

EQUALIZING X DISTORT

Volume 5, Issue 4

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The BRUTAL KNIGHTS

are a 5-piece party band from Toronto. They

play dirty sounding punk rock inspired

by bands like the SPITS. The band

features Jon and Matt of

HACKSAW, Nick of TEEN CRUD

COMBO, and Katie of RAMMER and

LEGION666. They played live on

Equalizing-X-Distort on November 21st and

here is a conversation that transpired afterwards.



Can you introduce yourselves and tell us what you do in the band ?

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

Matt (M): I'm Matt and I play drums.

Daniella (D): I'm Daniella and I play the bass.

Jon (J): I'm Jon and I play guitar.

Katie (K): I'm Katie and I play guitar.

How did the BRUTAL KNIGHTS form ?

J: We played our first show in June and we had our first practice, the five of us, around Christmas time. So it has been about four months since our first show.

What is the story about getting together ?

How did you all meet, hook up, decide to do a band together ? What made you do it ?

J: Well me and my brother Matt had a band, just me and him and we were trying to figure out to get people. I was a fan of Nick's other bands and Nick's comedy writing.

N: ...and my socializing.

J: I was apprehensive about getting Nick because he is such a social butterfly, scenester, loser guy...

N: ...so I met Jon at Vaseline (laughter)



LEFT TO RIGHT: Jon on guitar and Nick on vocals.

J: Touché. And so it was me, Matt and Nick and we got lucky in getting Daniella and Katie joining up. Wait a minute. (To Nick) Didn't you already have a band with Daniella ?

N: Yeah there was this brief period with Daniella where we had a MISFITS cover band that was going to play on Hallowe'en, but that broke up. That didn't happen so we were denied a pretty good band. And then I wanted to be in a band with Daniella because...

K: ...she really likes DANZIG.

N: I heard of this guy named Kim Fowley and he is really all about people who look the part...

J: And then we asked Katie to join the band. Me and Matt went to high school with Katie back in Cornwall. I've known Katie for about 15 years.

The Cornwall connection comes in.

J: We have never played in a band together and so ...

...which seems weird to me because you guys were really close friends and

stuff.

J: Yeah we have known each other for literally 15 years.

You guys have always been going to each other's shows and stuff. It seemed almost inevitable that you guys would be in a band together. What is the idea behind the band ? What kind of a band are you trying to do ?

K: Party.

J: Party time.

D: Sorry what was the question ?

K: What kind of band ?

D: Oh yeah, party.

K: Party unanimous (laughter).

J: Party unlimited.

Everyone concurs with that.

N: *Randy Clam Records* is the imprint we are going to use.

Randy Clam ? What is that ?

N: Do you know the baseball player ?

I don't know who that is ?

N: He is a minor leaguer with a funny name.

J: I wanted to make a very simple stupid punk rock band with ultra simple songs that were fun to play and that we could play when we were super drunk and then Nick has carte blanche with the vocals and lyrics which could be good could be bad could be scary.

N: It is easy to write on a carte blanche ...

You want blank paper when you are going



LEFT TO RIGHT: Daniella on bass and Katie on guitar.



Matt Sharron on drums.

to write Tell us about the name BRUTAL KNIGHTS. Where did the name come from?

K: It was a merging of ideas.

D: We had no idea what to call the band.

N: We were going to call it SHARRONTO because we had the two Sharron Brothers. That was the ultimate name.

K: That was the first runner up. But then we thought about the RETARDED FIVE (laughter).

J: VAG HOT ? (laughter)

N: RETARDED FIVE.

K: That might offend some of our fan base.

N: It was not that it was offensive. It was that it sounded too hip.

K: True enough. We were going to be BRUTAL KNIGHT and then BREW-TAL NIGHT

J: Was it your roommate Jenny who had the "K" idea ?

K: You know what no. A co-worker of mine who doesn't even live in the city anymore was like "Wow, Knight with a "K". Really ?" and I was like "Hey I never thought of that. That would be cool."

J: It was an interesting twist.

K: Then at the same time I think Jon came to practice with the same idea. It was like it was almost aligned to us and it was in the stars or something. This "K" thing came falling from the sky.

J: I like the name too because it is not too good, but not too bad. It is kind of like ...

N: It is kind of like pretty good and pretty bad.

M: And some people really like it and some people hate it.

N: You think people hate it ?

J: I have met some people who hate it a lot.

N: Are those people from Ottawa ?

D: The Knights are like our crew. And the Brutal is like the hangover after the party.

J: Do you have forty questions and it takes us like an hour to answer each one ?

No. And I don't mind if you go into depth about this.

K: It's kind of cool too because if you do a search on "Brutal Knights" over the internet you get some really obscure references so it

might take people a while to find our band.

So the name of the band is not a gladiator take on a medieval period ?

K: No that is way too much thought. It is just a couple of words that we slapped together.

N: It didn't look right together with "Nights".

J: It is all stupid all the time.

N: Including right now.

K: A "Night" with an "N" would have referred to more partying than we were doing at the time. The band was made to be invited to more parties.

That is a great reason for being in a band. Tell us about your influences. Who are your influenced by ? Musically. Punk rock wise. I don't care about the other stuff.

N: Ol' Dirty Bastard.

No. No.

N: He doesn't fall in the ... there is no sub genre for him.

No. He doesn't count.

J: I am influenced by the RAMONES, 50's rock n roll like stuff like Chuck Berry and Carl Perkins.

N: ...and the SPITS.

J: Yeah I like the band the SPITS.

M: The DWARVES.

J: And bands like TEENGENERATE.

N: The DESCENDENTS and ANGRY

EQUALIZING **DISTORT**

VOLUME 5, ISSUE 4

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 Tropeizo, Minor Threat, Poser Disposer, the Fatals, the Jetsons, Martyrdod, and Coma.

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

Equalizing-X-Distort

CIUT 89.5 FM

Sundays 10:00 pm - midnight

91 St. George Street,

Toronto, ON

M5S 2E8

Canada

Request Line: (416) 946-7000

e-mail: equalizingXdistort@ciut.fm

Website: www.ciut.fm



CIUT 89.5 FM - "Equalizing Distort"

Top 10 Hardcore Releases for August 2005

Band	Title	Format	Label
1. REGULATIONS	s/t	LP	Havoc
2. MISHAP	"Truth of War"	ep	Social Napalm
3. HIGH ON CRIME	"Pour Some Sewage on Me"	ep	625 Productions
4. DISCLOSE	"Apocalypse of Death"	ep	Regurgitated Semen Records
5. KURWA APARATA	"That Was Not Our Dream"	ep	KurwaAparata
6. VIIMENINEN KOLONNA / KURWAAPARATA split		ep	Kämäset Levyt
7. LAST MINUTE / MORTAL COMBAT "Inte Som Ni"		ep	Thrash Steady Syndicate
8. LEBENDENTOTEN	"Dead Noise"	ep	Overthrow
9. EYE FOR AN EYE	"Dystans"	LP	Kämäset Levyt
10. KURSK	"the implication"	ep	Cal 3 / Spiral Objective

Equalizing Distort can be heard every Sunday night on CIUT 89.5 FM at 10:00 pm. The top 10 countdown can be heard in its entirety, complete with previews of the picks and analysis on the previous month in hardcore, on the last Sunday of the month.



LEFT TO RIGHT: Nick on vocals and Katie on guitar.

SAMOANS

D: Anything fun, fast, and loud.

N: Daniella ...ANTI SEEN plays a big part in Daniella and Katie's lives.

J: Politically.

K: Politically. Not so much musically. (laughter) Sexually it is more the MENTORS.

Two parts MENTORS, one part GG ALLIN.

J: This is going to get bad. Next question.

If you had to limit your record collections to 5 records, what would they be ?

K: Would it be if we had to go to a desert island or something ?

Yes. That would be one way of limiting them, wouldn't it ?

N: Is this a deserted island as well ?

Yes it is, Gilligan.

N: Alright.

K: It depends. Is there a turntable or do we have to bring CD discographies ?

J: Can we count a boxset as one ?

At this remote island you would have both a CD player and a turntable. And a cassette deck.

K: I would probably get a friend with a CD burner to burn a bunch of 74 minute CDs so that I could get more music. If I was only going to bring 5 records that would suck.

J: No dude. Check it out. You burn MP3 CDs. They got like 9 hours on there.

K: That is technology I don't even have.

Jon is right about this.

J: You put a CD in the computer and then there is stuff that comes out on the CD.

Unfortunately there is not an MP3 player on this island. You need to limit it to five releases. You don't have any time to prepare for this desertation. You just get five records. Go.

J: Led Zeppelin I, Led Zeppelin II, Led Zeppelin III, Led Zeppelin IV, and MOTORHEAD "Ace of Spades".

M: You should have picked double albums like "London Calling"

J: The RAMONES

D: The first album for sure

N: The RAMONES third record "Rocket to Russia" and then also "Powerage" by AC DC.

K: That would be cool.

J: I can't even think about records.

K: It's too hard man.

D: ...to try and think of these on the spot....

K: ...it's not even that. To limit it to five that is just not enough.

M: Should we have 6 or 7 ?

K: There is some days where I will listen only to Swedish hardcore whereas other days I will only listen to BLUE OYSTER CULT.

M: Which days ?

K: Well, Tuesday for BLUE OYSTER CULT and Sunday morning for Swedish hardcore.

M: Okay the Thursday you only get five records.

Can you limit it to 7 records ?

K: No I need more than that.

Okay never mind. I am not going to get into this. Essentially what I am trying to do pair down what you listen to.

N: SERVOTRON. (laughter)

Are you serious ?

J: I like that band the REATARDS. My friend Eric burned me a copy of two LPs onto a CD. The REATARDS from Memphis. I like that CD.

It is pretty awesome.

K: The RHEOSTATICS ?

J: No not the RHEOSTATICS.

M: We gotta get a TRAG(ically hip) CD in there too.

D: Is this like a compilation of all five of us ?

No each of you get five releases.

D: I would definitely bring 13TH FLOOR ELEVATORS.

J: Really ?

K: I would rather bring some Roky Erickson solo stuff, but I could come over to your island and we can listen to different shit.

N: Yeah, are our islands nearby?

K: Say we had motorized dingies or something, could we go back and forth between the islands ?

You sure could. Anyway this is your band.

K: Oh, nevermind. Next question.

Nick, can you talk to me about your lyrics. What are some of the things that you are singing about ?

N: Oh I would love to talk about the lyrics. There is a lot of different subjects being tackled there. There is becoming more fat because of eating a lot more than you are supposed to (laughter). That song is called "So Fat". And then there is "Not Fun" which I think is about how it is not fun to be somebody like me.

K: Isn't it about calamari ?

N: Well the whole thing is you go to a restaurant, you order calamari, you get food poisoning.

K: That's not fun.

N: And there is "Filthy U" which is about the DIRTY GHOSTS, which is about this band I was in with ex-members of (laughter)...my friend Dave and Andrew and we would wear sheets and we had a song called "Bag of Fuck" and we had a song called "Filthy U" that we never actually got to make into a song but the chorus was "Get drunk, eat shit, fuck around"...

K: ...and now it is our radio hit.

N: And "Wet My Pants" is sort of about a guy who goes to a Gentlemens club in Ottawa after performing comedy ...

FACE OF DEATH

**You never are not doing something
your pain is felt by none
you are jerk
dan burke
your list of boffs is wondrous
a golden catalogue of names
you are a jerk
dan burke
20% of your plans are terrible
but they sometimes work
you are a jerk
dan burke
why are you unclear?
you could be king**

J: That is Nick.

N: ...with these two bands and this stripper indulges in the ancient art of frottage.

K: What does that mean ?

N: It's where somebody is rubbing against you, but you have clothing between you.

J: It's a lap dance.

K: Like being

chafed in the crotch region.

N: It's like getting a lap dance and then he has an orgasm and it is sort of about the shared experience between the two of them.

Tell me about some of the other song titles.

N: there is "Not Funny"....

...which is not an IGGY POP cover.

N: No.

K: There is "Not Fun" and then there is "Not Funny".

J: "Too Much".

N: ...and "Too Much" which asks why does everything cost so much ?

J: It's economic. It's political.

Everyone can relate to that.

N: And then there is "Teen Sex"...

K: ...which is very political.

N: "Teen Sex" is about where a lot of people having sex when they are teenagers. I know I did. Presumably Jon did. Probably Katie. Do you want to talk about it?

K: There wasn't much of it.

N: Anyway a lot of people have it and you should have it because it will prepare you for the shoddiness of life because it is so bad.

That's interesting. Okay, I am going to pass the mic now and ask everyone what their favourite BRUTAL KNIGHTS song is from a lyrical standpoint and why? Nick you could start this question off and that might give the others ideas.

N: "Filthy U".

And why is it your favourite song?

N: Because it's ... it's ...

In other words, what's the song about?

N: It's about getting drunk, eating shit, and fucking a girl. And it is also about school making you more stupid and I just agree with every word spoken in that song. And also it is a DIRTY GHOSTS song that was made into a song by a real band.

J: My favourite BRUTAL KNIGHTS song is "Wet My Pants" because it is just about a ridiculous situation and I remember when it first happened and when we first wrote the song it was really funny for a very long long time.

M: Yeah, I gotta ditto that on the "Wet My Pants" song. There is a story that is a pretty cool story and it is also a double entendre ...

K: Pardonne moi?

M: I mean there is a double meaning.

It has many references. Anyone else?

D: I would probably have to say "Beyotch Island" just because it is pretty heavy and fun to play. I also really like "Face of Death".

N: "Face of Death" is about Dan Burke.

Oh yeah?

K: I know it hits home a bit.

What's the song about?

D: It's about Dan Burke the concert promoter.

Yeah, yeah, but what about?

D: Nick do you want to explain?

You used to be an employee of his?

N: Right. I was his assistant of booking for a period of time. He would probably tell you that I was his worst assistant.

K: Were you his personal assistant?

N: I was kind of his personal assistant.

K: Were you like his Smithers?

N: But you know mostly we were lunching.

D: The song is kind of like a truthful tribute to Dan. It was not meant in any negative way.

J: Be honest Nick. Have you ever done any of Dan Burke's laundry?

N: I have seen Dan Burke do his laundry, but I have never done it.

K: Does Dan Burke have laundry?

N: Yes. He always has four days worth of



LEFT TO RIGHT: Nick on nose picking, Katie on Middle Finger salutes, Matt on bashful grins, Daniella on the metal horns, and Jon kicking back.

clothes. Never more.

Some of which he pays the bands with?

N: Ah yeah, two pairs of which he pays bands and steals back.

K: Oh the jeans. Those were the ugliest out of style jeans I have ever seen.

N: Well you know one year they are out of style the next they are back in.

J: Tell us about the absolute worst, most terrible, awful thing you have ever seen Dan Burke do.

N: Oh well, I don't know. I mostly missed out on the really really horrible stuff that may or may not have occurred in his life.

J: Make something up.

N: I think one time I probably remember seeing him fart blood (*loads of laughter*). I was like "Dan can we bring CAPTURED BY ROBOTS one more time? You know they have a SERVOTRON kind of style." He said "You know what I think of that?" and then he pulled down his pants and he farted blood and it hit the wall and formed the word "Maybe" (*Way more laughter*).

That's a great story. Where do we go with that?

J: You can just take over this interview if you want?

N: Wait. Katie, what is your favourite song? Her favourite song is probably "KWC".

K: "KWC" is an acronym for "Katie Wants Cack". Nick wrote this song called "Katie Wants Cock" and I don't know if it is really about me or some other girl named Katie and I mean the truth is I don't really get much cock and I guess I could use a little more (*laughter*). Maybe it is an open call but at the same time ...

N: I know a blood fartier... (*laughter*).

K: I think it was more about a young girl who should probably get an education and you could probably fill in....you write the lyrics.

N: "Katie Wants Cock" is about again the shoddiness of sex. That is kind of a recurring theme.

K: Back to the subject of favourite song from a lyrical perspective, I think I like "Filthy U".

And why?

K: Just due to the nature of the song.

N: The DIRTY GHOST-ishness of that song is unappreciated by most laymen, but those who

know, are appreciative.

K: The DG.

Will you be recording soon? I understand that you have a demo out. Is that true?

J: No. We recorded a split 7" and a 7" in our jam space and we just got the mix back from it this week so we are going to have a three song single out on *Deranged* and we are going to have a split 7" on a label called *Penetrator*, from New Zealand with this band called the WESTERN DARK from San Francisco. And we are going to go tour the west coast on February 10th. And we are going to record an LP, probably for *Deranged* when we are out there at a studio.

Oh wicked. That'll be amazing. And you are going to go to the west coast in Canada or the States?

J: All in the States.

K: Only where it is warm.

J: Yep. Warm in February.

How can people get in touch with the band?

K: You can see us on the streets walking around or at gigs.

D: We have a website. It is kind of budget but my friend Aaron is doing it for free. It is www.brutalknights.com

J: Basically you can't get in touch with us so don't even worry about it.

J: Oh no. You can call Daniella. Her number is 323-0938. She has her own phone line and she's up late and she is hammered half the time, she'll probably....

K: I think Jon's number might be on a few bathroom walls in this city.

So you're not going to list that.

K: Most of them are on Church Street.

J: I get drunk on College Street on Sunday afternoons usually to pick up free CDs and I go to Amato's for \$3.75 Creemore pints. I am usually there around College Street in that area.

That's your schedule. That's how we can get in touch with you?

J: Yeah. I start at about 11:00am and I like to finish up about 10:00pm because I've gotta be up for work on Monday morning.

K: I like to hang out on the Danforth a lot.

J: Yeah.

N: I'm at home on the internet.

J: Yeah find Nick on the internet.

K: He'll be on line at aol.brutalarious

N: I'm on myspace as well. Actually if anyone knows of a way we can craft a Brutal Knights myspace account, we really want to do that.

J: Yeah fax us an e-mail you fuck.

Is there anyway that people can get in touch with you? Do you want to give out an e-mail address or something?

N: Yeah. brawlariou@netscape.net and attention Brutal Knights.

Are there any last comments?

J: Thanks a lot for doing all this stuff Stephe.

N: Yeah you are really doing us a favour.

D: Get drunk eat shit, fuck around.



Lasha on vocals, Kiki on bass, and Kendra on guitar behind Lasha.

THE LORRAINAS are a 5-piece from Hamilton. They self-released a CD titled "Fast Kitties" that has been likened to the AVENGERS, the RAMONES, and the BUZZCOCKS. Pretty good company as far as I am concerned. They played EXD on May Day in 2005 and here is a transcription of the interview that continued on-air.

Can you introduce yourselves and tell us what you play in the band ?

Lasha (L): Absolutely. My name is Lasha Laskowsky and I'm the singer.

Kerry (K): I'm Kerry and I'm the bass player.

Pete (P): I'm Pete and I play drums.

L: The Penis

Kendall (Kn): I'm Kendall and I play guitar.

Brains (B): And I'm the Brains and I play guitar.

How long has the band been together ?

K: Two and a half years. It will be three years in June.

L: I think so.

And how did the band form ? How did you meet each other ? Who brought who into the band ? How did this all get started ?

P: Kerry and Becky were jamming together in the basement and I had kind of hung up my drum sticks for a while and after playing for about a year they asked me to sit in so that they could do a rehearsal studio and make some noise so I learned a few of the songs and I sat in just until they could find a female drummer and here I am. I'm not quite sure what that means, but...

L: Whatever Pete. Yeah we're still looking for a female drummer so if anyone out there is female and wants to drum. (said facetiously) No that's not true...

K: The Peen was our drummer the minute he walked through that door and started playing

with us. He was our drummer. Then we met Lasha at a Kamikaze karaoke night. She was playing for the other band and we kind of knew she was our singer as soon as we saw her.

You poached her.

K: We did. We poached her.

L: It wasn't really karaoke. There is this place called the Jam House in Hamilton which is a really good place to go and rehearse and they've got two jam rooms and so after everybody was finished rehearsing we'd all get together and drink a few beers and pull names out of a hat. So half of them would go to one side and the other half would go to the other.

K: And then we would have half an hour to work out two songs...

L: ...but half of us weren't musicians so we just went in there and pretended to play.

K: ...and Lasha was singing for the other band. And then we just recruited Kendall in November. She replaced Lisa our original guitar player.

Were any of you in previous bands before this ?

K: Pete was in the FORGOTTEN REBELS.

L: The original drummer.

K: The THROBS as well. What else ?

P: ...and the UNTOUCHABLES. Those are the main bands. There was a bunch of drunken bands that I care not to mention right now.

Anybody else ?

K: I played in a band just fooling around with a bunch of musicians when I lived back in Toronto in the late 80's. And Becky played guitar sort of her whole life....off and on playing acoustic guitar. Kendall ?

Kn: Naw. (laughter)

L: This is her first band.

That was very definite. Was the intention to start an all female punk band ?

K: Yeah it was. We just picked out a bunch of songs, the Brains and I and most of them were from girl bands and we gravitated towards that and Pete joined and yeah.

You do a LAUNDERETTES cover on the CD. Are they one of your influences ?

B: Yeah.

K: Absolutely.

Who else are you influenced by ?

K: Everyone from the SHANGRI-LAS to the STOOGES. MC5 to...

Kn: ...the BEASTIE BOYS.

K: Not quite.

L: We are in love with all the old 70's punk bands like the BUZZCOCKS....

K: BLONDIE, the VIBRATORS, the HEARTBREAKERS. All those bands.

If you had to limit your record collections to 5 records what would they be ? You each get five records.

K: MINK DE VILLE "Cadillac Love", LAMF, RAW POWER, CYCLONE RANGERS "The Devil May Care". That is one of my favourite CDs. And CHEAP TRICK.

L: That is awesome. One of my favourite albums Pete is "I'm In Love With the System" by the FORGOTTEN REBELS. You didn't play on that album did you ?

P: No I didn't.

L: Then "Pleasant Dreams" by the RAMONES, I think is amazing. It is melodious and fun. And then of course, stuff that I am not exactly thrilled over or proud to be saying is "Viva Hate" by MORRISEY.

K: Lasha loves MORRISEY.

L: Did you know that MORRISEY was the original President of the NEW YORK DOLLS fan club when he was 17 ?

Oh no. I didn't know that.

L: Yeah. It's true.

That is hilarious.

L: He was a huge fan.

I went to see them when I was a kid.

L: The NEW YORK DOLLS ?

No.

L: The SMITHS ?

Yeah.

L: Nice.

K: What about you Kendall ?

Kn: I am going to have different ones from everyone else. The BEASTIE BOYS are my favourite of all time.

Which Period ?

Kn: That's a tough one. Like their new album, everyone else doesn't like it but I like it. I think it is okay, but "Hello Nasty" is pretty good.

Not "Polly Wog Stew" ?

Kn: No not that period. After that. But yeah, the BEASTIE BOYS are a big one for me. STONE ROSES are huge. I like all the Brit Pop stuff. 80's Brit Pop is what I am mostly into. Yeah WHITNEY HOUSTON is actually one of my favourites, ever, I am not even kidding. I Love WHITNEY HOUSTON.

L: Kendall came to our first practise and said "Okay guys I don't know much about the punk

rock.”

K: ...“the punk rock”.

L: “I’m not sure about the punk rock, but I’m going to give it a shot.” And here she is.

My condolences to Whitney.

Kn: I love Whitney Houston.

I know but she is not doing so hot these days.

Kn: I don’t know. I think that makes her cooler. Her whole drug addict but I am still awesome, but I am totally out to lunch thing. I like it.

L: Penis. Give us your five albums.

P: I don’t know the names of any of them.

How about bands ?

P: The SEX PISTOLS. “Never Mind the Bollocks” had a big influence on my life. Made me a little crazy. All the RAMONES albums. “Frantic City” by TEENAGE HEAD had a big influence on my life.

Oh great album.

P: As well as the guys themselves in the band. THE UNDERTONES, the BOYS. A lot of the late 70’s, early 80’s bands.

Did you get to see the UNDERTONES ?

P: I don’t think I ever saw the UNDERTONES.

They played on Tuesday.

P: Nope. I did not go. I should have.

...without Feargal Sharkey.

P: Thanks for telling me now.

Sorry, we have been announcing it for weeks.

L: Way to go “the Penis”.

P: I work a lot.

And what about Brains. Does she want to give us her top five ?

L: The Brains doesn’t want to comment.

K: The Brains is shy.

Not even to brag about records she likes.

K: She likes the DONNAS, she likes

Kn: ...the PARIAHS..., she loves the VAPIDS...

K: She loves the SHE WOLVES from New York City.

Tell us about the scene in Hamilton. What’s going on there ? How are things ?

K: Things are great. There is a huge scene in Hamilton.

Who are some bands that we should look out for ?

L: Definitely the VAPIDS. The SAM LAWRENCE 5, which is sort of a punk rock psychobilly band and they just put out a new album called “Death Throes from the Rust Belt” and it’s fantastic so if you get a chance to pick that up. There is the POISONED AEROS of course, who are always a home town favourite.

K: The ORPHANS...

L: The ORPHANS, of course. Did I mention the VAPIDS ?

Yes you did.

L: I think they are so foxy. That’s why we are all a little drowsy today. Scotty Vapid got married last night so we all went to the wedding and we got a little...

K: ...slow.

L: We’re a little slow.

What about Reigning Sound ? Tell us about this new record store.

K: Oh it is fantastic.



LEFT TO RIGHT: Brains on guitar, Kendra on guitar, and Kiki on bass.

We have been hearing great things about it.

K: Yeah it’s really cool. It is on King and Hess. And it is owned by the fabulous Jimmy Vapid. He just manages to find the most amazing vinyl that I have ever seen. Books and videos and DVDs. It is sort of one stop shopping.

One of our co-hosts lost a week’s worth of a paycheck in there.

K: I can’t go in there. I can only go in there once a month.

L: ...but it is just that he loves it so much. He thrives on going out to find these gems at record shows and people coming in to bring him stuff. And we’re from Hamilton right so it’s not out of the ordinary for Steve Mann from TEENAGE HEAD or Gord Lewis to walk in there or any of the guys from the SHAKERS or the FORGOTTEN REBELS to come in and sit there and chat for hours. That’s what makes it so special. It’s a Hamilton rock ‘n’ roll, punk rock record store. It’s fantastic. And the whole energy when you walk in is incredible.

K: He does live shows as well. We just played there a couple of weeks ago with the BLUE DEMONS and Penny Whistleton burlesque dance. That was crazy wild. It was fantastic. A great party.

Yeah we have been announcing a lot of the shows and it is great that they are doing in store shows. Tell us about ... who writes the lyrics ? Is that you Lasha ?

L: It’s a mix between Kerry, Pete, and myself. Becky too. It’s everybody.

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

K: Hair products, shop lifting.

L: It’s fun. We are not a political band at all. It’s stuff that makes us happy. We are not a political band at all. It is stuff that makes us happy you know going back to the era of the DICTATORS and the RAMONES. They sang

about sun and fun and cars and girls and that sort of thing. That’s what I think we are mostly trying to get at here.

K: Eyeliner and stiletto shoes and ...

P: ...thongs

K: Pete wrote a thong song.

L: Yeah isn’t that funny ? “I’m gonna put my shortest skirt on and a red hot thong.” Penis wrote that.

That’s crazy.

P: What was I on ?

L: But the funny thing is that I have to sing that.

So singing about fun and all that is certainly a worthy topic especially in punk rock, I want to ask you what your favourite song is from a lyrical standpoint and why and this is more to beg the question about getting into your lyrics more. So who wants to start ? Maybe you could start Lasha.

L: I think the song called “Johnny” is something we all go through as women, as girls. We always love the bad boy.

K: There is always one in our life that you kind of learn from.

L: That’s right.

K: And we have gotten a large response from that one, from girls especially. Everybody has a Johnny in their lives.

They can relate. It seems to be the stand out song on the CD.

L: And with that Johnny Thunders hook in the introduction I really love it. I am so happy that we...who wrote that was it Kerry and Pete. Everybody did together.

K: Well you wrote a little poem.

L: I did it at work one day.

K: Yeah we e-mail each other lyrics and feedback and we had a song a couple of months later.

Anyone else have any thoughts on favourite

lyrics ?

K: Favourite song in general or from the CD.
From the CD.

L: I love "Nymphomercial", too. I think it is witty and funny and I think it is very good because most of us do sit around at night and watch these commercials. I mean I am not gay at all, I love men, but I love watching these women. No it's true. These women are so fantastically beautiful and they have these great bikinis.

K: You almost want to phone them.

L: Just to say "What's going on ? Why are you so beautiful ?"

K: "Are you rolling around in the mud right now ?"

L: "I love that phone that you keep licking."

P: You should see my phone bill.

Fill us in on the CD "Fast Kitties". Where did you record this ? And how long ago was it recorded ?

K: We recorded it in August or September of last year at Valleyview Studios under Jamie Andrews and it is just a little studio in Ancaster. His dad is Rick Andrews from the SHAKERS and he would pop down every once in a while. L: That was the best.

K: I know.

L: And he would come down and bring out his scrap books. It was incredible. It was a really great experience.

K: So it was fun and it was very low key and we had a few days.

L: And we drank a lot.

K: And we had an absolute blast. We were rolling around on the floor laughing.

L: Personally produced by Jimmy Vapid. See it's hard to work with four girls and a boy.

K: ...because we end up just bossing them around.

And why did you chose to self-release it ?

L: We didn't want to give out money to somebody else. We would rather put up the money ourselves and get it back.

K: We really didn't even think of that. We just had a bunch of money from gigs and we thought lets record something.

And then you did the recording and thought lets put it out. Do you have plans of recording anything else ?

K: Yeah, at the same time this year we will do another full length CD. We have about 20 songs that we are working on.

And what about touring ? When I was trying to get the band to play here I was having difficulties with dates. You were playing out quite a bit.

K: Yeah that was crazy.

L: We are playing some American dates this summer and we are doing a lot of Toronto and Hamilton stuff, but we've got plans to go on a full blown tour. We were going to plan to take a month or two off in the next little while and just takeover the States. Well not takeover the States, but play a lot of shows.

K: We have a lot of shows coming up like weekend after weekend after weekend. It is



Pete, the Penis, formerly known as Pete Treason of the FORGOTTEN REBELS.

pretty crazy. And we've got some really cool bands that we get to play with. We play with the HORROR POPS, the BLUE DEMONS, who are just phenomenal. We love them.

Blue Demon was in tonight.

K: That's right.

L: I know.

Wasn't that great. And Greg Dick.

L: That's right. You know him.

K: Yep. Yeah I know him from ages ago.

P: I know him too from way back. I haven't seen him in forever.

It is awesome when Greg shows up.

K: Yeah and where else are we playing ? We are playing with the MILLION DOLLAR MARXISTS. CHEERLEADER.

L: Oh yeah we have two shows coming up with CHEERLEADER. One in London on the 10th of June

K: ...and again on July 15th, my birthday.

L: At the Vatican. I know. You are going to be 25.

And that's in town.

K/L: Yes.

Okay, how can people get in touch with the LORRAINAS ?

K: We have a website. We are also on my space. We are at www.thelorrainas.com and we are at What is the my space site

L: It is myspace.com/thelorrainas

Okay and are there any last comments ?

L: We had so much fun tonight. Thank you so much for asking us to play

K: Yeah it was great.

Yeah it was a lot of fun.

L: And I am drunk.

Still from last night.

L And if there is anyone out there who makes REV, I love REV. I drink it everyday.

K: She is the spokeswoman for REV.

Yeah you were ploughing those back. Thank you.

L: Thank you.



LEFT TO RIGHT: Lasha on vocals, Brains on guitar, and Kendra on guitar.

SEEIN'

RED

SEEIN'RED were interviewed in a Tokyo coffee shop shortly after the start of their March 2005 Japan tour. Personally these guys have been a big inspiration for quite some time, whether through their old band LÄRM or the Definite Choice zine they used to do, and how they still show absolutely no signs of softening their approach or convictions in the present. In a day when cheesy half-hearted "reunions" of 80s bands seem to be the norm, SEEIN'RED are perhaps one of only a handful of bands who have stuck to their guns over the years and managed to remain as vital as ever. Interview and photos by Daragh Hayes.

(as I'm getting the mic set up) So, what's your favorite color?

Paul: Our favorite color is like dirty-ish gray, dirt gray is my favorite color.

And more importantly smell, what's your favorite smell?

Jos: Channel, Channel, sorry.

So, this is the second interview you've done today, you did one earlier with DOLL, and you said it was quite interesting in that...

Jos: Well, they warned us that like DOLL was a mainstream magazine. Very commercial, and they started off the interview with the question, "OK, so you're a DIY band, a political band, so how come you agreed to be interviewed by DOLL?"

As nobody reading this interview will be reading the DOLL one in Japanese, why were you interested in participating?

Jos: Uh, why? Yeah, because we said preaching to your own parish, you know what I mean, is very easy. And we were told that in Japan DOLL is a very important magazine for a lot of punks and we also have been informed that the punk scene over here is very different. It's mainly about the music and the way you dress. So, for example, the crusties, they just dress up for the evening, totally different from Europe. So we thought, OK, since we don't speak any Japanese this might be a way to voice our opinion as well. So why not do it and they sort of avoided like the typical musical questions and stuff like that because they had like really good, interesting questions as well. So it was a good interview.

Olav: They asked us about the monarchy and stuff like that.

Interesting! That's not something I would've expected from them.

Jos: Yeah, about communism and stuff like that. What reactions we had when like the Wall collapsed or when like the Eastern Block

countries faded away from communism.

Paul: (They asked) about our roots from the anarcho scene and stuff like that.

Olav: And somebody told me today that it depends very much on who does the interview. Yeah, I could see that. So, you guys have been in Japan for almost a week...

Jos: No, no, like 4 days.

And you said that you had some expectations, people had told you some things about what you could expect and what you couldn't expect, and I was wondering about – given that Japanese punk has had such a high profile particularly in the last few years internationally – how your expectations prior to coming here match or don't match with what you've actually found. Have there been surprises or has it been what you've expected?

Jos: Well, not really but the only things that surprise me, but I think it's a part of Japanese culture, but like the whole hierarchy even within the punk scene. So that, for example, if you want to talk to a well-known band member you have to be introduced. And you know the bowing, something typically Japanese, and you see that happening. And also, when we get fed, first the band has to eat and then the other people and that's something we're not used to at all. And then you can say "Aw, that's complete bullshit" but then also it's part of tradition, it's part of the culture and we've been told OK, like I told you on the way here, after the show you have the after party and if you don't take part in that people will be offended and stuff like that. So we only went to one of those after parties, which was a nice one actually, and it was OK and I think we sort of adjusted ourselves to the Japanese people but not completely. So we joke around and explain our jokes, we have been joking a lot about GISM...

Ah yes! Which is a very serious subject in Japan.

Jos: Yeah, but we've been joking about that, like "Hey, we're GISM from Holland" and stuff like that. And they were like – (makes a sound

of sucking in one's breath while considering something deeply) – but then they were like "OK, it's a joke and they're not serious about it". And I think we're really lucky in that the people accompanying us speak Japanese and English so there's no real language barrier if you know what I mean.

And I think also with the particular people doing the tour [Base records, with help from members of the Happening] there's not a barrier in terms of the ethics and their perception of punk probably jibs quite



Paul on guitar.

closely with your own.

Olav: So the culture shock has been less than we expected it to be. I don't find it really a culture shock it's only that...

Jos: Or the fact that you can't read anything, or the fact that you can't really communicate, that's like some sort of culture shock.

Olav: Or the horror stories we heard from... (pauses).

The horror stories you heard from...?

Olav: From American bands, Americans are always... (pauses). We're European so we are... (pauses)

Jos: We're different (chuckles).

Olav: We're different.

Paul: I think that's the thing we've got in common with Canadians.

Olav: We're more open-minded about things I think. More solid like, to the ground (indecipherable). It's your way, this is their way. OK, I'm a little bit lost because I can kind of only guess, that's very vague...

Olav: Because also being in like America and you see bands always and they are





Jos on bass.

(*indecipherable*) like shocked always.

About?

Olav: About everything! (*everyone laughs*).

Jos: About coming to Europe, leaving their safe environment.

Olav: So you see for them even Europe is a shock. They're like "Oh! Aw! Oh!" (*mimicking a bewildered American*) So we are like "What are you talking about?"

So when SEEIN' RED first started it seemed like you guys were almost making a deliberate effort to distance yourselves from LÄRM ...

Paul: Yeah, from our old stuff, yeah, sure.

In fact at one point Jos said to me "Well, if you are a LÄRM fan you probably won't like SEEIN' RED" before I saw you guys live for the first time. But in the past few years you've sort of embraced the LÄRM legacy much more, what with the "LÄRM AS FUCK" split 7", doing the songs live...

Jos: The LÄRM AS FUCK 7", that was like a project because we were asked to take part in a cover festival in which we played covers of other bands and somebody asked us if we wanted to do a LÄRM cover band and we said "OK, yeah, why not?"

And then it was like "OK, we want you to play as well" so we did three shows and then said "OK, it's over". And we then recorded those songs while we were recording an LP as some sort of practice. And it's difficult because, you

know, especially also over here in Japan, people really have been e-mailing us saying "Please play LÄRM songs" and we were like "OK, yeah, why not?"

Olav: Our point was with LÄRM it went in the wrong direction, like all these metalheads. It was only like "Fast! Fast! Fast!" All these guys came up "Oh, we play faster than you!" (*laughter*) and we were like "What the fuck is this?" You know? We don't like this, this competition like who's fastest.

But what's interesting was that at that time with bands like HERESY or LÄRM, even though it was coming from a totally different background, but the influence those bands had on something like NAPALM DEATH, and then you see what they became, right? At a certain point in time I remember seeing HERESY in Berlin with

CHUMBAWAMBA (when Jos was traveling with HERESY) and somebody in the

audience just yelling out, a drunk guy just thrashing by himself, "Speed metal is all what you need!" and the singer John just looking like (sighs) "Ow, that hurts". But it seems like things have separated again...

Olav: For me, like I've spoken to a lot of punks in bands today and also old punks, who said like "LÄRM was a big influence to us, you changed my life" and I think "Whoa, whoa."

Paul: Because when we were around we didn't notice it at all. But in the end, as you said, we just felt like it was getting really crazy like. We were getting even offers from *Nuclear Blast*

that was a real kind of metal label and all these metalheads showing up and shouting the most strangest things. And we felt alienated, that's why the singer left the band because he just couldn't, he didn't have the feeling anymore of how it used to be. Just like he said, LÄRM felt like a straitjacket because in

LÄRM in the end, and maybe you noticed it a bit, that we also tried to put in some more melody and play some slower songs but people were all just "Faster! Faster!" All these guys just screaming "Faster! Faster!" and [it was]

just like a straitjacket, we couldn't ever play something slower or something different or anything. That's I think the reason why SEEIN' RED was born.

Well, this is another LÄRM reference, when you mentioned *Nuclear Blast* I can just imagine what a mistake that would've been.

Jos, at one point you said that you felt maybe like the biggest mistake you'd ever made as a band with LÄRM was releasing half of "Straight on View" as a live LP.

Jos: Yeah.

Well, with SEEIN' RED have there been any missteps, do you feel there's been anything you've done where you've felt "Aw, that was a mistake".

Jos: Well, personally I don't think so. OK, you may say that like the first two records music-wise are maybe not really that good but I still stand 100% behind everything we've done so far, even...

Paul: We maybe weren't the musicians that we thought that we were! (*much laughter*) No, no, to be honest! (*laughter*)

Jos: Like we played a very big venue in Amsterdam, some sort of rock temple. We played there and I don't regret it at all because we still did our thing. It was the same when people said, OK, for example, you're going to Japan, it's really different over here, people are not interested in what you say in between songs and blah-blah-blah and don't care about the

message but we still do our thing although we are limited here because of the language barrier. But there's a translated lyric sheet. There's like a very political interview that we handed out tonight.

Paul: And we even turned down like several offers to come to Japan because we thought like "Yeah, it's just

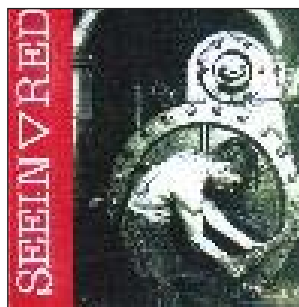
fucking crazy over there". We needed the guys from *Coalition* to kick our asses to go to Japan.

Jos: We didn't believe it that people actually wanted to see us here. And Jeroen from *Coalition Records* said "This is no joke, they are really honest about it and they really want you to come over". So we said, "Yeah, why not? Let's go for it".

That's actually really surprising I think that you guys would perceive it that way.

Jos: Really? But the thing is we don't really see ourselves like "Whoa, we are this big band" or "We are this very good band". We're just three guys who make a lot of noise, and we've got something to say but that doesn't make us any different or any better than any other band, you know? That's the whole...

Paul: It's actually a little bit of an issue in Holland where we have bands like NRA, maybe you know them, or some kind of better bands. And they still don't understand like "Why do you still play for 50 Euros? Why don't you... you could ask for hundreds and you can play



bigger places!” But there’s never been some kind of thing like, people come along and they say “You could tour all year long if you wanted to!” And yes we can because we get offers from like all over the world and we can tour Europe like three or four months of the year but that’s never been the perspective of the band. It’s been like OK, we’re doing this mainly because we’ve got something that’s a great outlet but it’s still also kind of like a hobby for us and we don’t want to take it any further. So every time we get these offers to come to the USA, it’s like “Should we do it?”

Jos: When people found out we’re going to Japan we got these e-mails from Australia, from Indonesia, from Malaysia and stuff like that saying “OK, why do you go to Japan and why do you skip Indonesia and Malaysia or Australia?” and then we have to explain that we’re limited time-wise.

Olav: We can only do small tours of 10 or at the most 14 days. And it would be fucking crazy to just take like three or four or five planes...

Jos: Like this is a very hectic tour because we are going to fly out to Sapporo tomorrow, come back to Tokyo and then drive eight hours to Osaka, and then only like 40 minutes to Kyoto hopefully...

Olav: And to me it takes energy too, music-wise. I don’t think if we played like two months or three months like some bands (*indecipherable*) I think then we’d be left with nothing. After one month of touring...

Paul: We’ve talked a lot about the concept of touring and sometimes we’ve talked about touring like six months but those last few

months, what will be the use of it? Because we have seen bands who have started [strong] and in the last shows it’s like “Why do you even play?”

Jos: And SEEIN’ RED is part of our life but it isn’t our life, if you know what I mean. We like to do other things as well.

Paul: Sometimes we distance ourselves from it. That’s why people don’t understand [when they ask] “Well, don’t you know how big you are?” and sometimes we...

Jos: Well, we don’t care actually. (*laughter*) That’s the thing with other bands as well that they are getting pissed off if there’s only 20 people showing up to the shows. We’ve played shows with less people and they were great shows. Like yesterday was a madhouse (with GAUZE, BREAKFAST, DUDMAN), it was a great show but the first show of the tour was good as well, very good as well. There were maybe eighty people there but the atmosphere was like very good so we don’t really care.

Paul: Like in (*place name indecipherable*) we played in a kitchen for five people. We came too late but OK...

Jos: And sometimes those are the best shows you can play.

Well, with SONS OF ISHMAEL we played some of our best shows in front of no-one and it was kind of like “Why last night in front of all those people did we fuck up so much?” but there’s nothing you can do. But

the shows where you play and you’re happy with how you did it’s just so much more important.

Paul: Right.

OK, one criticism that’s been made of you guys over the years at different points, and it’s something you’ve addressed in your lyrics, is that many of the songs stick to the same themes and ideas again and again. And I’d like you guys to answer this individually if you could: if you had to pick one song from the SEEIN’ RED catalogue that is a favorite lyrically, one song where you feel like “That for me nailed it”...

Paul: Maybe I think “Dream”.

Jos: “Seein’ Red”.

Olav: Yeah, “Seein’ Red”.

But also, why?

Jos: Well, I think the lyrics for “Seein’ Red” basically wrap up what the band is about. It’s about releasing anger, it’s

about the way you look at the world. And although people might criticize us for the fact that we address the same subjects over and over again, you can also see that as *nothing* has been changing over the past years so why should

you invent different issues or subjects if the things you addressed 10 years ago still haven’t changed? You know, *that’s* the issue. It’s not the fact that we sing about the same things. You have to think “Why do they sing about the same things?” and it’s because nothing has changed.

Paul: And sometimes maybe

that was... if there was a reason for me to stop the band, that if I thought I was singing about the same things for 25 years now and things really don’t change and it seems like they get more relevant even. Like the old LÄRM songs, OK they are about the cold war and stuff like that because that was happening at that time but you just change it into the war on terrorism now and it’s still a [valid] subject. And even within the punk scene we still meet a lot of ignorance about those facts because let’s face it, a lot of people are maybe into it just for fun’s sake or even just for the beer even or something like that and those things still have to be addressed. People say like “We’ve heard it a thousand times before” but there’s still a lot of ignorance about all of these facts going on.

Jos: But Olav’s favorite song...

Olav: “Against the tide”, it’s a new song. It’s what they talked about already, maybe it’s not the hype you know, like “Oh you’ve been saying the same things since the old times” but you just do it ‘cause we think it’s important to say something.

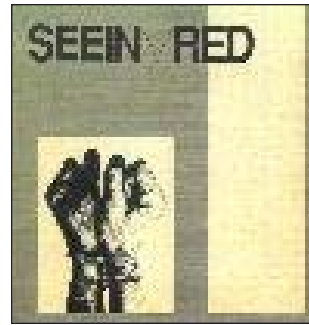
Paul: That’s easier than, that’s what ... when I sing those lines I think [about how] it’s easier to not give a fuck. And because I think a lot of people, and a lot of our old friends who used to be with us so to say and always got along moved off after a few years. They said they were burnt out or just adjusting to the system as it is and are frustrated or whatever. And I think we still see some kind of hope or have some kind of hopefulness in us that we can really change things.

Well, that’s the thing. So many people would look at the punk scene and classify what the punk scene’s about and the whole approach to things as negativity as opposed to some sort of hopefulness and a chance to vent in some way, in a positive way.

Paul: It’s totally crazy, you know you see this for example in message boards and fanzines when “Punks turn 30” or 35, I see these stories and we’ve never cared about it at all like we’ve grown into our 40s.

My next question actually was, well, you’ve been playing punk now for quite a while...

Paul: Yeah, 25 years.



Olav on drums.

...and typically it's seen as a young person's music and I'm wondering what aspects of playing this kind of music have gotten easier over time and what's gotten more difficult?

Paul: Well, physically I must admit that it's getting more difficult.

Olav: Afterwards, afterwards, that's mainly afterwards. Especially like when you play a Friday and a Saturday and on Sunday, Monday, Tuesday you are totally broken.

Paul: And I think also he meant like making the songs, the lyrics...

In any respect, motivation, or...

Olav: We go through periods where we don't make songs or like rehearse (*indecipherable*)...

Paul: We've become more critical in some ways because like Jos said, now it took us, we're still working on an LP that's taken us now more than two years and we used to things like "OK, we have to make an LP?" Like in three months practicing [we could do it]. And now we're just making songs where we won't play that one anymore or we won't record that song. So in some ways we've become more critical also towards the lyrics I think and stuff like that. And I think to some point we've grown a bit if you compare it to the old LÄRM stuff.

Jos: And on the other hand I think it's very inspiring to be in a band. And this may sound cheesy but I've always been saying "OK, when I'm dead, I want at least one person to be influenced by me". And you know not like completely influenced OK but like that guy or those guys made me think about this or that and I think that's also a very big motivation for me to keep going on.

That's actually a very nice way to look at things. (As the closing music in the coffee shop starts signaling the end of the night) I'll try for one more question, as people get older it's almost unavoidable that you spend less time interacting in the punk scene and...

Paul: But we always I think say that, like in Holland or here tonight, it's not just about the scene we have to take our ideas out into the street or onto the factory floor or into the university or school where you live.

Well what aspects of your involvement in the punk scene most affect you're lives outside this little bubble and in the real world...

Jos: That's not, hold on! Hold on! There's no real world. The world we live in is our real world so I would *never* say something like "OK, well, outside of the punk scene" because the punk scene is like a really big part of my life. So I don't see it as the "real world" quote-unquote. Punk is part of *our* world.

But I guess I'm saying "real world" as



defined by...

Jos: I know, I know what you mean...

But dealing with people who aren't a part of the scene, dealing with people who have no sort of conception of that part of your life...

Paul: Well, you talk to them.

Jos: My colleagues are like "What? You're going to Japan? People actually like that noise you make?" And then you talk about the band and it's not just about the noise that you make. If we play a show in Holland and I get back to work the next day or the next week they will

ask me about it and I will tell them how it went and I will talk about the subjects that we sing about. I don't believe really, that's something I can't really believe that people can lead double lives that way. I mean being the radical punk rocker on stage but being the asshole in daily life.

Well, we'd like to hope not but...

Jos: Well, I know those people are around but I'm just saying that I really disagree with those people and I just can't understand how somebody can live that kind of life.

Paul: Even in our own families, and maybe it's a bit hard to say, but it evolves into something where we've confronted some of our family members that in some ways, with our point of view and their point of view, that in some way

we don't see each other for 15 years anymore because it was like this. But if you have a family member who is a racist or has really stupid feelings about whatever, homosexuality, and you confront them at parties or when with the family and I think that's something you should do no matter what situation you are in. I know

sometimes it's really difficult, especially with family or with colleagues, but confront them, and I mean it doesn't have to be in a preachy way, but just say "OK, this is my point of view, now you're working with me or now we're having a party together and I don't like what

you have to say". And if that means, for example, that the colleague or the family member doesn't like you anymore then...

Jos: So be it.

Paul: Yeah, so be it.

I guess for me I'm looking at it from the perspective that in my time here in Japan my involvement with the punk scene has really decreased but the lessons I feel and the ideas I've gotten from it, I'm applying them more and more, especially to my work, teaching. And I'm getting so much more inspiration out of that

than I am from I guess how things [in the punk scene here] operate.

Paul: So then I'll ask you a question about that, do you think that you would be the teacher that you are now without the experiences that you've had in the punk scene?

No, no, no, but that's the thing...

Paul: (pointing to Jos) And him the same I think.

...that's the thing. For me I really view each class as this little micro-society and in a lot of respects I'm far less concerned with the

content I'm teaching than with how I'm getting people interacting and trying to treat each other with respect and trying to have them see that I'm not the only resource in the classroom, but that they are all resources and they can all learn from each other.

Paul: Because that's the question that we get a lot. People always make jokes and all that, like "Punk rock won't change a thing" but in some ways it really has affected our lives and changed it, maybe lyrically or because of people you've met. And OK sometimes you encounter a lot of bullshit as well but I really cherish the times and the moments and the things that punk really did to have an influence on my life. And I've taken that into my daily life as it is and maybe still I'll be dead one day maybe it still has not made me a better person but...

Jos: (*very deadpan*) Yes, it did.

Paul: ...(*laughter*) it made us as we are right now. If I compare us to my brother and my sister who are not punk at all I see how we have evolved and think about life and look at our jobs and think about work and everything and how they just adjust, and it's about marrying, getting a good job, having a mortgage, and work-work-work 'til you die. And we fucking see...

Jos: Japan!

Paul: ... almost the whole world and experience so many great things and people can't take it away, you know. And that's the thing, that's what's so fucking powerful about punk I think. Jos: That's a nice way to wrap it up I think.

I should bring you guys back to the venue I think, thanks.



Reviews

Reviewers are: Craig Caron (CC), Josh Gilbert (JG), and Stephe Perry (SP)

AI "Aint No Slaves" CD EP

Let's get to the point. Buy this - it is amazing. It will cost you about \$5 per song but it is well worth every goddamn penny. Blazing Japanese hardcore with thundering drums, wailing guitars and shouted vocals. This CD EP is over way too soon. I feel for the fucko's that I work with because this disc has been played repeatedly all day. (Blood Sucker Records / 1-16-18-403 Kusunoki-Chuo Nishi-Ku / Hiroshima City, Japan / 733-0002) - CC



AK 47 "The Fucking Enemy" CD

AK 47 have been around for a long time. Or at least the creative driving force of Tony Galuza has been around for a long time whether it be as NOTHING TO LOSE or NEVER TOO LATE or SECTION 46. The band has an extremely low profile which may be because of the band's strong DIY ethics. Up until recently the band released most of their stuff on cassette only which has become a dying format. And it is our loss for those who have not ventured into this initial analogue format. This latest AK47 release delivers the same driving hardcore, the same mix of short songs packed with melody, and the same uncompromising revolutionary politics to the lyrics. It's like combining the energy of OUT COLD, with the melody of HOSTAGE LIFE and the political conviction of MANLIFTINGBANNER. AK47 continue to use the old school flirtation with reggae in the song "Arise Again". You get a very RUTS sounding track that calls for revolution. The rest of the material is straight up melodic political hardcore. Do yourself a favour and find out what the Victoria scene has to offer. An incredible scene with AK 47 shepherding the way. (Reason Records / P.O. Box 5504 / Victoria, BC / V8R 6S4 / Canada) - SP

Charm "Shikami" ep

CHARM drop the fastcore madness and raise the bar once again to early EXCLAIM standards. This is full on ultra Nippon fury as witnessed by the red eyes on the cover. All songs are in Japanese except the C.O.C. cover "Rabid Dog". The ep is one manic ride of screaming fits that threaten to topple ass over tea kettle into an accelerating whirlwind of pounding beats just a hair below blast beat speeds. I'm not sure if this is the version of the band that Max was involved in, but I think side B has a different line up then side A. And I remember Max saying that their version of CHARM was doing the C.O.C. cover. So I think Max is on side B. Max Ward returns to drums for this brief appearance. He does a great job. But so does Kenji. Regardless this CHARM collection of recent sessions is as awesome as the one sided ep on *Coalition*, except hear you get more music. (625 Productions / www.625thrash.com) - SP



Cro-Mags "Clockwork Orange Live in Oslo 2000" CD

When the "Age of Quarrel" demo cassette was released I worshipped this band. I loved the amazing LP and was willing to overlook all the sketchy stories about the band's politics and fans. I was pissed when the band didn't tour with MOTORHEAD and I ended up seeing RAZOR play the opening slot. After that it was all down hill. "Best Wishes" was disappointing. John Joseph was out of the band and Harley crooned like a NKOTB. I stopped listening and buying their records after that. Then the CRO MAGS played Planet Kensington and knocked me on my ass. It was magical. No JJ but magical nonetheless. I bought this boot thinking it contained some of the same chaos. Yes the band sounds good and there are only a few poodlehead aimed for radio songs; but the magic just isn't there. Perhaps it is the average audience quality bootleg sound. The lame packaging certainly isn't much to write lord Krishna about. If you like the band enough to boot them put some effort into it. For fuck

sakes at least include a set list. If you see this anywhere pass it up. - CC

Deconditioned "Where Am I?" LP

This full length has a few different pressings. I have one on black vinyl with a spray painted cover. And I have a second with a clear plastic cover that is pressed on bubblegum swirl vinyl. So there is some different pressings to keep track of. And those kind of gimmicks always worry me because I get the impression that a band is trying to make up for the fact that they are not very good. Well DECONDITIONED have come some distance since their ep. Their scrappy thrash sound is still there, but it is countered by a plodding BLACK FLAG mean-ness. It makes the cover of "No More" somewhat appropriate. The FLAG influence is even more prominent in their live shows. But it is early mid period FLAG, I would say somewhere around "My War" era. There is also a DEAD KENNEDYS feel to the guitar sound which at times has that sinister surf sound of Klaus Floride. But overall their recorded sound comes off like a heavier FLAG inspired TH'INBRED with some CRUCIFUCKS craziness thrown in there. (Beginning Era Records 7626 SE Clay Street / Portland, OR / 97215 / USA / www.nwhardcore.com/deconditioned) - SP



Direct Control "Nuclear Tomorrow" ep

Brandon's vocals sounds like the singer of JFA. His guitar sound has a crunching riff riding of ATTITUDE ADJUSTMENT or early RKL. The drummer rips through songs at a hyper ventilating pace. The themes in the songs are a throw back to the important issues of the 80's like nuclear war and skateboarding. So the band bring together the themes and sound of hardcore's heyday. (Sorry State Records / dlupton79@gmail.com) - SP



Direct Control "You're Controlled" LP

This is a side project for Brandon, the drummer in MUNICIPAL WASTE. Brandon is playing guitar in DIRECT CONTROL. The band fuckin' rips. This is their third release. Kangaroo has released an ep and another label called Sorry State released their second ep titled "Nuclear Tomorrow". This is the fuckin' gem of the lot. I can't help hearing E.T.A. in this band's sound. And I mean that in the early US hardcore sound that the band spits out. It is less early CIRCLE JERKS emulation and more like what AGRESSION would have sounded like if they played as fast as JFA. Reagan era hardcore with the best epitaph for the gipper. Write to Henk for this 12" or you'll be sorry you missed out. (Kangaroo Records / Middenweg 13 / 1098 AA / Amsterdam / Holland / www.geocities.com/tysonkangaroo) - SP



Giant Haystacks "Blunt Instrument" LP

The GIANT HAYSTACKS are a three piece of standard bass, drums, and guitar punk rock from Oakland, California. There is no CORE attached to these fellows just fun and interesting punk. "Blunt Instrument" is their new LP, which contains 12 songs in a little bit over 20 minutes. The songs are well structured with adventurous hooky guitar and bass lines which don't follow each other in the way most 2/4 punk rock does. The singer never really yells or screams and the songs have small crescendos and choruses but never showoffy or exaggerated. The singer has a Scottish accent and the songs are usually somewhere in the grey zone of personal meets political. However, I warn all who listen to this. It is infectious. Maybe even viral. It is called bop-your-head syndrome and once the needle hits the wax, you can't stop. Oh I almost forgot! The album is packaged in a black and white silk screened sleeve of These project apartments! Two of Josh's stubby fat thumbs way up!!! Song Highlights include "Catatonic State", "Young Shavers", "Valour",

"Question Time", and "Election Day!" (Mistake Records / P.O. Box 22971 / Oakland, CA / 94609 / USA / www.gianthaystacks.com) - JG

Hellshock "Warlord" ep

Portland's HELLSHOCK have released the follow up to "Only the Dead know the End of War" full length. HELLSHOCK come at you with the same charging hardcore spit from the depths of hell. The galloping drum rolls, the screaming solos, the throaty old man vocals and the build up to a charge is all here, particularly on the B-side. I prefer the song "Legion" to the title track which is more moody in delivery. "Warlord" takes too long to get to ramming speed. Not a good choice of title tracks. Regardless, this HELLSHOCK has all the crusty goodness you have come to expect from the PDX scene. Not as strong as the CD on *Yellowdog*, but it holds it's own. Mail order copies are available on white vinyl. (Profane Existence / P.O. Box 8722 / Minneapolis, MN / 55408 / USA / www.profaneexistence.com) - SP



I Object "First Two Years" CD

As the title suggest I OBJECT have collected their recorded output for the past year. Included are several unreleased songs (only) two songs from their demo, compilation tracks their one sided pink 7" and their split 7". I have written about this band's thrashy, positive, early 80's hardcore sounds in these pages and have raved about their extensive touring. Kudos to this band for their diehard D.I.Y. approach to music dishing out 25 songs in just over 23 minutes that will put that extra XkickX in your step. Check them out on their exhausting US/Canada/Mexico tour this summer and fall. (Punks Before Profits / 537 Caroline Street / Rochester, NY / 14620 / USA / www.punksbeforeprofits.net) CC

Kursk "Implications" ep

Made up of some scene vets from the Winnipeg one of which is the drummer of HEAD HITS CONCRETE. Don't expect a technical grind core experience with KURSK. On the contrary, the band play a more acoustic sounding brand of scream-o. They remind me of an improved version of CONSTANTINE SANKATHI. I certainly agree with the KURT reference in describing their sound, but not with the URANUS or BORN AGAINST references. Check out the German band KURT to get an idea of the type of hardcore that KURSK are cut from. Beautiful hand-made silkscreened cover on black construction paper as that scene became known for. (Cal Three Records / 120 Bernadine Cres., / Winnipeg, MB / R2Y 1W4 / Canada / www.calthree.com) - SP



Laukaus "Ollaan Punk Nuorisoo" LP

This Japanese band finally gets their first full length and it is full of the driving melodic early Swedish and Finnish style punk - the kind that LAUKAUS have become known for. Although the band is often compared to RIISTETTYT (who they cover on here), this recording reminds me of an early ASTA KASK. Loads of driving punk played with melody and a very flat production that just adds to the raw energy of the sound. A throwback to "Till Sista Droppen" and the kind of sound that the REGULATIONS are trying to emulate. And this is where the "Friggin and a Rigg'n" inspired number "Poistukaa" was released on the "Konton Damaging Ear Massacre" first appeared. And there is lots of memorable moments on here including the STALIN cover. For fans of early Swedish and Finnish punk that had melody or for fans of the retro punk sound, LAUKAUS is a band for you and you should try and collect everything of theirs starting with this LP. (Putrid Filth Conspiracy / Box 7092 / 200 42 Malmo / Sweden / www.putridfilth.com) - SP



Limp Wrist "Thee Official Limp Wrist Discography" CD

Like the title states this is the real deal. More songs. Unreleased material.

liner notes with a band history. An additional movie format of a gig in San Francisco. This is everything a discography is supposed to be. The collected releases with a bunch of extra stuff for the already converted fans. So for the unconverted LIMP WRIST are the collected talents of Martin Sorrendeguy, the former singer of LOS CRUDOS; Andrew Martini, formerly of KILL THE MAN WHO QUESTIONS; Mark formerly of EUCHAREST; and Paul Henry formerly of POLICE LINE. Quite the lineage. This collection also features unreleased demo material with Scott Moore on drums which foreshadows the band's current line up nicely as Scott has joined the reunited band on guitar, replacing Mark. On this disk is the ep, the LP, and unreleased demo tracks that never appeared on the cassette version of the demo. As for LIMP WRIST's sound, they have an early American sound associated with bands like NEGATIVE APPROACH crossed with a youth crew sound of YOUTH OF TODAY. The lyrics are queer positive and incorporate clever gay reclamations of traditional straight edge themes. Songs like "Brotherhood", "Stabbed in the Back", "Man to Man", and "Recruiting Time" redefine traditional themes through a queer filter. Songs like "The Ode" pay homage to all the queer punks who paved the way like the DICKS, the BIG BOYS, and the BUZZCOCKS. LIMP WRIST seems to be the realization of Mikey Bullshit's dream for an all queer straight edge band. And songs like "Limp Wrist vs. Dr. Laura" or "This Ain't No Cross on my Hand" bring out contemporary issues that queer-core kids have to deal with today, something that GO! were awesome at doing. However songs like "Define" and "What's Up With the Kids" have universal messages that all hardcore kids can identify with. This CD has all of LIMP WRIST's material to date and I am happy to report that this CD won't be the last you hear of LIMP WRIST. (Cheap Art Records / P.O. Box 2101 / Philadelphia, PA / 19103 / USA / www.cheap-art.com) - SP



Limp Wrist "Thee Official Limp Wrist Discography" CD

So LIMPWRIST has been playing a bunch of shows across the US and rumours continue that they will be playing Toronto soon (okay, by the time I got around to finishing this review I saw them play 2 amazing shows just the past weekend). This discography CD contains almost everything that the band has recorded. The split 7" with KNIFED is not on here and I missed that split 7" - fuck!! The demo, 7", LP and a great live video are included. Goddamn this is a nice complete package of fast early sounding US hardcore with meaningful, insightful and sometimes tongue in cheek lyrics. Great liner notes to boot. If you need an example of topnotch packaging take note of this fine disc. (Cheap Art / Box 2101 / Philadelphia, PA / 19103 / USA / www.cheap-art.com) - CC

Mishap ep

This band sounds like the second coming of FINAL CONFLICT. A little rougher around the edges, but the same line on politics and the same brand of peace punk style hardcore. One part POISON IDEA, one part DISCHARGE, and a whole lot of "Fuck you". Wrap it up in a studded leather jacket, charge the hair, and press 7 songs on a 7". It's fuckin' brilliant. (Social Napalm / P.O. Box 4073 / S. Chelmsford, MA / 01824-0773 / USA) - SP



MOB 47 "Ultimate Attack" 2xCD

MOB 47 rock my world so the idea of a 124-song double CD instantly has me thinking sugary thoughts. Titled the "Ultimate Attack", I question my math as this band released a 7" and a handful of compilation tracks. Included on the discs are live tracks, demos and tracks released on tape only compilations. The recordings represent the many different band line ups including some solo material with Ake backed by a drum machine. Highlights include their 1983 "Karnvapen Attack" 7" and some killer live tracks (some of these have been bootlegged onto LP's in the past). Wow, I was truly surprised when I was not floored by the 8

DISCHARGE covers. I was expecting the covers to be an over the top attack but was disappointed with their powerless and slow renditions. For a band so influenced by DISCHARGE, I am baffled. Maybe I need to revisit these tracks as 123 songs can be overwhelming when experienced in one sitting. The packaging is top notch a double disc digipack complete with colour photos. A CD sized booklet contains more photos and lyrics, as well as liner notes in Japanese by DISCLOSE's Kawakama. This is a fantastic and thorough retrospective of the band, truly a labour of love. Thank you for taking the time and effort to construct this shrine to MOB 47. (SpeedState / 5-34-4 Kozunomori Narita / Chiba 2860048 / Japan) - CC



Neck Beerd / Mass Grave split CD

This is a western Canadian crust assault. MASS GRAVE from BC, not to be confused with the MASSGRAV from Sweden start off this pairing. MASS GRAVE start out with some agonized growling a la SKEW-G that takes it's influences from traditional sounding Swede-core. The kang style is applied very well. I had no idea that there were any bands on Canada's west coast that played this style. We have LEGION666 and BC has MASS GRAVE. The Prairies has NECK BEERD. I am not sure if they are from Saskatchewan or Manitoba. Anyway their origin is a moot point. NECK BEERD have shorter songs played at a faster pace. It is blast beat in sound. Their session is taken from a live show and so the production hampers hearing their material, but you can tell there is a lot of potential. Put NECK BEERD in a studio and I bet you would have the next HEAD HITS CONCRETE. Both bands show a lot of promise, but I dig the MASS GRAVE material more. (massgravebc@yahoo.com / neckbeerd@hotmail.com) - SP



Nightmare "Scatterraw" CD

NIGHTMARE open their new 8 song CD with one fuck of a ripper. "ConductiveAttitude" blazes from the start and the band is in fine form. Frantic aggressive Japcore with thrashing drums, trademark solos and strained vocals. This is the stuff that makes bands legends. The recording is "different" and makes the band really work to create the force that is contained on this CD. The recording does grow on you with repeated listens; however, it seems to be missing that special magic that could throw this band to the verge of self-destruction. Further, the addition of two longer tracks loses some of the momentum created with the first couple of songs. For sure these longer songs are incredibly powerful, fist pumping anthems live. However on this CD they need an extra punch to put it over the top. A few more quick scorches remind you that this band means business. Goddamn this recording does grow on you and this CD packs a mean punch. A damn good CD. It is a fucking shame about their disastrous attempt to tour the US. (HC Kitchen / Karum Bldg #304 / 2-6-2 Kitanagasa Do-Ri Chuo-Ku / Kobe 650 0012 / Japan) - CC

Out Cold "Goodbye Cruel World" LP

I believe this is the band's sixth full length demonstrating no signs of slowing down. OUT COLD either saw their favorite groups either break up or "progress" into shitsville, which I believe is their driving force for making great hardcore. OUT COLD rip through songs like kitten's shred couches. They belong to that Boston scene of no frills hardcore that LAST IN LINE and SLAPSHOT keep Boston on the map for. Although OUT COLD are influenced by the punk and hardcore bands of the late '70s and early '80s like JERRY's KIDS, GANG GREEN, and the F.U.s, they sound more like VOORHEES meets POISON IDEA to me. Straight forward, ball breaking, hate edge. (Kangaroo Records / Middenweg 13 / 1098 AA / Amsterdam / Holland / www.geocities.com/tysonkangaroo) - SP



Quill / I Don't Care "Greatest Sounding Package" split CD

QUILL deliver their latest material as a split with scene mates I DON'T CARE. Twelve new tracks of quirky PHC inspired power violence. This material is a lot more quirky than what I remember with all kinds of studio tricks and twisted SUN RA like jazz. It reminds me of MEXICAN POWER AUTHORITY with a power violence influence. I DON'T CARE play more straight forward hardcore that is lightening fast. Think DROP DEAD meets the HICKOIDS. And the track "What Are You Doing ?" is the stand out track of the split, which reminds me of RAZORS EDGE type of enthusiasm. This is for those who like their speed thrash with a little demented character. (625 Productions / www.625thrash.com) - SP

R.A.M.B.O. (Resisting American Military Business Operations) LP "Bring It!"

Well structured fast one minute or less song-style with concise instrumental destruction, which only stops on the half second pauses between the 25 tracks on the record. The guitars play fast but hooky riffs. "Bring It!" also have fun short singalong choruses in many of their songs such as "War On Self Esteem", "If Our Leaders Are Impotent only the people can rise", "Pig Shit", and "Atkins America". The lyrics are intelligent standard anarcho-punk. However, the liner notes attached to most songs are interesting and usually give resources or booklists to follow up on. To me "Bring It!" sounds like a musical royal rumble between WOLFBRIGADE, CAUSTIC CHRIST, CRUCIAL UNIT, and WORLD BURNS TO DEATH. What I am trying to say is it's a great record. (Havoc Records / P.O. Box 8585 / Minneapolis, MN / 55408 / USA / www.havocrex.com) - JG



Rytmihairio "Saatana on Herra" CD

Finland's RYTHMHAIRIO dish up a new full length's worth of metallic inspired hardcore. I am talking traditional early METALLICA meets SLAYER hardcore. The kind that punk kids could tolerate. Proficient soloing, galloping rock beats, chugging goat horn riffage, and plodding bass lines. It's all fuckin' here. And all the songs are under three minutes which should give you a clue that these guys are hardcore kids ripping up the metal, better then any heshers. This is full throttle metal that crossed over in the mid 80's written for the attention span of hardcore kids. (Ronotontto Records / Pekantie 26 / 58500 Punkaharju / Finland / oitkonen@cc.joensuu.fi) - SP

SBV ep

SBV are from San Diego and this is their first official ep. They released a split with FEELIN' FINE last year, but this is all theirs. It is a full on rapid fire hardcore in the vein of VOORHEES, but Chad's vocals sound distinctly like Pat Dubar of UNITY / UNIFORM CHOICE fame. So it is like listening to a more amped up version of UNITY of early UNIFORM CHOICE. The other distinction is that the lyrics have a sense of biting sarcasm, as in "If Lyrics are Promises then we've Got Some Makeup sex coming" or "Coloured Vinyl Fetish". So there is a CHARLES BRONSON wit thrown into this mix. Furthermore, the record artwork is done by Jeff Gauthier better known for doing ACCUSED artwork. This is a full on deal. Great all round record from every aspect. Snap this up. (Parts Unkown / P.O. Box 4835 Toms River, NJ / 08754 / USA / www.partsunkownrecords.com) - SP



Sounds of Disaster "Lagar Och Forordningar" 7" Semi-bootleg

A semi legit release as one band member has given the release the thumbs up. This 1983 demo predates the SOUND OF DISASTER 7"s and comp tracks by almost 2 years. By the time the later material was recorded the band was a furious, distorted, destruction machine, however this 1983 recording does not capture the intensity of their official releases. This 7" sounds like it was transferred direct from the tape and is squished onto a tiny 7". With some mastering and possible 12" format I believe

the sound could have been improved providing the band with a sharper edge to these songs. For a semi official release I had high hopes for the packaging. Dreams of rare photos, liner notes, fliers are put to rest with a boring photocopied cover. Damn!! Limited to 312 copies. For fans and completists. (No address..check your local distro) - CC

Strike Anywhere "To Live in Discontent" CD

STRIKEANYWHERE are one of the best bands of their type. Combining equal elements of DILLINGER 4 and the legendary THREE from DC, STRIKE ANYWHERE have been able to develop a sound that is super melodic while still being fast and appealing to a hardcore scene. It is one part DC "Summer of Revolution" and one part contemporary smarts. The band makes you want to scream revolution. Locally they remind me of CLOSET MONSTER meets MARILYN's VITAMINS. (Jade Tree / 2310 Kennwynn Road / Wilmington, DE / 19810 / USA / www.jadetreec.com) - SP

Suburban Death Machine "Fuck the Scene, We're Suburban Death Machine" ep

SUBURBAN DEATH MACHINE are on the same early 80's tip as DIRECT CONTROL or E.T.A.. Take the tough sounding straight forward sound of OUT COLD and add a punk feel of someone like the PIST to that and SDM is what you get. The track "nothing Lasts Forever" has a F.U.s "Die for God" quality to it. (Urban Death Machine c/o Ian Ryan / 4746 Friendship Avenue / Pittsburgh, PA / 15224 / USA) - SP



Upstab "Somebody Threw a Gallon Jug of Thunderbird Wine at Me" ep

With the demise of 9 SHOCKS TERROR, Cleveland hardcore has lost it's appeal, until UPSTAB. The re-incarnated corpse of h-100s featuring that Wildman on vocals Chris Erba and has mad adventures. And recently he has recruited his brother back into the fold, where we almost lost him to AMPS II ELEVEN. However this record doesn't feature Tony, nor does the sound quite re-capture the "Panic Attack" days of the h-100s. Nonetheless, it is miles above the "Stabbing the Church" demo ep that came out last year. This ep does demonstrate a healthy dose of scene mashing between an early Japanese sound of pre-burning spirits era Jap-core crossed with some early 80's American hardcore. Think the EXECUTE and DON DON in a cage match with URBAN WASTE and AMERICA'S HARDCORE. Expect great things to come from UPSTAB. (Even Worse records c/o Noel de Berg / Saenredamstraat 44-2 / 1072 CH Amsterdam / the Netherlands / www.geocities.com/ evenworserecords) - SP



War of Destruction "The Danish Collection" CD

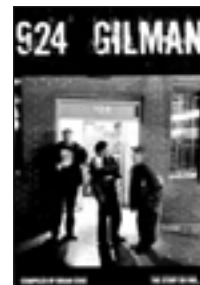
Brian at GTA has done it again. This relatively unheard of band from Denmark's mid 80's has been compiled complete with a liner notes history of this DISCHARGE wannabe band that wound up sounding like so many of the great European thrash bands of the time. Bands like BGK, RATTUS, and N.O.T.A. come to mind when listening to this retrospective. The band had an ep, a mini LP, and quite a few comp tracks to show for themselves but nothing substantial to remember them by. And for each release the band had a slew of unreleased tracks which makes this discography chocked full of great unheard of stuff. I think my favourite stuff is the material recorded in 1984 for the "Noget Pa Dansk" comp and the "De Dodes Hvisken" mini LP. There are great rawer versions of many songs throughout the various sessions. It gives the listener perspective on how this band developed and became tighter throughout their existence as a band. Check out Denmark's answer to B.G.K., RATTUS, and N.O.T.A. (Grand Theft Audio / 501 W. Glen Oaks Blvd. / PMB 313 / Glendale, CA / 91202 / USA) - SP



book Review

"924 Gilman" compiled by Brian Edge

I have never been to Gilman Street. I want to go and would go as far as collecting left nuts to have a similar venue in this area. 924 GILMAN is a book of inspiration and one huge fucking job to document the Butchers, the Bakers and the Candlestick Makers that created, maintained and destroyed (?) the venue over the course of it's lifetimes. Brian Edge has collected 80 plus accounts of the motivating factors, inspirations and drives that got folks involved at Gilman....and in some cases got them the hell out of Gilman. Some of the pieces are truly inspirational, others could have been omitted (okay 1 or 2) or edited as there is a lot of overlap in content and common themes of inspiration. Reading about people's stories and squabbles also remind me of how enormous a task it is to keep a volunteer based project like Gilman moving forward while others attempt to divert the project in new or different directions. The inclusion of Tim Yo's columns, Meeting Minutes, and Letters of Support are priceless for those looking to start similar ventures in their community. I only wish amidst the essays and the dry legalities there were more accounts of the amazing shows and events that have occurred at Gilman over the years. Accounts of record swaps, amazing finds, over the top shows and inspirational moments are often missing from the personal accounts. The book is filled with many photos of bands (please ID them as I have no fuckin clue....), volunteers, crowds, graffiti and flyers that breaks up the onslaught of words nicely. The book is very nice to look at and an enjoyable and inspirational read. But the binding is fuckthedog poor for a 417 pages monster of a book. My copy lasted approximately 20 to 30 minutes into my read. This is too bad as the book is costly as fuck in Canada and my book will soon look like a record from the MRR library bound in green duct tape. (MRR / Box 460760 / San Francisco, CA / 94146-0760 / USA / www.maximumrocknroll.com) - CC



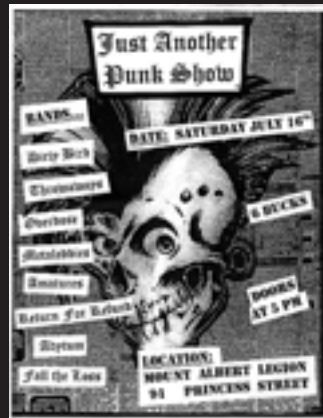
RUMOURMILL

A new FALLOUT CD will be released on *Longshot Records* * SINKIN SHIPS have a new CD out called "The Signs are Wrong" released on *Wounded Paw Records* * Punks Before Profits has just released a HIT ME BACK LP as a split with 625. Also just released is a TROPIEZO/ OUTRAGED split ep. TROPIEZO are from Puerto Rico and OUTRAGED are rumoured to sound like CRUDOS. * A series of "Save CB GB's shows have been set up for September which include CONFLICT, VERBAL ABUSE, LOST CHERREES, THEARSONS, PROUDFLESH, and CRUCIFIX among others. * The POLIDICKS have a new CD out called "Mutenation". * Rochester's WARSQUAD may have broken up but the band has some unreleased material that might get released as a split with CIRIL * Ugly Pop will be wrapping their label up with a new by UNDER PRESSURE and a split label release of the debut TRANSMITORS 45 to be titled "Look What you are Doing to Me" * The SUBHUMANS played a show out in Vancouver that disintegrated into a brawl with cops getting called in and the like * CAREER SUICIDE have a new website which is www.careersuicide.net



Adrift skate ramp

Tune in for Fall fundraising on Sunday November 6th at 89.5 FM or www.citrfm. Keep EXD on the air.



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