naw, doesn't do these guys justice. Vocals are totally in-the-red. Drums are part post-punk, part RAMONES. Brilliant sample lyric: "Telepathic negotiations with a Safety Pin". A little bit of keyboard on

the B-side. Imagine the LOST SOUNDS if you traded the atmospheric metal parts for some Methamphetamine and WIRE records. (Shit Sandwich) - MR

The Fitts “s/t” 7”

It's hard to pull off, but somehow this record is both saccharine-sweet and tough-as-balls. Featuring Alycja from the LOST SOUNDS, but the FITTS play straight guitar/bass/drums/vocals punk rock. All four songs are parenthetically titled: “I Have to Laugh (When I See U Hurt)” and “Contaminated (By Your Dick)” for example. Much better than a studio-only side project has any right to be. (Big Neck / P.O. Box 8144 / Reston, VA / 20195 / USA / www.bigneckrecords.com) - MR

Fury Of A Thousand Zeuses “Habinero Enema” 7”

If you can get past the retarded cover art (a crude pencil drawing of Zeus giving Jesus an enema) this is a pretty good slab o' wax. FKZ features Danny and Hanson of the MODERN MACHINES and this guy Magoo who slept on my couch yesterday and didn't tell me he was in this band. Above-average, trend-free, melodic hardcore punk. I'd imagine this band started in the parking lot of a Milwaukee brewery while listening to their favourite *Lookout!* and *Dischord* records. (Dingus Records / 2407 N. Pierce / Milwaukee, WI / 53212 / USA) - MR

Gorilla Angreb “Aborted 2000” 7”

So titled because the band recorded these songs in 2000 and opted not to release them (although two of these songs appeared on the stellar “Kobenhavn I Ruiner” compilation). It should be noted that “Aborted 2000” is an amazing title regardless. If you are familiar with GA's tracks from the “Kobenhavn” comp, you'll know what to expect. A much more raw and aggressive sound than their Kick 'n' Punch EP from last year. For the uninitiated, GORILLA ANGREB play late-70s/early-80s influenced punk that manages to feel familiar, but not xeroxed like a lot of bands who try to mimic the sound of a specific era. GA's sound is distinct and immediately recognizable. While unrefined compared to their later material, I am really happy that “Aborted 2000” did not remain unreleased. Limited US-tour press of (I think) 300. It's worth tracking down. (Feral Ward / www.feralward.com) - MR

Gorilla Angreb / Lokum 7”

A Texas-Chainsaw themed split ep from these two Copenhagen bands (why did nobody cover “I Was There at the Texas Chainsaw Massacre”?). The newest material available from GORILLA ANGREB and it's from 2003! As expected, they deliver more incredible *Dangerhouse*-style punk. LOKUM features Peter from GA on vocals and they also play a similar retro-punk. “Ghost” is a creepy instrumental that borrows heavily (albeit most likely accidentally) from the DOGS “Slash Your Face”. “The Saw is the Law” has a staccato synth running through it and cool chainsaw sound effects. I'm not often a fan of the split seven-inch format, but this is an exception to the rule. Second press coming soon. (Hjernesvind / P.O. Box 604 / 2200 Copenhagen / Denmark / www.kicknpunch.com/Sider/Hjernesvind) - MR

Haymaker “Lost Tribe” 7”

So the story around this record seems to vary. Some report it was for an ill fated split 7”, others call it a demo for the upcoming LP some of these tracks are destined for the Hammer Compilation. Regardless of the origins of these tracks, this record serves a more important function. This 7” is a commemorative record for Phil who sadly passed away last November. HAYMAKER is back to a five-piece destruction unit with the addition of Little Jeff on second guitar. BIG Jeff sounds as pissed off as ever and the rougher recording style adds to the bands destructive charm. Listening to this will never replace the chaos of a live show but after listening to “U.S. War Machine” I certainly wanted to throw bottles around. This is a great release that captures the hate and anger that is HAYMAKER. Write to little Jeff for a copy and support *Bored to Death Records* and the band. (Jeff / 58 Markson Cres. / Hamilton, ON / L8T 4W4 / Canada / fasttimes_666@hotmail.com / www.boredtodeathrecords.cjb.net) - CC

Les Hell On Heels “s/t” CD

Imagine a shitty, uninspired version of NIKKI & THE CORVETTES and this is what you'd get. If processed cheese were music, it would sound something like LES HELLS ON HEELS (I bet they're not even french!). (Bomp! / P. O. Box 7112 / Burbank, CA / 91510 / USA / <http://www.bomprecords.com>) - MR

Insaints, The “Sins of Saints” CD

An anthology release from this Bay Area band best known for their controversial stage show. Most of the material on this disc was recorded in '94 towards the end of the band's career (with a few earlier tracks and some live material filling the record). Hard-edged, hardcore punk with a girl singer. I'm not blown away by this CD, but it's not too shabby really. (Disaster / <http://www.alive-totalenergy.com/Disaster.html>) - MR

Kajun SS “\$40 Quartet” 7”

Originally released in an ultra-limited run on the *Die Slaughterhaus* label, my copy is from the just as ridiculously limited repress on *Shattered Records*. Great stuff from King Louie and the gang on this single. The A-side “German Kajun” mixes broad 70s punk with lo-fi garage nastiness to great effect. The B-side is a cover of a song I don't know that is a little meaner sounding. I want more. (Shattered Records / e-mail: shatteredecs@gmail.com) - MR

Knugen Faller “Inte Som Ni” 7”

Fantastic, female-fronted tuneful punk from Sweden. The title track is unquestionably the stand-out, but the entire EP is chock full of excellent playing and production flourishes (hand claps and saxophones!). The vocals (bonus points for singing in their native tongue) and guitars sound incredible. Overall, a much better effort than their self-titled debut EP. KNUGEN FALLER are deserving of some serious hype. (Wasted Sounds / Dan Kindeborg / Magasinsgatan 15 / 90327 Umea / Sweden / <http://www.wastedsounds.com>) - MR

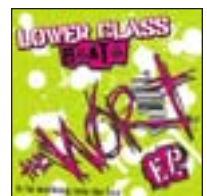
the Lorrainas “Fast Kitties” CD

If your musical interest is limited to CORRUPTED, DROP DEAD and DOOM you can skip this review. So just last issue I referred to the Hammer as a modern day Bethlehem and listening to the debut CD by THE LORRAINAS it sure as hell sounds like the baby days of CBGB's when punk rock was new, dangerous and exciting. THE LORRAINAS combine their jagged riffs with hints of melody; while their driving rhythms and sharp hooks add a broken hearted urgency to the songs. The combination of catchy punk rock hooks, hints of surf and Lasha's great vocals will have you humming along and singing in no time. Sorry you won't find any lyrics about puppy mills, nuclear annihilation or veganism...just down and dirty sex, drugs and rock 'n' roll. If you have a thing for early BLONDIE/ THUNDERS/ RAMONES inspired punk check out THE LORRAINAS. The cover and insert art by Niagara certainly adds to the band's overall package. Available at their shows and from REIGNING SOUND, 2-272 King Street West, Hamilton, ON - CC



Lower Class Brats “The Worst” ep

Here is a band that wears their ADICTS influence on their sleeve or maybe their head. The Alex derby and the braces are a dead giveaway. However the LOWER CLASS BRATS seem to have lost some of their ADICTS fire. Slowing the tempo the band gives us two mid-tempo thumpers. The title track is mired with what should have been edited out as studio fuck ups at the beginning and end. Or maybe the studio fuck ups were for effect to reinforce the theme of being “the Worst”. The B-Side is pretty decent enough with a good punk number, crunching ADICTS guitar work, and beefed up group vocals. This ep is also in lime swirl colour. (Dirty Punk Records / B.P. 302 / 59666 Villeneuve



Messengers CD

From Cincinnati comes this quintet which invokes the spirit of bands like the AVENGERS, the DC BEGGARS, X-RAY SPEX, and LIFE, BUT HOW TO LIVE IT. The MESSENGERS play some good melodic punk rock. The music is mid tempo in pace, back to basics punk which helps explain how this band has so many great songs. The vocalist sounds like Joan Jett trying to be Penelope Houston, which is remarkably similar in sound to Poly Styrene of the legendary X-RAY SPEX. In some of the photos on their website the band has a very CLASH looking pose. The band has been around for three years and has shared the stage at the Holidays in the Sun festival. All the songs on here are pretty great and it is neat to hear some bands that are in some scenes that are not on the beaten path. (Punkcore Records / P.O. Box 916 / Middle Island, NY / 11953 / USA / www.punkcore.com) – SP



Oppressed, the "Skinhead Times: 1982-1998" CD x 2

An excellent collection of this Welsh skinhead band, all four CDs worth. Starting out with "Skinhead Times", the CD starts out with their material from the 80's. The 80's side is the height of the skinhead side for the

OPPRESSED. The subject matter is dominated by pro-skinhead anthems. Songs like "Joe Hawkins" or "We're the Oppressed" or "Urban Soldiers" really spell out the "music for the working class, stick your disco up your ass" or "Boots and braces, we won't change". It is all very menacing sounding kind of like the first time you listened to one of the "Oi" comps or a 4-SKINS record or got chased out of a punk show by a gang of skins if you were around in the 80's when that sort of thing happened. This first disk is really a blueprint for what it is like to be a skin. But my one complaint is that the band should use a real drum kit. They were using electric drum pads. You know those kind that THOMPSON TWINS or THOMAS DOLBY used back then that was all the rage. It just takes away from how powerful the sound of this band could have been. And what they gave up in drum sound they made up for in terms of being true to their scene. And the electric drums aren't in all the songs, like "White Flag" which was used on "Oi, Oi That's Yer lot" or the material that became the "Victims" ep which included the best known OPPRESSED song "Work Together". The band also takes a critical hardline against the conservative government of the time with songs like "Fight for Your Life" or "Government Out" or "Don't Look Back". Eventually you get used to the drum pad sound and let the bootboy anthems do their magic to rile



demo feature

Tone Deaf Demo – featured on the April 17th program

What can be said about a band who's namesake is the syndrome which results in the inability to hear musical notes? Surprisingly, and thankfully, TONE DEAF, don't quite live up to their name. Instead they blast out 5 minutes (less than one side of a ten minute cassette) of some of the most frantic new school Japanese hardcore since TOTAL FURY. Taking obvious cues from the early US sound, but fusing it with Japanese eccentricity, TONE DEAF's demo tape is actually a great listen. Live, TONE DEAF exploded on stage. After no less than 35 seconds of playing the entire band would attack the audience and incite a rabid melee, somehow bound back on stage to continue playing, and 4 and a half minutes later they would be covered in sweat, strings broken and their set would be over. As we say in the land of the rising sun, TONE DEAF! (e-mail: kikoenai@hotmail.com / www.jttk.zaqq.ne.jp/baavq900/tone_deaf/) - JF



Festa Desperato Demo – featured on the May 1st program

FESTA DESPERATO are from the Czech Republic and playing that thundering sounding hardcore of emo-crust that blends the heaviness of d-beat with the attention deficit of the current thrash-core scene. FESTA DESPERATO are what you get when you cross the TRAGEDY sound with the fast paced nuttiness of MIGRA VIOLENTA with a d-beat undertone of someone VICTIMS. A deadly combination. (Gasmask Records / P.O. Box 107 / Nadrazni 23 / 591 01Zdar Nad Sazavou / Czech Republic / e-mail: maskcontrol@email.cz / www.festadesperato.com) - SP



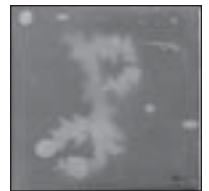
Poser Disposer Demo 2005 – featured on the May 8th program

POSER DISPOSER are a crossover grind outfit from Saskatoon featuring Mike and Kramer from DFA. They band takes their BEYOND POSSESSION style of sound and sets it on overdrive with hyper blast beats and dual screeching attacks. You know how DFA did the LEFT FOR DEAD cover on the last album. Well POSER

DISPOSER sounds a little like the SWARM meets RECENSION. (1675 Bades Cres., / Saskatoon, SK / S7M 3V2) - SP

Irritators "Family Values" Demo – featured on the May 15th program

The IRRITATORS are a 5-piece from Massachusetts. The band features members of LAST IN LINE, the STRIKERS, WISHFUL THINKING, RED REACTION, and DRAGNET. The band has a slower more mid tempo punk sound and DJ continues to sound angry as hell, like the kind that could match John Brannon in a stand off. (Irritators c/o Mark Dargie / P.O. Box 173 / Granville, MA / 01034 / USA / e-mail: dargie@comcast.net) - SP



John Cale Murders demo – featured on the May 22nd program

The JOHN CALE MURDERS are a local three piece that featuring Ben from TERMINAL STATE playing bass. The production on this is lo fi. The drum sound is synonymous with the sounds of pounding wet cardboard. The music is mid-tempo punk beats with SMALLTOWN-esque style singing. (johncalemurders@hotmail.com) - SP

Ultimo Rausea Demo – featured on the May 29th program

ULTIMA RAUSEA are from Kanazawa City Japan. They are a four piece with a varied range of influences. DISCHARGE seems to be the primary influence, but this is no d-beat band. The vocals are a group of shouters that sing in unison all at the same time. No special group choruses or back ups, just a gang of shouters screaming all the words. And the drumming doesn't play the gallop that d-beat is base around. Instead the charge is more like a frantic banging similar to blast beats but a few shades slower. It is just very scrappy sounding good hardcore. (Takashi Yamazaki / 101 Maruyoshi sou / 113 Waridashi machi / Kanazawa City Ishikawa / 920 0062 Japan) - SP



you up. Essentially this represents material between 1981 and 1984, when the OPPRESSED called it a day. The gigs became too violent and the band was hounded by the police. It was time to call it a day. Disk two represents the band getting back together. The band got together sparked by an incident with some racist skins. Since 1984 Roddy Moreno, the singer of the OPPRESSED started up two labels, one being a ska label called *Ska Records* and the other being an oi label called *Oi Records*. Roddy also started up a local chapter of SHARP. One day in 1994 Roddy came across a COMBAT 84 sticker with the words "Niggers Out". This became the spark and he got the band back together. In that period they wrote their anti-fascist material which includes the "Fuck Fascism" ep, the "A.F.A. Song", and "5-4-3-2-1". The music is slightly more mid-paced but hard sounding. And some of it reflects Roddy's writing of the Skinhead Evolution found in the liner notes in which he contends that skinheads are just hard mods without the digression into the hippie shit that the mod scene slipped into. This explains why they took the WHO's song "Substitute" and added the anti fascist stance that opens this side of the disk. The second song is a remake of "Borstal Breakout" again with anti-fascist lyrics titled "Nazi Nightmare". What is refreshing is that this material is played with a real drum kit. The song "Nazi Skinhead" seems like Roddy's response to the "Niggers Out" sticker in which the chorus repeats "Nazi Skinhead Go Away and Die". This period also saw the band write the two titles tracks for this collection "Skinhead Times" and "Same Old Story". "Same Old Story" was about the deception of the conservative party. It's the same story in Canada. I get that "Skinhead times" is the recollections about being a skin. "When I Was Young" sounds like a Billy Bragg cover. Anyway this became a defining period of the OPPRESSED. (Insurgence Records / 2 Bloor Street West, Suite 100-104 / Toronto, ON / M4W 3E2 / Canada) – SP

Oppressed, the "Won't Say Sorry: The Complete Cover Story" CD x 2

Holy fuck. The OPPRESSED recorded a lot of covers. 35 in total. That's more than their own output. And you might be thinking that it is easy to do a cover. You know the song is already written. The guess work is taken out of it already.

Well that isn't the case. Have you ever tried to learn someone else's song ? I found that it takes just as much effort to figure out and then to add your own twist. The OPPRESSED add the twist of covering material from the early punk scene as well as the early reggae scene. Music genres that can be pretty far apart at times. Roddy claims that it was a natural to do "Pressure Drop" alongside "A.C.A.B.", but he is a guy who lived the one reality and adopted the other in a sign of solidarity. And although Roddy has a tough time reaching the high notes in "Skinhead Girl #1" he gives it a good try. Songs like "Evil" just come off much better. Besides he makes up for the reggae covers with Lloyd Atkins "Bartender", complete with a harmonica accompaniment. That is my favourite of the reggae covers. They do an excellent cover of "Boots" giving the song a new meaning. And their cover of the STRIKE's "Oi! Oi! Oi!" is excellent, especially with the group back up vocals. Loads of your favourites can be found on here from the CLASH to MADNESS to SHAM 69 to TOOTS and the MAYTALS to the ANGELIC UPSTARTS to the COCKNEY REJECTS to the BUSINESS. My one small complaint is it might have been nice to include more liner notes on why they covered a certain song or even who some of the songs were by. I can recognize some of them, but others remain an enigma to me. Great job of this collection by both the band and the label. (Insurgence Records / 2 Bloor Street West, Suite 100-104 / Toronto, ON / M4W 3E2 / Canada) – SP

Partisans, the CD

The one year I was able to make it down to Prank-fest in Atlanta, I was speaking with Yannick, the guitarist for HIS HERO IS GONE and proprietor of *Feral Ward Records*. This was the time just before HIS HERO morphed into TRAGEDY. Yannick was hot on the PARTISANS. To be



honest it was a band that I hadn't given much thought to. But he was going on about how great they were. Almost like they were to become the latest influence on his sound. More than just a personal recommendation to something I should check out. Well I picked up a collection of the "Police Story" material and didn't think much of it. Then I heard the "Idiot Nation" release which is more recent and an entirely different band. Here's where I loose any punk cred that I had. "Idiot Nation" left an impression on me as a great unintentional tribute to the CLASH. I preferred it to the "Police Story" collection that is this CD release. That is until I got the CD release. There is something about the context that *Captain Oi!* is able to situate these releases in that just fills in all the gaps. This CD is the first official release of the PARTISANS. It went on to become the "Police Story" release that *Anagram* put out later. The original recording was undertaken as a contract obligation to *No Future Records*. The band had essentially broken up before this recording and had thrown together these songs in the studio recording essentially first takes of these songs. I can't get over it. These songs have stood the test of time and are a blueprint for what the UK '82 sound is. A very tinny sounding guitar that invokes the spirit of the UK SUBHUMANS or early FLUX OF PINK INDIANS. The vocals are very much like a smart assed Johnny Rotten sung with the rapid fire delivery of Dick from the SUBHUMANS. The anger reminds me of "Voice of a Generation" era BLITZ. All pretty remarkable for a band from South Wales that lived between some pretty minor working class towns. Basically from the sticks of Wales. The liner notes are written by Ian Gasper and tell the incredible story of the PARTISANS. The re-issue captures what became known as the UK '82 sound and what I know believe to be the definitive PARTISANS release. (Captain Oi! / P.O. Box 501 / High Wycombe / Bucks / HP10 8QA / UK / www.captainoi.com) - SP

Reatards "s/t" 7"

The recent renewal of interest in the REATARDS benefits us all. This new EP contains two previously unreleased tracks and two alternate recordings of previously released songs. "Monster Child" is an unforgettable number and a must-have for fans of the genre. As always, noisy, ridiculous garage/punk. And they're playing Brooklyn with TEENGENERATE just in time for my birthday in July. Hells yeah. (Zaxxon Virile Action / C.P. 1218 / Sorel-Tracy, QC / J3P 7L5 / Canada / www.zaxxonvirileaction.com) - MR

Smalltown "The Music" CD

Here is the latest of proto-type punk band from Sweden. Unlike the REGULATIONS, SMALLTOWN tread more of the power pearls territory that mines more of the early mod scenes as opposed to the power pop scenes. Don't get me wrong, SMALLTOWN is not a retro mod band, but they do envelop a sound where punk and mods meet. They sound like the JAM meets the UNDERTONES meets something like WASTED. The guitar sound is very similar to Paul Weller's even in the way it is played - thrashing it and letting it ring out. And being a 3-piece only emphasizes the guitar work. And to make matters worse "I Come Prepared" starts out frightening like "This is a Modern World". Fortunately, SMALLTOWN don't rest on this sound and do enough to make it their own. SMALLTOWN would be what the JAM would sound like if they started out a few years earlier at the height of the punk scene. (Deranged Records / www.derangerecords.com) - SP



Virus "Benefits of War" ep

VIRUS straddle the anthemic punk and charging hardcore line very well. "Benefits of War" and "Keep on Walking" represents the punk side of VIRUS. Mid-tempo, angry driving punk. Catchy enough to sing along to, but angry enough to sport a middle finger. "Undercover" represents the hardcore side. It is a ripper that goes for the throat. Similar to the A-



Side of the DEFIANCE "Against the Law" ep. Side-B is rounded out with a cover of BLITZ's "Nations on Fire". VIRUS's version is done decent enough and they have the sense to drop the dub part found on the original. However it is hard to do justice to early BLITZ and why not cover songs like "Moscow" or "Fuck You" or "I Don't Need You" or "We Are the Boys" that lend themselves so perfectly to sing alongs. If you are going to be pogoing in a pit you want to bounce along to a song that you will remember the chorus for. Still BLITZ is a solid choice for a band to cover. This particular re-press comes on grey swirl vinyl. (Dirty Punk Records / B.P. 302 / 59666 Villeneuve d'Ascq cedex / France / <http://perso.wannadoo.fr/dirtypunk>) – SP

Yo-Shi "Death of the Sun" CD

Holy fuck this CD EP is over far too quickly. 5 songs of catchy mid paced, fist punching Japcore with the trade mark galloping drums, running bass lines and gruff vocals. YO-SHI have produced an amazing EP and I am anxiously awaiting their next release. Goddamn I can't wait. For the uninitiated send Devour \$20 in the mail now and get this!! (Devour Records / c/o Yasuhiro Koketsu / 5-19 Shioji-cho Mizuho-ku / Nagoya 467-0003 / Japan)-CC

Various "Pain in the Big Neck"

Less a label sampler, more like a statement of purpose from this solid 'garage/punk' merchant. Highlights are THE LOCOMOTIONS, THE TEARS, and LOST SOUNDS. Also appearing are notables like CATHOLIC BOYS, BASEBALL FURIES, SWEET J.A.P., and more. The actual "garage" styles vary from hip-shaking R&B to feedback-drenched, psychedelic noise to straight-up fast rock 'n' roll. (Big Neck / P.O. Box 8144 / Reston, VA / 20195 / USA / www.bigneckrecords.com) - MR

Various Artists "Vancouver Complication" CD

A reissue of the long out of print 1979 compilation LP from the early days of the Vancouver scene. This CD compiles 21 tracks of new wave and early punk from the original LP and adds 5 bonus tracks from the time period. Most of if not all of the new wave tracks are too arty or boring for me however there is some great stand out tracks on this CD. Check out the power pop of the POINTED STICKS, two damn rockin' D.O.A. tracks, a pair from the SUBHUMANS, U-J3RKS5 who sound like an art damaged I REFUSE IT from Italy, the DISHRAGS and K-TELS. Bonus tracks include some great stuff from RUDE NORTON. The bonus tracks certainly adds to the package and increases the good to shit song ratio significantly. Unfortunately it still remains a 50/50 split. The new wave material may have been fun and cutting edge and important to the scene at the time but many of these tracks can't cut shit with a laser 27 years later. Programming your CD player to only play those RUDE NORTON, DISHRAGS, D.O.A. K-TELS, POINTED STICKS and SUBHUMANS tracks makes for a real good and fun listen. (Sudden Death Records / Cascades P.O. Box 43001 / Burnaby, BC / V5G 3H0 / Canada) - CC



rumourmill

Drew from RIOT99 moved to Montreal and has since moved back to Australia. The band has recorded a full length and is looking for someone to release it. * The Punk History Canada website is looking to release a CD called "Punk History Canada Presents: Only in Canada, eh (1977 to 1981)" and will feature the likes OF D.O.A., TEENAGE HEAD, HOUSE OF COMMONS, SLANDER, the UNKNOWNNS (from St. Catharines), 63 MONROE, the NEGATIVES, GENTLEMEN OF HORROR, THE EXTROVERTS, the NOSTRILS, STARK NAKED AND THE FLESHTONES, WARSAW and the HOT NASTIES. The CD is supposed to be released on May 31st. For ordering details about the comp check out the site at www.punkhistorycanada.ca *The ENDLESS BLOCKADE

will be releasing their first full length entitled "Turn Illness Into A Weapon" to be released as a CD on *Sound Pollution* July 12th. The corresponding European vinyl issue out around the same time. The ENDLESS BLOCKADE will be doing a split LP with Pittsburgh's WARZONE WOMYN for a joint US tour in August. And as if that wasn't enough a "Come Friendly Bombs" 7" will be out sometime after the summer on *Out Of Limits*. * *Schizophrenic Records* is just back from a trip in Japan and is planning on releasing a split LP featuring an all girl thrash band from Japan called KATY KATIE with a Hamilton all girl punk band called PANTYCHRIST. * Randy Rampage re-joins DOA * *Profane Existence* will release a 2nd LP/CD by PROVOKED, a CD from the COOTERS, CDEP / 7" from HELLSHOCK and re-issues of the DESTESTATION and DOOM CD's that have been sold out for years. A little further down the road (like June) will be the THOUGHT CRIME CD/LP, a STATE OF THE UNION discography (including an unreleased LP!) and an A.O.S. discography. Even further down the road are releases from HUMAN ERROR (Hungary), MIGRA VIOLENTA (Argentina), and DECREPIT discographies * Jimmy Vapid from Reigning Sound and Craig from *Schizophrenic Records* are currently planning a documentary book based on the Hamilton Scene. Part 1 which will focus on the birth of Punk in Hamilton through until the early 80's. Interviews are currently in the planning stages. If you had contact with the local scene, have stories to share or rocked the Hammer in a band contact jimmyvapid@hotmail.com. The last record plant to press 7" in Canada has stopped 7" production. The Haymaker 7" (Live at CIUT) that will accompany the limited edition of the HAYMAKER DVD was the final record of the press.

show listings

THURSDAY JUNE 9th @ Reigning Sound (Hamilton), 272 King Street West, All Ages - GUNNER HANSEN, CONCRETE TANK
THURSDAY JUNE 9th through to SATURDAY JUNE 11th @ NXNE - Punk and Disorderly showcase call for submissions at <http://www.nxne.com/forms/2005application.pdf>
FRIDAY JUNE 10TH @ the Royal, 9:45pm - Film: Royal Trump
FRIDAY JUNE 10TH / SATURDAY JUNE 11TH @ Poor Alex Cabaret (Bloor and Brunswick) - DELINQUENTS WITH ARCHAEON, CRIMSON MIRE, CANCER BATS, UNDERAGE MOUTHFULS
SATURDAY JUNE 11TH @ the Phoenix - NEW YORK DOLLS
TUESDAY JUNE 14TH @ Webster Park, (Webster) - SELFISH, HELLSHOCK, NO FUCKER, BLUDWULF
SATURDAY JUNE 18TH @ Club Trintpart - CPC GANGBANGS, BBQ, BUSH LEAGUE, BOYFRIEND MATERIAL, WEAPONS OF MASS SEDUCTION
SUNDAY JUNE 19TH @ Studio 3, CIUT - UNDERAGE MOUTHFULS
FRIDAY JUNE 24TH @ the Royal, 9:45pm - Film: the Assassin
FRIDAY JUNE 24TH @ TBA - BEAT BEAT BEAT
SATURDAY JUNE 25TH @ the Bagel - MODERN MACHINES (from Wisconsin), THE BAYONETTES, HOSTAGE LIFE, JOHN CALE MURDERS
SATURDAY JUNE 25TH @ the Cathedral - The 3TARDS, MAXIMUM RNR, THE ANTICS, THE KNOCKOUTS, THE DELINQUENTS, ADDICTION TO NIXON, THE GREEN BASTARDS
TUESDAY JUNE 28TH @ Bovine Sex Club - SINKIN' SHIPS
SATURDAY JULY 3rd @ Horseshoe - THE HUNCHES (Portland), THE BAYONETTES
FRIDAY JULY 8th @ Auditorium de Verdun (Montreal) - THE ADICTS, CONFLICT, SUBHUMANS, ANTI NOWHERE-LEAGUE, M.D.C, CITIZEN FISH, THE DICKIES, COCKNEY REJECT, GENETIC CONTROL, DOA, BUNCHOFUCKINGOOFS, THE RIPCORDERZ, THE TEMPLAR. For more info check out www.unitedfest.com
SATURDAY JULY 23rd @ Sneaky Dee's - SUBMACHINE (from Pittsburgh), HOCKEY TEETH
SUNDAY JULY 24th @ Studio 3, 10:30pm - DECONDITIONED (from Seattle)
MONDAY AUGUST 8TH @ Studio 3, CIUT, 5:00pm - DISRESPECT (from Minneapolis)
SUNDAY AUGUST 28TH @ Studio 3, CIUT - WARZONE WOMYN (from Minneapolis)

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

Monday November 22
THE CLASS ASSASSINS

THE FALLOUT
 at THE 360 Free 19+

Food Drive Begins - Please bring but preferably food to donate

BORN/DEAD
 (CIVILIAN)
FRI APRIL 15 2005
C.C.S.S.
 (FEATURING MEMBER OF RUFFY)
BASTARDIZED

 \$7
CLINTON'S 683 BLOOR ST. W.

no fucker CONCRETE TANK

SUNDAY 20TH PLANET KENNEDY DOORS AT 5
ALSO AT CRIT IN THE AFTERNOON LIVE RADIO SET

WEDNESDAY NIGHT HEROES!
ACTION

SUNDAY MAY 8

FADERIP BENEFIT SERIES
BLACK SHEEP SQUADRON
HIT THE LIGHTS

NON PULSIVE RESISTANCE
CONRAD RANZEN
PLANNED CHAOS/HELL
ALL proceeds to the Food Bank - Please bring but preferably food to donate
THE UNDERGROUND

Post
 No
 Bills

SOUTHKORE FEST
SEPTEMBER 11
WATKINS
TRAVELER
ESIE
THE CRUNKY KIDS
THE BILLBONDSMEN
DEADFALL
THE CRUNKY KIDS
THE BILLBONDSMEN
DEADFALL

Sunday, August 15th
VIVISICK
BRUCE BANNER
JACKED UP ZEROS
HIRACHE
THE CRUNKY KIDS
THE BILLBONDSMEN
DEADFALL
THE CRUNKY KIDS
THE BILLBONDSMEN
DEADFALL

Equalizing X Distort
The Ladies invade the Airwaves!

Sunday October 10 10pm - midnight
BLISS CHIT FM
www.chit.fm

WATKINS
TRAVELER
ESIE
THE CRUNKY KIDS
THE BILLBONDSMEN
DEADFALL
THE CRUNKY KIDS
THE BILLBONDSMEN
DEADFALL

MANCHESTER SPENDING LONELY NIGHT
BOMED IN
FROM ALL PLACES
EXTINCTION OF MANKIND
BICKLES CAB
FRIDAY 3RD DECEMBER
8PM START - £4 IN
THE BEER HOUSE
ANGEL STREET OFF ROCKDALE ROAD
MANCHESTER

THE VILE TONES
THE ELECTRIC VOYAGE
NOTAL PELTON
THE CRUNKY KIDS
THE BILLBONDSMEN
DEADFALL
THE CRUNKY KIDS
THE BILLBONDSMEN
DEADFALL

MONDAY JULY 19TH
SKIT SYSTEM
BLISS CHIT FM
www.chit.fm

SALT COAST CANADA TOUR
WORLD BURNS TO DEATH

NOVEMBER 2004
W-SHERBROOK W-MONTREAL W-OTTAWA W-TORONTO
DATED: ask@worldburnstodeath.com

HELL'S BELLES 9th ANNIVERSARY!
THE FALLOUT
PIES
THE BOVINE SEX CLUB
TUESDAY MARCH 15th

Vancouver Complication
CD release party
The greatest bovine complication event!
with performances by:
B.O.A.
No Fun
Subhumans/Rude Norton revue
(e)
The Shades
Disturbs
Tim Ray & AV
SAT @ The FEB WiseHall
19th

SKIT SYSTEM
BLOWN TO BITS
DUMB KIDNAT
AGAINST EMPIRE
