

EQUALIZING X DISTORT

Volume 6, Issue 6

September 2006



LEFFT TO RIGHT: Steve, Brad, Sparkie (sitting upfront), Chris, and Matt.

TO THE LIONS have just recently gotten together and feature members who have played in a number of bands which include, GRADE, THE SWARM, 78 DAYS, SUN STILL BURNS, TRUNK, PERFECT, VOICE OF REASON, CONFINE, BOYS NIGHT OUT, and OUTSPAN. They are primarily from Burlington although Sparkie lives just down the street. Their modus operandi is to play the kind of hardcore from the 90s that they grew up on and loved. They played live in Studio 3 on January 8th, 2006 and here is a transcription of a really inspiring and enlightening interview with the band about this band and about their days in GRADE.

Introduce yourselves and tell us what you do in the band ?

Chris (C): Danner. I play the drums.

Steve (S): I'm Steve. I play guitar.

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

Brad (B): My name is Brad and I play guitar.

Sparkie (Sp): I'm Sparkie and I am the lead singer.

As opposed to all the other singers ?

Sp: As opposed to lead vocalist.

Alright frontman. How long has the band been together ?

M: It's kind of been a year right about now.

B: I think that it is a little over a year.

You guys have a pretty long laundry list of



bands that you have been in before. Tell us where you previously came from. What bands were you in before or are currently in ?

M: The majority of us, three of us, Brad, Chris and I played in GRADE for quite a few years. Before that I played in the SWARM for a little while and 78 DAYS for a couple of years.

B: Before that we had TRUNK for a couple of years and then a little obscure band known as the VOICE OF REASON. Steve plays in a band called BEAUMONT.

Sp: And I was the lead vocalist of a band called CONFINE.

Lead vocalist. Everywhere.

B: CONFINE was classic.

Sp: I can't play an instrument Stephe. It's all I can do.

M: He has no other skills.

Sp: I sing one style.

It's a good style.

Sp: uh.

How did the band form ? How did you guys meet each other ? What made you decide to

start a band together ? How did this all come together ?

M: For me it has just kind of been, I had been out of bands for a couple of years and I had been going to shows and I had just gotten excited again with what the other bands are playing and I wanted to get back to playing in a hardcore band like kind of the way we started out. And I think that was missing. Some of the other bands that we had been playing in just weren't really cutting it. We all love metal and hardcore and this is kind of always what we wanted to play. I have just never been in a band like this before.

You see I always thought that. I always thought that about you Matt. You were being held back. You were always doing other things because you were in other bands, but this band is what you have been wanting to do...

M: For sure. This is definitely my style. GRADE was cool and I liked playing in GRADE for a long time.

...and you could hear stuff coming out of that...

M: Yeah there was elements of...

But there never really fully was

M: Some of the riffs that I would write in GRADE were a little more hardcore, but for the most part this is really my thing.

Sp: The same thing with me. Between this band and my last band there was a five year gap and that was pretty much because I can count two people that I could rely on at least to start a band. One was my old guitar player Neil and probably Matt, who were really into the same wavelength of that style of hardcore that I started out with, that have the same influences and I know that band would be in the same vein that I grew up liking and the kind of band that I would want to be in.

Was it basically you two getting together and figuring this out ?

M: Kind of at first. I initially approached Shawn McGill, the other guitar player from GRADE, but he was just super busy and not kind of into it. But really my first and only choices are Brad and Chris because they are some of my best friends. I hang out with these guys every weekend and I love playing with them the whole time we were in bands together.

B: Yes. We love each other. I think just to add to it really quickly to is the funny thing is I think the older we get the more into it we are. I think that, my personal opinion on what happened with a lot of these bands is that once bands realized that they could make a buck off of it that's when all of a sudden it didn't become fun anymore. It was almost like we were pushing the boundaries in GRADE between



Brad on guitar with Sparkie on vocals.

hardcore and popular music and as you realize that "whoa we don't have jobs anymore" you go how can we make this a little more sellable. Or how can we sell ourselves a little more ?

So that you can keep doing it.

B: So that you can keep doing it and I think that is what happens to bands. They are at that point where they think they are going to do this for the rest of their life and honest to god who is kidding who ? None of these bands are going to do this for the rest of their lives.

M: That's really when the band stopped being fun for my anyway.

B: Totally.

M: When it became more about business, less about having fun playing in a band and travelling with your friends. It was more about where is our target market. That's kind of bullshit.

Yeah. You lose the importance of the music.

Sp: And I think as well, in terms of the style of music we are playing and just sort of where I was at before it has been so long since I was in a band or since any of us were in a band the style of this that um ... I lost my train of thought. Shit. Fuck. Oh, ok! This was awesome and the reasons for why you are doing it aren't ... you're just doing it for fun. You're not really taking it for granted. You're not really doing it to shoot for this ... you know getting big or making bucks or whatever. You can take a more laid back. It is more about having fun at this point than it is about trying to reach some goal or ...

B: It is like weekend warriors once again. Everybody's working for the weekend.

M: At a not-for-profit organization.

B: And that's the other big thing is that it sounds funny, but one of the things that we set upon right off the bat is that if we were going to get back into this we are definitely not going to make a profit off of it.

M: We are not trying to. We don't need to.

There are bands out there that want to make it and that's awesome for them, but we don't want to. We don't need to because we know that we are not going to do this for the rest of our lives, like Brad said.

B: And the real sad thing is that with heavy music, me and Matt grew up on classic heavy metal. That was my bag. Unfortunately, I was never really good enough to play heavy metal and now it just sounds so cliché for me to sit here and say "Yeah man, I grew up on MAIDEN and METALLICA" like we really did because then we just sound like SUM 41 and it is just a big crock of shit. You know there is no way. That's the unfortunate part where we are right now is that we really did like this music forever but we just never really got hammered down to playing it until now because we were too caught up in the fact that we were making a bit of a buck off of playing.

M: Let's face it. If we could all play like KILLSWITCH ENGAGE we would. We would try to be huge but we can't.

B: Yeah it's nice but then you realize that that's the real power of music that you get back to the point of what it is. And I really feel sorry for kids these days growing up and what their climate of music is because they just want it all and they want it right away. The band is going to form. The first two week tour and in a month, lets get in a studio right away, find a manager, lets get a booking agency, a publicist, who's your target demographic, what's your major coast markets and all of a sudden now you have all these people who you grew up with who are all talking this gibberish to you and you just want to punch them in the face.

Sp: And I am just like...these guys all know each other for a long time. They all grew up in the same town. I am the one who is not from Burlington, but I have known them for my whole life.

M: Sparkie and I used to go to the same high school together.

B: Asking me for autographs (*laughter*).

Sp: Later on can we all do a talking shit moment because that just reminded me of one. But these guys are sort of from a different clique then what I am from and just starting this off and

EQUALIZING DISTORT

VOLUME 6, ISSUE 6

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, 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, retro punk, garage, Killed By Death, the crust and d-beat scenes, which means we play material like Hisataka, Have Heart, the Vicious, 5,6,7,8's, Charge, Massgrave, and Bomben Alarm.

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 August 2006

Band	Title	Format	Label
1. VICTIMS	"Divide and Conquer"	CD	Havoc
2. RUIN	"Distort/Confuse"	ep	Putrid Filth Conspiracy
3. BLACK DONNELLYS	"Life's a Scream Again!"	ep	Audio Fellatio
4. CROW	"Bloody Tear"	LP	Prank
5. TRANZMITORS	"Some Girls"	ep	La Ti Da
6. ENDLESS BLOCKADE, THE	"Come Friendly Bombs"	ep	I Deal
7. BRAIN HANDLE	"Scratching at My Skull"	ep	Fashionable Idiots
8. MANIFESTO JUKEBOX	"Strain"	LP	Unsociable
9. SOLDIER DOLLS	s/t	CD	Longshot Music
10. SANCTUM	"Halt the Machines"	ep	Putrid Filth Conspiracy

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.

circling back on the questions it is good that you can find four other guys that have the same perspective on hardcore that you do.

It is pretty rare.

Sp: And then touching on what Brad was saying bands start off and they don't really want to pay their dues. They want to hit the big time right away and when you see that with bands doing these tours and having their guarantees, and having fifty different shirts because they want to wrack up a thousand dollars of merch a night. Really the only people who get screwed over are the kids that come to shows.

B: Yeah, the bands become business. The funny thing is that is the furthest thing that anyone ever wanted in music was business. Big business. It's sickening.

M: Kids don't even know what a \$5 or \$10 show is. They are just used to going to the Kool Haus to see MY CHEMICAL ROMANCE play for \$20.

B: Yeah \$20, that's cheap.

Sp: And that's a punk rock show.

M: A t-shirt is \$25 or \$30. That's completely ridiculous to us.

It makes you wonder what the fuck happened ?

B: You know what ? When did it go wrong ? And unfortunately I feel that we were part of the problem.

M: What went wrong really is that those bands should not be associated with hardcore because they are so completely removed from our scene but yet they are and they are claiming ownership to that space.

It is a turf war a bit in terms of culture. And you guys have a great sound and the way to fight this is to have really great bands with people who are focused on music and don't give a shit about that stuff.

B: We kind of came across with a mandate of, as the band progressed we thought, you know what there is not one guy in this band that wants to make it and another who have a job and a family. It really is five people who think exactly the same. That we love it. This music is my life, but it doesn't mean that I need to kill myself on the road anymore and it took me a couple of years to really understand that I can love this with all my heart and without having to go out and do it full time. It can really be what it is to me a hobby. I think you got five guys who are doing that. The funny thing is we started playing shows and we weren't really going to play shows right away and then when we got around to doing our first show we sold

our t-shirts for \$5.00 and kids were like "\$5.00 t-shirts." We made sure that the demos were free because it's bold to charge for a demo and all of a sudden we had these kids coming up to us going this is insane. And next thing you know kids are offering us their pocket change. So we decided now we have a manifesto



Chris Danner on drums and Matt on bass.

about ...all of a sudden we have this cause which we never did before and it just felt so right so every show we played after that it was free and we kind of came with this mandate hey kids this is what music was like back in the day and then you've got these kids that are 18 and 19 years old coming up to us and going this is cool. They think this is rad and I think we are on the cusp of this really neat thing...

...you kind of changed the paradigm of the scene....

B: ... It really just boils down to playing music that we honestly are playing from the heart. Nobody is coming in with the "I got a pop riff" or the "hook". It is just we are honestly making music and it feels good to make music that people actually like for what it is and not because it is a product that is being marketed. I'm stoked.

Yeah and I think it comes through. The manifesto on your website. You mentioned the manifesto.

Sp: It's 130 pages long (laughter).

M: It's a bit tongue and cheek. **For sure it's in gest, but it speaks to the passion behind just wanting to make great music and you mentioned hardcore from a certain period. What is the hardcore that you speak of. Because you can speak of a decade, I think it was the 90's. It was a big decade. A**

lot of hardcore derivation took place in that decade. What hardcore are you talking about and what hardcore is missing from today's scene ?

M: We could claim, like a lot of other hardcore bands do that MINOR THREAT, DEAD KENNEDYS, BLACK FLAG that stuff is awesome, but we weren't around when that stuff came out this came out so the 90's is really our time when we all got into it. Like the New York hardcore thing was kind of over in the 90's by the time we got into it. Like GORILLA BISCUITS and all those bands had broken up. That whole *Rev* scene. So it was kind of like when hardcore started to become more metal and those kind of bands were really what we grew up on.

B: Yeah the funny thing is... we talk about this all the time too.... for me because I was listening to a lot of metal music and I was listening to the first *Victory* releases and listening to like INTEGRITY and SNAPCASE and my friends were like this is really cool metal music, it's just simplified. And I was like it's not metal it's hardcore.

So it was like INTEGRITY...

B: Yeah for me it was like INTEGRITY and SNAPCASE.

M: UNBROKEN was a big band for us. UNBROKEN and UNDERTOW.

B: EARTH CRISIS for sure.

Sp: Yeah and as for myself, in fact when I started getting into it I was lucky if there was one or two kids in the whole school that listened to



Steve on guitar with Chris on drums and Matt on bass.

hardcore. It definitely wasn't cool music to listen to at the time. It was like this awesome little secret where you are like this is amazing music and not really a lot of people knew about it. The internet was around but not everyone was on it. If you wanted to get your record you had to

B: Well you bring up an interesting point that's exactly what is wrong today with records is that it's accessible. What's this band look like. Oh click click click www dot boom theirs my space and there is the gear they use, this is what they like, here is their MP3 downloads. I can honestly remember back when someone gave me a FORGOTTEN REBELS cassette and me thinking it is the greatest thing on earth. Well what do they look like ? They seem so scary. Where do you get this stuff ? You really had to search this stuff out. Maybe you got a catalogue or a mailorder catalogue when they came in but I think that's the problem with kids is that we live in this world where anything is possible and I could write it off right away. No they look stupid. Forget it. It's over. People realize that we live in this world where anything is possible.

Sp: There is this band from Florida and they are coming to my home town. You guys are playing here and you are from Florida. That was so crazy, but now it is every day stuff. Every band tours nine months out of the year and it ain't no thing. But when some band from anywhere in the States used to come up it was amazing.

And you had to be there. It almost required a certain loyalty. You had to see the show

because you weren't going to see that band again.

Sp: Or at least for another year or two.

M: And we would travel hours and hours to go see these bands.

B: I always found that funny, too. Like being down in Rochester or my wife saying can we go so and so and I'm like I'm not driving 25 minutes, but it was A-Ok that we would drive 6 hours to Rochester or Syracuse to see a show. That was no problem. Now I barely leave my house.

C: I'm not driving all the way to Toronto just to play live on a radio show. Are you crazy ? I'm going to miss the Simpson's.

I wanted to ask you about the name of the band. TO THE LIONS. Where did the idea for the name come from ? I remember MK ULTRA from Chicago had a song titled "Let's Feed the Christians to the

Lions" and although MK ULTRA might not be the source for your name, perhaps the poke at religion is. Can you explain the significance behind the name ?

M: That is pretty much the gist of it. I can't remember exactly where it came from but the phrase just kind of stuck in my mind.

B: I remember there being a twelve different band names on a sheet of paper. We wanted...what was the name we were set on ? It was something about a *Harvest Record* or was it an UNBROKEN song ?

Sp: No it was QUICKSAND.

M: No KILL TRAITORS was one of them.

Sp: Oh yeah. That was one of them. KILL TRAITORS. That was an ENDEAVOR song.

B: That was it. That was a cool name.

SP: Yeah but there was RACE TRAITOR.

B: I just think it sounds cool (*laughs*).

M: And honestly we didn't set out to be an anti-religious band in any way.

Yeah I don't see that there is much ... I don't know. We'll get into lyrics soon. Do you do any songs that are anti-religion.

Sp: No. Anything that I have ever written.... I try not to write things in a way saying this is the way it is and my opinion is the only opinion. If anything...if I were to write a song about anything that touches on religion it would be more like questioning things rather than proclaiming to have any answer. Or having the only opinion. And that's the way I have matured from when you are a kid and you think you know it all and you have really hardcore beliefs when your seventeen and straight edge and vegan, fuck christianity, you know fuck this

and that and that's just your attitude, but as you grow older you realize that

...it's not so simple.

Sp: It's not so simple, things aren't just black and white and there is grey out there. Now I am just more about asking questions and realizing that I might not have the answer for everything and that's where you get to a point where you just have to keep questioning things over and over and you probably re-evaluate things ... I will my entire life so just try to keep that in perspective when writing things and not setting things in stone.

What are some of the things that you re-evaluate with your lyrics ?

Sp: Whoa.

B: It's getting personal now.

Sp: Well okay, we'll get into this.

Well the reason why I ask is because first of all hardcore generally is a message music right. There is something behind the lyrics. There is definitely thought put into the lyrics. And you don't always get the opportunity to speak to the person who is writing them or it doesn't always come through because you're screaming them right. So give it to us. What are you re-evaluating with them ?

Sp: Alright. I will tell you about a little song that I am working on right now (*laughter*). It is pretty much directly tied to religion and specifically to abortion. And the thing that motivated me to start thinking about this was that trial that just went on about that 5 year old kid Jeffrey Baldwin. If you don't know who that is he was this child who basically had been abused from day one in his life. He died when he was five years old. He pretty much spent three years ... his grand parents had locked him away with his sister. They didn't feed him. He was lying in pools of his own piss and shit. He weighed 21 lbs at five years old when he died. He pretty much suffered his entire life from day one. And when I think of that the question in my head is that would he have been better off not living at all. If you knew that you would be born and you would not be loved and you would not be cared for and no one would give a shit about you for five years and that's the way you would die would you even want to be born ? So this is the kind of thing that ...

...this is an example of how your lyrics pose the question.

Sp: And you know, I am not claiming to say this is what is wrong and this is what is right, but I ask the question to people who say everyone deservesevery life should be born. Here is a situation where a child had no hope and would they have been better off not being born at all. Is it okay for that child to suffer every day of their life ? And I don't want to say that that's necessarily what is right or wrong, but this is a question I am posing. Think about it. And this is the situation that specifically motivated me to write this.

Okay, a slightly different question. What would be your favourite song from a lyrical

standpoint and why ?

Sp: Aw.

Of your own material.

Sp: Yeah right. Just in terms of cutting to the point and having a really cool chorus it would have to be "Ride the Apocalypse", which is the first song on our CD, which just cuts to the chase of humanity never learning its lesson and killing ourselves over and over again until that will be it. Until that will be the last time. It's pretty simple and you can read it and understand that's what it's about. Just for me it is really concise and to the point. When you write something like that it feels right.

You feel like you've nailed it. What about the rest of you ? Do you know much about the lyrics and do you have a favourite song?

(laughter)

Sp: This is the first time I have ever said anything to these guys about the lyrics. I am sure these guys are going what the fuck ?

B: Like what are you on buddy ? I thought they were about trim. I thought we were singing about some hot trim. I'm out. No. I think you have to take lyrics and you have to take that as your trade and if I said that Sparkie can say that he doesn't like a certain guitar part that he doesn't like something that I would write, I would say that I don't necessarily like the way that your screaming that part, but what it all boils down to is his craft and this is my craft....

Yeah, yeah sure.

B: The vocalist has the power of the band to take what all the five people believe in, but that

is not necessarily true. I find that too many people put too much into a vocalist's lyrics by saying that this band believes in this and this band believes this and this band is this, but really you are taking one guy's opinion out of the five others. But guess what ? He's the vocalist. That's his thing. That's what he can do. And I think that it is fair that we all kind of play around our own individual roles and then kind of dabble into each others.

M: We put a lot of faith into Sparkie but we all know that we pretty much have the same beliefs the same principles so we know that he is not going to write anything that the rest of us completely disagree with. And if there is something questionable or something that someone might disagree with and I think he would present it to us and say I want to write a song about this. What do you guys think ?

Wait til he starts writing the Liverpool songs.

Sp: That song "You'll Never Walk Alone". I'll just use that song. No one will ever know.

B: They are talking about soccer just so you know.

Yes. Football. And Sparky is wearing a Liverpool shirt just so you know.

SP: Yes for those of you out in radio land.

Well let's get into the music then. You mentioned some of the things that you were into. Who would you credit as influences on the band ? I am mostly interested in punk.

Sp: It is a pretty wide spectrum across the board, like Danner for instance.

C: I only listen to a few bands that I would consider influences for this music like K I L L S W I T C H ENGAGE and IN FLAMES, I guess. I don't really listen to this heavy stuff.

M: Yeah, Danner is kind of the odd man out.

C: I am the odd man out. I never listened to heavy metal when I was a kid. When I was really young I listened to GUNS AND ROSES.

M: Since we started this band everyone has been like "Here Chris. Here's a CD. Listen to this." We have been bringing him tons of stuff because he was not as much of a metalhead as we all were.

C: They told me to keep the liquorice whips in check.

B: Yeah Danner is a classic fan....CLASH maybe.

C: Oh yeah, I love the

CLASH.

Sp: LIFETIME.

C: LIFETIME.

Sp: But we all love LIFETIME.

B: I don't want to get into an argument but I'm not a big fan.

Sp: Aw fuck!

B: I think that is another golden rule in hardcore. You have to like LIFETIME. You don't like LIFETIME?! What are you talking about. You're CRAZY.

C: Here is some of Steve's influences.

S: I listen to a lot of that early *Victory* stuff too when it came out. Bands that I like now I was pretty big on the THROWDOWN, COMEBACK KID.

B: I really like the new THROWDOWN record. S: THROWDOWN's really good. I listen to the WALLS OF JERICHO a lot.

Sp: I don't listen to any new bands. I still listen to everything from 1993. *New Age records*. That's all I listen to.

B: You're living in the past!

Sp: DAMNATION A.D.

M: I skipped over eight years. I went from '95 to like 2003. I didn't listen to a lot in between there. I went straight from INTEGRITY "Humanity is the Devil" to KILLSWITCH ENGAGE and POISON THE WELL and that kind of stuff. I missed a whole bunch of years.

B: I really like the new *Metal Blade* kind of thing going on. The *Roadrunner* TRIVIUM. I love CHILDREN OF BODOM. I love UNEARTH rules. KILLSWITCH rules. I am kind of stuck in that mode, but I can see that ... to me that is still really good metal music, but I can see that that is kind of like the popular metal music now. It is kind of funny to think of metal music in that context again. But I also really think it is cool that metal music in general is becoming popular again. Good metal music too not like we went to see CHILDREN OF BODOM in December and it was packed and there were kids. You could tell they were in grade 8. Little kids banging their heads. There is a whole new generation now growing up with some really good solid music and musicianship and so I think there is still a hope for the future of music that doesn't involve brushing the hair out of your eyes and squeezing into your size 23s. You know, that kind of thing.

Now that we are talking about music for a little bit if you had to limit your music collection to five releases what would they be ? Only punk records. You are only allowed to take punk records to this island that you are going to.

Sp: Does the island have a name ?

It does not.

Sp: Is there anyone else on it ?

No.

B: I would take "In Love With the System" and "This Ain't Hollywood" by the FORGOTTEN REBELS. They would be definitely on that top 5. I love those records to death. Punk records. Probably a PROPAGHANDHI record.



Sparkie hiding his support for Liverpool F.C.

Sp: Hey there is five of us in the band. Let's each of us just pick one. That would be easier right ?

No you each get five.

B: So I am on three here. I am doing good.

Sp: Leave it at three. We will be here all night.

B: Dude, it's not your show. Sparkie would be the first five releases on *New Age*.

Sparkie which record would you bring if you were going to limit it to just one ?

Sp: I would bring five SAMIAM records. I would bring the yet to be released one, I would bring "Astray", "You're Freakin' Me Out", I would bring "Clumsy" and "Billy. Thank you. Five records. Right there.

B: Are you being serious ?

Sp: I am dead serious.

B: Those would be the five records that you would take with you ?

Sp: Yeah.

B: Wow. That's shocking.

Sp: And if you'll notice I gave me answer in about fifteen seconds.

I wasn't timing but yeah.

B: METALLICA.

Sp: Oh shit!

B: Are they a punk band ?

It's debatable.

M: GORILLA BISCUITS "Start Today", no question.

Sp: UNBROKEN "Life, Love, Regret".

M: Yeah I'd take that one.

See Sparkie wants to give more now.

Sp: DAMNATION A.D. "Kingdom of Lost Souls".

M: I would take "Misericordia" over "Lost Souls". LIFETIME "Hello Bastards".

B: DAMNATION A.D. was one of the big influences that started this band, too. Just to throw that in there.

M: CRO MAGS "Age of Quarrel" and

B: SILVERSTEIN "When the Waterfall Breaks" (laughter).

C: "Discovering the Waterfront" (more laughter)..

S: I'd take the other LIFETIME record "Jersey Best Dancers". A couple of STRUNG OUT CDs. You guys will make fun of this, but I'd take a couple of Mx Px CDs, too.

Sp: Oh no!!

B: That's okay. They're nice.

Sp: You're done. You've been sacked.

C: I would take a FACE TO FACE record. I would take an ELVIS COSTELLO record. Old ELVIS COSTELLO. And I would probably take a couple of CLASH records. Probably ...

I have to ask you which ELVIS COSTELLO record ? "Oliver's Army", "Watching the Detectives" ?

C: I only have a couple. I would probably bring "Happy". I would bring "Black Market Clash",

B: Really ? That's an odd choice.

C: "London Calling".

"Black Market Clash" has some great drumming on it though. I would understand a drummer saying that.

C: I love that record. Is that Tory Chimes ? Or

Topper Headon ?

There is some great drumming on the B side.

C: Yeah it is pretty cool. And I would bring LIFETIME's "Jersey's Best Dancers" probably, but Steve already said that.

It's your own island.

B: I thought we were trying to amalgamate a good collection here.

M: And I only said four so my fifth one would be PAINT IT BLACK "Paradise".

Sp: Ohh that's new!

S: I would definitely bring the "Alive and Just Breathing" KILL SWITCH ENGAGE.

B: That's not punk ?

S: Oh I got to pick punk records ?

Sp: I think that's a good choice.

S: I'm sticking to that choice. Sorry.

Sp: They might take it away from you.

S: Hey are we getting points for this.

Sp: I finished last.

No. no.

Sp: My answers were not very cool.

What plans do you guys have coming up ?

Sp: Big plans.

B: Well I've got to work tomorrow (laughter). I got to go home and make my lunch.

Sp: I've got a dodge ball game tomorrow night.

But you've recorded this demo just recently, right ?

B: The demo is just a demo because we, as again now because we are older we practise in the basement of my house, but we've built it into a recording studio so we actually put some pretty good effort into putting a studio together but we have a computer running off it and it allows us to demo anything instantly. So that demo was actually done in the basement just on a computer. A laptop actually. So it allows us to demo stuff on the fly and see what it sounds like. But we've almost got a full record....

See here's the benefit of the technology ...you were cursing it before.

B: Yeah it is. We have said this. We have actually had this debate many times. The debate of recording a demo and how easy it is now. And what purpose is a demo ?

M: Originally it was just for us just to hear the songs, but we thought it turned out pretty decent so we thought okay we can accept some criticism and we can put these songs out the way they are as a demo and let people listen to them.

B: Totally, but I think now the next step is a record and none of us are opposed to putting out a record without a label. We just haven't gotten to the point where we have either decided who is going to put it out or ...

C: ...who's going to put it out (laughter) ? We haven't pursued it at all right ?

B: Not really. It is just good that we have such a history. We are fortunate that we have met a lot of really cool people on the way and that we have lots of options when it comes down to stuff like that. It just depends on what avenue we really want to take. We want to make sure



Brad on guitar and pearls of wisdom.

that the person who is going to be putting the record out is going to understand the state of the band and that the band will fully take a couple of weeks of a vacation at some time this year and do a tour and help out with the record but I know now that record labels, rather than you signing a contract for this and this and that...in the contract have and you will also live in a van for eight months. I think they are throwing that clause in now because realistically the music is a product and you're the door to door salesman. That's really what music is now.

Sp: That was nice.

B: Yeah huh.

M: Brad really comes out with some gems.

It does sum it up though.

B: No it does and they have to understand that we will ... listen we don't want to take from them and we don't want them to take anything from us. And I think a good label is going to understand that point that we are not going to take your money and run, in fact we are not going to take any money, in fact I would say I wouldn't be opposed to taking any money. You want to put out our record, you can take the profit. Hey I'm just saying. If you want to put that much faith into this band to put out your product then I'd be willing to say you take back out what you want of it and I think that's where we are at. We don't need to take anything out of it. And maybe he throws us a favour

down the line. I think it's all about payback.

M: And we have done enough of this over the years to know what we are doing now. We don't want to get ourselves in a position where we want to be taken advantage of, but we don't want to abuse a label.

B: But to answer your question we fully plan on putting out a record. And I think that was one of the goals that we set across. We weren't really sure what we were going to do with this band. We were just going to be like this but we are at the point now where we want to make a really good record and we want it to come out on a label.

M: And we'll tour. We are prepared to tour. Take a few weeks next year or whatever. Just we don't feel any pressure to have to tour.

B: Like I was saying in GRADE it was like two weeks into a tour and it was like you are on the phone with the agency and we would be at a truck stop and one of us would come back in and who ever was dealing with the agent, Kyle, would be like "Okay, here's the next tour. We are already booked this month." We still had three months of this tour. And then another call would come in and at some point you were just like "I don't know how much more of this I can handle. It's two weeks and I already hate you guys." Now I've got four more months. We had a couple of doosies didn't we? We had a couple of good fights. But that's where ... they have to understand that we are going to do this on our own accord. But I really like the idea of we could maybe put out a record and this band could kind of be a model of what we think would be a good band now and the attitude to have. These kind of scenes that we are in right now unfortunately is a money scene. All of a sudden the music we grew up loving is making a lot of millionaires, it is going to crash. Stuff like this doesn't last forever. We had Seattle, we had grunge, we had the glam metal of the mid-80s, and we have the emo pop punkers of now and that's where we are at right now. And the funny thing is, I heard this comment once that we have this whole great mandate but you were in GRADE. GRADE was basically the starter of this so called scene, but we honestly didn't think that at the time and we weren't trying to ... actually when we did that last GRADE record we tried to make it as unmarketable as possible. It worked, it only sold like (*laughter*) depending on who you talk to ... (*more laughter*)...it sucks.

M: We joke about it but it's true. We had so many conversations where we were on tour and playing shows with some of these bands that now are massive and we were unpacking and we were sick of it.

B: Listen we were sick of them then. You can only imagine what they are now. We would be on these tours and we would have these conversations with the band who I am not going to mention names either....

M: Just say it.

B: They opened up for us.

M: NEW FOUND GLORY.



Matt on bass.

B: ...and on one particular stop we were wondering if we could play after you guys and we were like whatever. We don't care. There is my bucket of Budweiser and I'm happy. And they were like "you know what, it's just because we're doing a lot of big numbers in this city and our manager just called and we just got the sound scan huge" and it was like is this where we go from here. And honest, we were done with it. A lot of people probably don't believe that that was a conscience decision we made, but it is not something that we wanted to be apart of. I don't like talking to those people. We honestly don't like talking to numbers people...

C: ...and record company people are shady.

B: They really are and anyone who tries to tell you differently ...the real sad part of it is I talk to these kids now and they are like "Oh you know, we are working with such and such label and they are so wicked and they are behind us and they took us out for steaks. And I'm like "That's your money." Every single label ... I have taken advantage of friends like that who signed to big labels and they are like "Do you want to come out. They are paying for all the drinks" and well "Your paying for all the drinks and I'm still going to drink them."

Sp: You were being flown out to L.A. for two weeks and recording ...they are not footing that bill.

B: Come out to L.A. to record a record and it's like isn't this so great. Well I can go out to L.A. and record a record too. It's the same deal. We're paying. And the sad part is that GRADE tried to play it always legit. We really did. We never took any money from the label. In fact, we tried to pay debts off and now we realize that

we were idiots because once you break up you don't owe them a penny (*laughter*). And that's the sad part. But the sad part is that all these kids ... okay great your having a good time I always say there are two things. You can either be successful or you can be famous. Which one do you want to be? And that's honestly how I feel? If you want to be a successful band and that can mean a million kind of things. It can mean financially successful or you can be happy in your heart and soul or your making good music or you want to be famous and every single band seen on the TV today of this genre. We're not talking about the Britney Spears and all that because they are rich. That's all these people are is famous. You are making the same amount as 7-11.

S: When was the last time that you heard one of these guys in one of these bands talking about how everything is going awesome and they are playing the music they love. They never talk about their music ever. It's all numbers and markets and ... they are just machines now.

B: The labels have them so whipped into doing label talk that it's sick.

S: Their fans.

B: And when did that start, too when they called them fans. "Yeah we really like our fans." Matt and I used to laugh at that. When do you get to that point where you start calling average Joe people your fans?

Sp: Kyle Bishop called me a fan (*loads of laughter*). That was my story.

B: Tell us your story.

Sp: We were driving him to some club, me and Gordie Ball, and he was whining and we were like "Yo Kyle we're all friends" and he said "Your not my friend, you're my fan."

M: Ewww.

B: Wow.

SP: And that was when "As Such is Progress" was out. I cried when I got home that night (*laughter*). I had to throw that in. I couldn't let that slide.

S: And you threw out your autograph.

Sp: I threw out my autographed record that night and tore down all my posters.

B: No but honestly, when did any of these bands go to you "Oh, I just put a down payment on my house." No its "We've got all these tours and we're in such and such magazine and my parents basement is still really comfortable." That's what I am saying. There is two ways to look at it. Do you want to be famous or do you want to be successful? I don't think ... you can do both but in our scene it is not possible. And these bands are fine. They are having a blast right now. Kids, I am not being a jaded old man. Have a blast. Go out there and see the world and meet people, but don't take yourselves so damn seriously. Don't take it seriously because it is not going to last. You are going to be looking for a job at my age too.

Sp: And when it's over six months later nobody will remember who you are. No one will recognize you. No one will remember or care



LEFT TO RIGHT: Brad, Sparkie behind him, Chris, and Steve.

who you are.

B: Rather, when it's over look back with some fond memories and be like that was a fun time. I don't think they are enjoying it as they should be. They are stressing themselves out and that is just bad news. I don't listen to their music. I don't buy it. I don't like it.

I want to leave it at that.

M: Wow.

It's a very great summation.

M: Brad should just get his own show, I think.

Sp: I know.

B: Are you guys hiring (*laughter*).

You were talking about the demo that you have done up on your website. You have sent out about 200 but from the website about 2,000 people have downloaded it already.

M: Yeah something like that. We don't really have a counter on it, but yeah it seems like a lot of people are listening to it.

There is a lot of interest in the band.

M: Like people who we didn't think would like this band just because of where we come from, like those who would be cynical... the straight up hardcore kids and really hated GRADE seem to be really into this band. They are looking past our previous endeavours.

B: We feel that we are finally shaking the monkey off our backs because I think that we have never been able to do something after that that people really took seriously or that we really liked. I think this is just a fresh band. We don't really carry over the ex-band monikor.

M: There is nothing really to sell this band except the music because on our website we don't have any photos, we don't have any posing shots...

Sp: We don't have any on-line merch.

M: No promo photos.

B: No swoops!

Sp: No myspace!

M: All they have to judge us on is the demo and that's it. I think that's really cool.

Sp: We are really lucky everything has gone so well. For myself, I definitely thought when we started this that we were just doing this because we wanted to do it and it would be fun. I really didn't think that anyone would give a shit. In fact, a lot of people have downloaded it and there is a good response so far. To me, it's

amazing. It's more than I ever hoped for. This last year this band has done more than I have ever done with any other band.

B: It's definitely done more than any other band besides GRADE, but in terms of emotion and work and fulfillment and I just look back and go "Wow why didn't we think of this earlier", but it's because you couldn't have thought of it earlier at that point in your life. This had to have come now. I really think that. I think that ...there is three people in here ... we're pushing thirty. I definitely think it wouldn't have come until now.

Sp: I remember thinking "Oh my god, I'm 28 years old. I'm screaming in a hardcore band."

B: Sparkie shows up to practise, this is the honest to god truth, with his full blown suit and overcoat on, goes into my bathroom and comes out looking like he is 15.

M: With a cut off MAYHEM t-shirt.

B: ...and camouflage track pants.

Sp: Oh my god, this is my Clark Kent impersonation.

B: I think that is the essence of the band. That's it right there. I wrote and the cool thing about our site is that ... I don't know if people are that interested but we do a blog on the site which I think is really cool and we just talk about what is going on in our lives, but I think that I made a point once in the blog that kids don't need to fear age because as we get older this is only getting funner. And now when we go to these shows with 15 people at the YMCA we are having a blast. This is awesome.

C: It's funny how in all the bands that we have been in before we cared so much about what we were doing, but now we could give a rats ass about who comes to the show or who likes it or whatever. We are just playing music that's it and now people like us. They didn't even care who we were before and now they are into it.

B: We should have just thought of that earlier. Don't try so hard.

Sp: We are trying hard not to try so hard. That's our shtick.

How can people get in touch with you ?

B: Definitely check out the website. It's www.tothelions.ca

M: All our e-mails are on there so you can e-mail anyone.

B: And I urge people to e-mail. We like talking to people.

Sp: Yes. We will reply to everyone who e-mails.

C: We'll write you back. Just let us know what you think.

No auto replies.

B: In fact we will probably write you back within ten seconds.

C: Well because Brad doesn't have much to do lately.

B: No I don't have a job.

C: So he sits at home in front of his computer and

B: I'm going on tour. I just thought about that. See ya guys. I don't have a job, but that'll change soon.

Any last comments ?

B: Thanks for having us on.

C: This has been a lot of fun.

I'm glad it was. I am so grateful that you guys came in, too. It was amazing to see you play. It was so powerful down there and ...

B: Well lets just also when we talk about independent music and getting back to it the way it was it starts too with your radio show. And it starts with people like yourself, just so you know, doing stuff like this. You really realize the full extent and power of music and you become still excited about it and that's exactly the thing. You can take five small town kids here that just put out a demo and still get excited about it and I think that we have to look at all aspects as positive like your radio show and kids that are putting on small time YMCA shows. We have to look at everybody that plays a real honest part in independent music. The great labels like Chris Logan from *Goodfellow Records* and people that aren't trying to capitalize on it and aren't trying to rape it and aren't trying to overmarket it. We have to give everybody credit. Not just the people that make the music. It is the people who still maintain a scene. And we've got a lot of teaching to do to a lot of kids to understand where you are coming from. I think that it is not just kudos to us for coming in but kudos to you to maintain this radio show and keep the kids excited.

Sp: We are lucky to have good friends here in Toronto helping us out.

B: See that's why I like playing in this band with Matt and Sparkie because these guys were always nice to people. We don't have to worry about people coming back to us and going "You were such a dick to me man. Remember back in the day when I booked you and you spit on me." We don't get that. We get the "Oh you were the nice guys."

M: Yeah, no one in this band will spit on anybody.

Sp: Especially this lead singer.

B: But I wanted to tell you that I think that's how we should be advertised as, "the nice guys."

M: All the sound men are safe.



LEFT TO RIGHT: Myself (Aaron), Tobias, Greg and Matt.

Vancouver's ALTERNATE ACTION were interviewed August 8th 2006 at the Brooklyn Bar and Grill in New Westminster BC a few blocks away from their practice spot. Interview by Aaron Brown from CITR's "Generation Annihilation."

Introduce yourselves and tell us what you play in the group?

Greg (G): I'm Greg. I'm vocals. Temporarily, I'm on bass. Until we find a new bass player I am it.

Matt (M): My name is Matt and I play drums.

Tobias (T): My name is Tobias, I play guitar.

How did ALTERNATE ACTION form?

G: Me, Matt and Chris started it in August of 2005. Wow that'll almost be a year in three weeks. Basically after the breakup of previous bands we decided that the city needed another kick ass street punk/Oi! band (*giggles*). So am I gloating?

On the subject of previous bands, what other ones have you been in Greg?

G: Previously, THE GLORY STOMPERS, THE SUBWAY THUGS and THE LANCASTERS.

What years were the GLORY STOMPERS around?

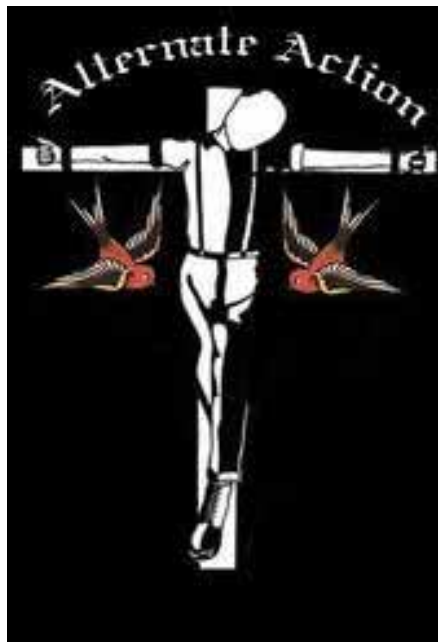
G: I think we started about '89 and we ended around '96, but we weren't always together for those times. We would just occasionally get together to make records. Our last release was 96/97, which came out in those years.

The one on Knockout right?

G: That's right. The SUBWAY THUGS followed about '97 and broke up in '99. THE LANCASTERS formed about 2000 and broke up about two years ago.

How about you Matt, were you in any previous bands?

M: I've been in a bunch of shitty bands before,



not any worth mentioning just ones that fucked around. This is the first band I liked being in so it's the only one I want to talk about.

And you Tobias?

T: I haven't been in any bands under the radar. I used to play in the occasional hardcore band a long time ago.

Any names you'd like to mention?

T: I used to play in HOGTIDE.

Getting back to THE LANCASTERS why did they break up?

G: I think basically it had to do with creative differences. The others wanted to try something new. I'm pretty much set in my ways so I moved on.

Would you say the sound of ALTERNATE ACTION is similar to that of THE LANCASTERS?

G: I guess vocally. But I'm no longer on guitar so the guitar playing of Tobias makes this different definitely.

I noticed the sound of ALTERNATE ACTION to be harder and faster would you agree?

G: Definitely you could say that.

T: Part of that was Chris's (the old bass player) influence. He wrote most of the songs we have that people have heard.

So who does most of the songwriting now?

G: Me and Tobias.

Lyrically and vocally?

G: Sure.

T: 100% lyrics for Greg, 90% music for myself.

What does ALTERNATE ACTION sing about?

G: It ranges, basically social issues that piss us off.

What are some songs and what are they about?

G: Well "Dead End Street", we all new someone who got caught up in the misery of drugs. We've all lost people who we've known over the years. It's an evil thing that catches people. "Tough Times" is about...

T: Working and struggling.

G: We're in our 30's now and we look at the world different than we did when we were 23 so yeah.

Your not in your 30's are you Matt?

M: Not quite, but I don't really have an input on the lyrics. I do sing backups but...

T: Matt will not disclose his age right now because we are in a drinking establishment at the moment.

How many songs have you got in your set right now?

G: In our set right now we have about...

T: 14.

G: Probably 15 if we played them all.

T: And no covers.

I don't remember THE LANCASTERS or SUBWAY THUGS doing any covers either? Any particular reason?

G: Because we were too terrible and couldn't pull it off (*laughs*).

Am I correct though?

G: You are definitely correct there are no covers. I'd say a good reason is we have enough fun coming up with our own stuff.

Did the GLORY STOMPERS do covers?

G: Yes we did covers.

That I could see. Which ones?

G: We did a couple. BLITZ, VICE SQUAD and I think one by the 4-SKINS, as well.

Did any of them make it to record?

G: No.

What are some influences of ALTERNATE ACTION?

G: Well off of the top of my head, pretty much a lot of early Oi! and street punk. I was always into the melodic end of Oi! bands like COCKSPARRER and ANGELIC UPSTARTS. Of course I also love the harder stuff like BLITZ and 4-SKINS. I also like a lot of late 70's punk rock.

What are some newer bands you've been impressed by?

G: Well I don't know if they're still around but ON FILE from Scotland.

I think they still are.

G: I really enjoy that band. Of course MARCHING ORDERS from Australia. We just did a split with them. They're a great band!

How about you Matt. What are your influences?

M: Well I can pretty much say the same thing as Greg, a lot of early punk shit. I think BLITZ is probably one of my favorite bands. Anything out of that era is really good. A lot of my drumming comes directly from those songs. I don't follow many of the new bands.

And you Tobias?

T: I don't listen to a lot of new music myself. I grew up listening to punk and hardcore. In the past ten years I've really grown to appreciate the Oi! style stuff and that's pretty much what I like to play.

I seem to recall THE LANCASTERS and SUBWAY THUGS to gig more than ALTERNATE ACTION. Would that be correct?

G: That is correct. The reason behind that is that we're taking a different focus. I hope that everyone can agree that we're focusing more on the studio than gigging locally. Our goal right now is to pump out as much material as possible. We love playing locally, don't get me wrong. If a good show comes up we'd be more than happy to play it.

How many shows have ALTERNATE ACTION played so far?

T: 5 or 6?

G: 5.

How many have been with Tobias?

T: You guys played two with Chris before I joined.

M: One here and another in Victoria.

You guys played with THE TEMPLARS in Seattle a while back, how did that go?

T: That was an awesome show.

G: I'd say that was one of our best show.

Were you well received being first on the bill?

G: We we're all skeptical at first. We were under the impression that no one would be inside the show yet. But it was a great receptive crowd. Everyone was cool.

T: I joined the band ten days prior to the show and had to cram like a motherfucker to get the songs down! Thankfully I pulled it off. We had an awesome time THE TEMPLARS were great!

G: Personally, I've known those guys for a while and it's always great to get back on the stage with them.



Photo taken by Jen Dodds

Tobias and Greg giving it at Pub 340.

I always hear about American Oi! shows being overly violent was that the case then?

T: There was about a half a dozen paddy wagons outside. I'm not sure what it was about.

G: We didn't know what it was about but it was interesting.

Have you got any more plans to play abroad?

G: We do have some loose plans to go over to Europe.

Like for a festival or something?

G: No probably a tour. A festival would be a bonus though if we could get on one. A small coastal tour might be a plan. But I guess in the meantime we'll just keep pumping out more music while we try and find a new bass player.

You guys have got a record coming out on a label from France right?

G: Naryan Records.

I've never heard of that label. How long have they been around?

G: I couldn't tell you that much. You know some people bitch about Myspace but Myspace has been nothing but good for us. Without them we would never of had this 10" coming out. The label contacted us completely out of the blue because of our site.

Do you have any idea what other bands are on the label?

G: They did some work with the COCKNEY REJECTS.

T: They did some work with Australia's MOUTHGAURD, as well.

How many songs are going to be on the 10"?

T: Six?

G: Yup.

What are the names of those songs?

T: We could list them right now but they're

really new.

G: Yeah, they're really new. Buy it and find out. But seriously if you're going to buy it make sure to drink at least six beers before you put it on it'll sound that much better (*giggles*).

T: We've got to give a lot of props to Jay Solyum.

G: Tobias is right. He's done all our recordings and has been more than kind to us.

When can we expect to see the 10"?

T: Two weeks to a month.

G: In the next month it should be out.

How many copies have been pressed of the MARCHING ORDERS split 7" on Longshot?

G: I believe it was a thousand.

Is it selling well?

G: Mike from Longshot is taking care of the distribution end of it. He's pretty good at distribution. So I'm sure it'll get out there.

So what exactly happened to Tobias's ankle?

T: There have been rumors going around.

So for the record what exactly happened?

T: I actually don't remember.

Do you remember Greg?

G: Vaguely. Me and Tobias went down to Seattle to see THE BUSINESS. We ended up getting blackout drunk and we thought it would be a great idea to fight each other hammered. But it wasn't such a good idea. I had bruised ribs for weeks (*giggles*).

Was it a serious fight or were you just kidding around?

G: No we were hammering on each other pretty fucking good.

And I guess it didn't pay how's your ankle Tobias?

T: I've been off of work for three months and can't go back until September because of it. My wife is so mad at me, it's really messed up my financial situation in a very bad way.

Did you learn any valuable lessons?

T: Horsing around drunk is not cool.

www.myspace.com/alternateaction
www.longshotmusic.com



Reviews

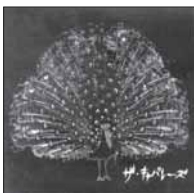
Reviewers are: Craig Caron (CC), Stephe Perry (SP), and Mark Rodenhizer (MR)

Anatomi-71 "Hej Kom Och Hjalp Mig" ep
ANATOMI-71 play a d-beat style of Swedish hardcore. Their production and sound reminds me of SKIT SYSTEM, although the band has been compared to early ACURSED. The band credits AVSKUM and TOTALITAR as influences. I hear SKIT SYSTEM but with the raw energy and manic pace of KVOTERINGEN. They also throw in these rock out parts that VICTIMS have been known to do. It is an amalgamation of some of the best styles of modern day kang. 7 songs on an ep. Can't wait to hear the full length which should be out soon. And there is an MP3 file of one of the new songs on their my space site. (Putrid Filth Conspiracy / P.O. Box 7092 / 200 42 Malmo / Sweden / www.putridfilth.com) – SP



Cavarets, the CD

This is the CAVARETS first official release. The band hails from Morioka city, which is a small town on the north end of Japan's main island and is known for a rock splitting cherry tree among other things. The CAVARETS are an all girl band. They play a ripping style of hardcore that is laced with call and response choruses. The label compares them to the COMES meets STALIN, but I think they are a cross between ROMANTIC GORILLA and the REGULATIONS. The CD is enhanced with some video tracks of live footage that has some freaky editing done to the point of giving you motion sickness. Some of the get ups make the girls look like the FABULOUS STAINS. An amazing first release and a good use of the space on the CD with only four studio tracks recorded. (MCR Company / 157 Kamiagu / Maizuru / Kyoto 624-0913 / Japan / <http://www.dance.ne.jp/~mcr/>) – SP



Cock Sparrer "The Decca Years" CD

COCK SPARRER were from London's East end and grew up on a healthy diet of SMALL FACES. This "Decca Years" recording shows that. This recording borrows from punk as much as it does 70's rock. The recording jumps from "Again and Again" which is a snotty punk song to "Platinum Blonde" which sounds like an out-take of DEEP PURPLE's. This is the recording that Decca released the band's first two eps – "Runnin' Riot", and "We Love You / Chip On your Shoulder". So I think most of this stuff remained unreleased. There is another six songs here including a cover of "Watcha Gonna Do About It". Some choice stuff includes "Taken for a Ride" which sounds like a venomous song written about the band's relationship with Decca in the spirit of the SEX PISTOLS "E.M.I.". There are some bonus tracks on here one of which is "Sunday Stripper" a track that Garry Bushell put on an oi comp that resurrected COCK SPARRER's career. This lead to the band writing "Shock Troops", which most people are familiar with. "Trouble on the Terraces" sounds inspired by the UNDERTONES. And there are two versions of "What's It Like to Be Old". There are some real fuckin' gems on here. (Captain Oi! / P.O. Box 501, High Wycombe, Bucks / HP10 8QA / UK / www.captainoi.com) – SP



Dast, the "Put Up or Shut Up" CD ep

I understand that this debut ep took a while to come out. This band originally formed in 1993 and has released a number demos as DAST and also as a band called YAMANEKO. Well 2006 sees the first official release by this band. And in all that futzing the recent incarnation of the band features an ex member of GAIA on vocals. She doesn't sing all the



vocals but she sings vocals on all the songs. In other words some songs have shared vocal duties. The songs are all short. The DAST play ripping fast. Sometimes I hear a crossover influence to their sound similar to the ACCUSED. But there is an underlying bed of tough guy sounding hardcore a la SLANG. The combination makes the band sound more like CHAINSAW, with a singer like Amy from VOETSEK who does duets with Bullseye from FIGHTING CHANCE (now SPIT ON YOUR GRAVE). The music is heavy and fast and explosive. (MCR Company / 157 Kamiagu / Maizuru / Kyoto 624-0913 / Japan / <http://www.dance.ne.jp/~mcr/>) – SP

Deep Wound "S/T" LP

Not sure if they are all on red splatter as my splatter ain't so good. Kind of looks like a pressing error or a miscarriage pressed into the vinyl. Anyways this re-issue is way overdue. Stellar early 80's USHC played by a bunch of fuckin' kids. Fast, raw and manic sounding the band sounds like they are on the brink of destruction. This is not grind or blast beats but that golden age in music when bands were trying to play as fast as they could at the expense off a flying drumstick of a finger shredded on the guitar. Mixed in with their speed you can hear some major BLACK FLAG influences that the band has co-opted and mutated into their own. Great stuff. I would have preferred side A to contain just the original 7"; however they decided to tack on two comp tracks from the band's "That Could Be God" LP and one song from their demo tape. The more I listen to this I think I would have preferred an exact repro of the 7" and then an additional 7" with the comp and demo tracks. There's something about having to get up and turn over the 7" as you whirl around the room in a frenzy. Side B contains the remainder of the demo tape and in comparison to the 7" and studio tracks and comp tracks it is rough basement quality, but is still a fun listen. It isn't entirely a lost or rare recording, as it was bootied by some folks from the left coast a few years back. The piss poor packaging and lack of liner notes is as noticeable as an amputated finger. It would have been nice to have the original cover art and liner notes, but you get nada. The back cover does have some fun photos of the kids hamming it up for the camera. And it is pretty cool that one of them is wearing a Venom shirt. It may not be such a big deal now but is would have been in 1983/4. (Damaged Goods / www.damagedgoods.co.uk) - CC

Ensam ep

Tampere strikes again. Home of some of the best Finnish hardcore to exist. Bands like KAAOS and RIISTETTYT were among the greatest. Well Nappi and Perttu from RIISTETTYT decided to start a Swedish influenced punk band similar to ASTA KASK. A Brazilian girl named Diana who just moved to Finland via England and used to sing for NEUROSE URBANA and DESASTRE becomes the band's singer. Janne of KAAOS gets recruited to the band to play drums and March of 2004 the band records 7 songs. *Fight Records* releases 4 of them as an ep. This ep. *Bro-core* licenses the recording and makes them available to North American audiences. Diana doubles up her vocals on the tracks and reminds me of singer's from the early UK scene like Becky Bondage of VICE SQUAD or Helen Hill of the VIOLATORS. The band kind of reminds me of a punkier version of LIFE BUT HOW TO LIVE IT or early JINGO DE LUNCH. Fans of GORILLAANGREB or the BAYONETTES would not be disappointed by this. (Bro-core / P.O. Box 173 / Granville, MA / 01034 / USA) – SP



For the Worse "The Chaos Continues" CD

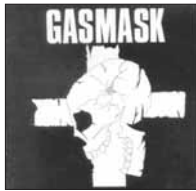
FOR THE WORSE sound like New York hardcore in the CRO-MAGS era. Or at least the singer, Mike sounds like the spittin' image of John Joseph in the "Age of Quarrel" era. But FOR THE WORSE play way faster and way heavier. Their music reminds me of the heaviness of ATTITUDE ADJUSTMENT, but played at the speed of "Keep



Laughin" era R.K.L. The lyrics are a mixed bag. "Reverse the Curse" is an ode for the old Boston scene. "Oi! the Joke" is a potshot at skinheads. "Catholic Guilt" calls for bombing the Vatican. "Patriot for a Day" makes fun of those who celebrate Independence Day. "War on the War on Drugs" is pretty self-explanatory as is "T.V. Zombie". FOR THE WORSE's heads are in the right place. This is an insanely good release. (Bridge Nine / P.O. Box 990052 / Boston, MA / 02199-0052 / USA / www.bridge9.com) – SP

Gasmask / Coward split CD

This is partially a recording from the mid-80s that has collected some other unreleased material, was re-issued on vinyl four years ago and has now been licensed for a CD release. As is so often the case with material from Osaka, *Crust War* collected this material in 2002. And MCR has been partnering with *Crust War* for quite a few of these releases now doing their CD counterpart. This is exceptionally great because we can get our hands on a copy without getting slaughtered on postage. GASMASK were pretty well known and released an ep in 1985. It is noisy sounding stuff. The punk beat sounds like an oi beat, but the distortion makes them sound like DISORDER. Imagine DISORDER as an oi band and GASMASK is what you've got. So the first four songs are their ep from 1985. There are two tracks from a live show in 1987. There is an unreleased song from 1987 that sounds a lot more darker and heavier. More of a hardcore sound to this track. And the last two tracks are COWMASK, which as the name suggests involves a collaboration between GASMASK and COWARD. This stuff is really great. The second batch of stuff is by COWARD who were from the same time and place. COWARD's sound is way more noisier. Think of DISORDER meets G.I.S.M. but with more of a beat. The first three tracks are from a rare flexi titled "Voice" that was released in 1986. The next track is an absolute rager and is originally found on a comp titled "Ningen". There is a live version of this comp track that is way more raw. There is an outtake song that is pretty great and some more live stuff. And then a second collaboration between the two called GASWARD. The original material is pretty raw sounding punk, but the collaborative material is some raging fuckin' hardcore. I think I prefer the collaborative work over the original stuff. But what a great release to point out the work between the two bands. This is a must have. (MCR Company / 157 Kamiagu / Maizuru / Kyoto 624-0913 / Japan / <http://www.dance.ne.jp/~mcr/>) – SP



Grindshaft "Dance on the Shadow Side" CD

Picked this up last year when we were in Japan not knowing who the band was but I was instantly intrigued by the sticker claiming it was a lethal mix of BASTARD and MINOR THREAT. Upon opening the CD you are hit with the slogan "This is 2004 NOT 1984". Hmmmm, we will see. GRINDSHAFT have certainly listened to MINOR THREAT. This isn't a note for note rip off but rather a blend of influences that can be heard mainly in the song intro mixed before the band kicks it up a notch with fast, modern day Japanese HC influences. This is fast Japacore mixed with rolling solos and those wonderful gang choruses. The band is tight and rips through the songs at a manic pace adding a few bridges and a few more wonderful solos to make the songs interesting. I'm still waiting to hear the BASTARD influence but in all honesty it isn't needed to make this disc a keeper. Looking forward to their next release. (Cosmic Note / 2-21-5, Nagamine / Inagi-City / 206-0821 / Japan) - CC



Gorganized Dorks "Destroying Your Stylus a.k.a file under emo" 7"

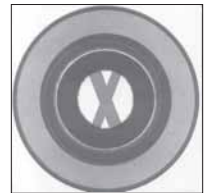
Wow what a fuckin' strange record. The GORGANIZED DORKS (named after an AGATHOCLES song) throw a wrench in the



spokes and fuck with your head. Trading in their lo-fi improvised grind jams for an acoustic stab at emo or Alt Folk, or whatever label you want to peg the band with. Hey Katz what's up with those vocals? The band sounds like "Into The Known" - era BAD RELIGION. Actually there isn't any fuckin' music on this disc as Katz and company continue to torment folks with their anti-music line of 7"s. Looks like Katz, Ben and DJ Shit Hip Hop got their hands on some blank records and a spirograph armed with an ice pick. Playing this 7" will DESTROY your stylus indeed. Limited to 65 copies. (Gothic Gospel Records, If you really want one you have to hunt for it). - CC

Hostage Life "Walking Papers" CD

HOSTAGE LIFE have undergone quite a few line up changes, but they haven't missed a beat. Although "Walking Papers" isn't as action packed as "Sing for the Enemy" the new CD still has it's share of hardcore songs. In some instances the band has slowed down to write more mid-tempo rock influenced punk songs, but in all cases Colin comes out screaming and the lyrics bounce between vindictive venom to words of warning. The approach to their variety of styles reminds me a lot of D4. The band also borrows heavily from oi style group choruses. But in HOSTAGE LIFE's case the choruses are screamed with so much harmony that they come off with a CLOSET MONSTER feel to them. The cover of "Walking Papers" looks like a page from the JAM. Songs like the "Quietest Mutiny" make that seem like no coincidence as the song could pass for a re-make of "Town Called Malice". But then "Of Shotguns and Pleasure Wands" and "Hostage Life's Legally Distinct Cola Commercial" are crunching hardcore numbers. HOSTAGE LIFE employ all kinds of sounds and lyrical approaches to reach us. I think it works because you listen to this all the way through. There is nary a dull moment from "We will Make you Crawl" through to "Hell Awaits Hostage Life....". Musically expect a mix of D4, CLOSET MONSTER and the JAM. Lyrically expect a roller coaster of anger, anxiety, and wit. Explosive while being anthemic. (Underground Operations / 5 Cameron Street / Toronto, ON / M5T 2H1 / Canada / www.undergroundoperations.com) - SP



Knuckle Scraper (a.k.a. Max Isn't he Bastard) ep

KNUCKLE SCRAPER are an incredible 3-piece from Houston. Their thanks list reads like a who's who of great contemporary hardcore. Bands like OUTRAGED and MASS SEPARATION and BRUCE BANNER and UZI SUICIDE all make the list. But musically the band sounds like a cross between INFEST and NO COMMENT. A fuckin' power violence wet dream as far as I'm concerned. The band is super tight and they play both ends of the fast and slow spectrum while delivering songs in a short period of time. And the song lyrics are funny as shit. "Pizza Suicide" spells out my strict dietary habits. And "Alex Hughes Sings the Blues" sounds like it is the drummer's shitty post secondary education experience. "C.T.D.L." is a call to arms against the pigs. And "Max Isn't the Bastard" is an ode to one of the most enthusiastic dudes in hardcore, Mr. Ward. The band also does a song in Japanese. Anyone who could play this good or this extreme or could write lyrics this witty would be an ace in the hole. To do all three this well is fuckin' outstanding. I am a convert to Gulf Coast Power Violence. (625 Productions / www.625trash.com) – SP



Lost Cherrees "In the Very Beginning" Dbl CD

An anarchist VICE SQUAD. This is fuckin' awesome. The LOST CHERREES had the political convictions of CONFLICT, but with the punk sensibilities of the VIOLATORS. But the LOST CHERREES had two women singing and they had other women in the line up at various stages of the band. Well this double CD collects everything the band did. The first ep "A Man's Duty, A Women's Place", with "Sexism's

Sick, Part 1 & 2" and "Living In a Coffin", which is still pretty incredible to this day. The next batch of songs is probably the best of the lot. It contains the "All Part of Growing Up" which contains all the band's best punk material. This material starts to see the band toying with reggae not unlike the RUTS or the UK SUBHUMANS like in the song "Escalation". Some other great songs from this material include "You're you, I'm Me", "Why Does it Have to be a Dream", "Yet Still Comes the Rain", "But The Rape Goes On", and "Pleasant Valley Sunday". And the band's use of an organ on this record reminds me a little of "Night Boat to Cairo" era MADNESS. The stuff from the "Unwanted Children" 12" is a little more commercial sounding or maybe just has better production and incorporates things like horns. This was pretty cutting edge and part of the whole new wave movement, but sounds a little dated here. Nonetheless the "Unwanted Children" material really gives VICE SQUAD a run for their money. This material reminds me of that period when BLITZ tried to do an electro-pop album, although the LOST CHERREES material is still pretty decent whereas the BLITZ' material was unlistenable. The second disk contains the first demo the band ever recorded which is fast as shit and some of the best stuff I have ever heard the band do even though it overmodulates when the drums come in. Some of the material was released as a split demo with WARNING and was titled "the Worst demo Ever". It's really not that bad and not many of the songs were re-recorded. Some songs of note include "1234 Fuck It" and "Cats & Dogs". Disk two also contains the "No Fighting, No War, No Trouble, No More" ep that came out on *Riot/Clone Records*. This ep contains the song "No identification" originally recorded on the first demo. The rest of the side has other rare recordings, comp tracks, out takes from previous recordings and live material from the band's final gig. The whole kitten caboodle is found on this double CD. If more people had heard the LOST CHERREES, VICE SQUAD would be the lesser known of the two bands. (Mortarhate Records / P.O. Box 448 / Eltham / London SE9 2QS / England / www.mortarhate.com) - SP



Nightmare "Feel The Breath" DVD

So in my last review I bagged on the D.R.I. DVD for it's low budget, high price and failed attempt at documenting an amazing band. Well folks, here we have a fun retrospective of NIGHTMARES failed U.S. tour. The DVD is mainly shot from the crowd in small dingy basements, and bars in Canada where the band made the best of their ill fated US tour. The hand held camera means that the sound is raw but listenable, and the band and crowd's enthusiasm keep you glued to your television. The DVD concludes with several songs shot in Japan (it's too bad that it wasn't the amazing 3 song set Leah and I witnessed as they arrived at the bar with their luggage fresh from the airport). The DVD is pretty barebones no extras, booklet and that's alright as this DVD was very affordable. For more info contact mar@kawachi.zaq.ne.jp or get on a plane.... - CC

Peligro Social "No Religión" CD

PELIGRO SOCIAL sound less like the retro KANGRENA style on this debut CD. I think that has something to do with production. The opening track has a bit of the Mexican stand off soundtrack vibe to it, like the PLUGZ material on "Repo Man". "Asesinos" comes out like a TURBO NEGRO jam with the rock riffage leading the charge. "20 Anos" follows that like a missing REAGAN YOUTH song. "Solo Credo en Mi" starts off with some "Clash City Rocker" riffage. Most of their songs incorporate the punk 'n' roll sound with some up tempo hardcore charging beat. All the songs are sung in Spanish with lots of old school punk snottiness thrown in. This Johnny Rotten like snottiness is best exemplified on "Dominante" with Nathan's tongue "lolly" jeering. This CD also comes as a multi media disk with a video file for the title track "No Religión". The clip is from a live show and



makes for a pretty excellent bonus. I also think that Nathan wearing the ESKOBURTO shirt has lead for the tidal wave of reviews that compare the band to ESKOBURTO. You be the judge. (Tank Crimes / P.O. Box 3495 / Oakland, CA / 94609 / www.tankcrimes.com) - SP

Radicals "Here's the Radicals" CD

The RADICALS are an all girl punk band from Osaka. They are a hard rockin' punk band that combines the all out rock sound of a band like SMASH YOUR FACE with the melody of someone like GREEN DAY. All their songs are catchy and cutesy while rockin' pretty hard. Like SMASH YOUR FACE, the RADICALS can rock out and simultaneously bust into a fast hardcore song like "Father Fucker". They also pull out a reggae part in "Summer Time" a la OPERATION IVY. But most times they play up tempo punk n roll. They kind of remind me of a cross between BBQ CHICKENS or IDOL PUNCH meets GAIA. Or think the LORRAINAS with a turbo charge from VOETSEK or BANJAX. And the band has some pretty awesome lyrics addressing war, greed, and assholes. The song "P S" is an interesting take on guys at shows without their shirts. The RADICALS call for the guys to give up their pants, as well. This is the best all girl group I have heard since GAIA. (MCR Company / 157 Kamiagu / Maizuru / Kyoto 624-0913 / Japan / <http://www.dance.ne.jp/~mcr/>) - SP



Retsepti "Anthology of Georgian Underground" CD

This was a little misleading when I got the e-mail from Jason Flowers. I thought this release was a compilation of bands from the Georgia Republic in the former Soviet Union. I thought this was to be the Georgian equivalent to the "Victim of a Safety Pin" comp. I was wrong. This is a collection of recordings by a band from the Georgia Republic called RETSEPTI. And although the story of this eastern block band is fascinating, the music can be described in terms of new wave references. So first the story. These tapes were found in an abandoned building two years after the civil war. Some of the other material was pulled together from the sole remaining copies of cassette releases. And six years later with meticulous audio restoration this CD is a collection of a band who's name means "Recipe", a recipe for soviet society. Jason also pieces together an interview with the leader of RETSEPTI, which does provide a historical scene report for Georgian underground music, which seems to start around 1985. They do go into other bands prior to the 80's and 70's, but dismiss the scene as too commercial. Essentially RETSEPTI sound like GANG OF FOUR meets STAN RIDGEWAY meets COREY HART meets SHREIKBACK. But admittedly the band describes themselves as gothic and punk, so some of these new wave references are fair. It's interesting from an anthropological standpoint, but I am not sure how often I will be pulling this out for a listen. (Supreme Echo / 2185 Amity Drive / Sidney, BC / V8L 1B2 / Canada / e-mail: kwiateczku@hotmail.com) - SP



Rum Runner "Association" CD

RUM RUNNER are a 4-piece from Calgary. The band are totally a punk band, but they employ elements of country, celtic, and folk into their sound. They kind of sound like a cowpunk version of the POGUES. The CD closes with a cover of Shane MacGowan and prior to this CD, the band did a tribute to the POGUES as a split ep with the BLOTTO BOYS. The POGUES influence is there. But so is the country style of drumming. And the pace of their music is definately a punk beat. So it is the three styles of music colliding. This is the best celtic inspired punk that I have ever heard. (Longshot Music / PMB #72, 302 Bedford Avenue / Brooklyn, NY / 11211 / USA / www.longshotmusic.com) - SP

S41 CD

S41 first appeared on the "This is Your Life, Volume 7" comp, which is a series of comps that MCR puts out. As of late the comps serve as modern day showcases for new Japanese hardcore bands. Volume 7 was no exception. Although Yumikes talks of the band's development in sound with two guitarists, I think the sound has remained pretty consistent. Chaotic power violence is a pretty apt description. S41 play all out hardcore in the vein of QUILL. The kind of hardcore that seems influenced by the avant garde jazz meets crust core ala John Zorn. But S41 turn up the speed a few notches. Insanely fast and insanely quirky. Like listening to a power violence band do VICTIM's FAMILY covers. And I get the sense that S41 are part a larger scene in Wakayama City, which is a city located near Osaka in the south central region of the main island Honshu. Some of the bands from this area include MASAKARI, KIMELA and MILK COFFEE. MILK COFFEE appeared on the "This is Your Life" comp with S41 and the singer of MILK COFFEE does the cover art for this release. There is a lot of detail to the artwork and it reminds me of WHAT HAPPENS NEXT art for the "Stand Fast Armegeddon Justice Fighter" cover art. That cover was done by this guy name Tom who did infamous cover art for bands such as DEATHSIDE, OUTO, and S.O.B. Nissan has a similar style with loads of detail, a serious psychedelic feel with serpents, swords and all sorts of sorcery images. The icing on the cake to this hyperactive ride of EL NUDO meets the FUTURES hybrid of hardcore. (MCR Company / 157 Kamiagu / Maizuru / Kyoto 624-0913 / Japan / <http://www.dance.ne.jp/~mcr/>) - SP



Skitsystem "Stigmata" CD

Sweden's reigning kings of kang fail to disappoint with their newest release in four years. "Stigmata" has that same down tuned raw d-beat that will pummel you into oblivion upon too many listens. And although the band lost their last remaining AT THE GATES member, they gained the guitarist from MARTYRDOD. This recording shows no sign of missing a beat. The heavy crushing moodiness..., the charging d-beat..., the precision with which these songs are executed and the anguish with which the songs are screamed out makes "Stigmata" a modern day masterpiece. This is the band that TRAGEDY try to emulate, that straight edge bands try to get as heavy as, that modern day DISCHARGE wish they could be as good as. And the lyrics take on things like the growing police state in Sweden with "Vald" to pollution with "Oppen grav" to the racist ideologies behind the EU with "Det samvetslosa plagor". And the band shows no signs of letting up with a split ep CYNESS about to come out on *Unsociable*. (Havoc Records / P.O. Box 8585 / Minneapolis, MN / 55408 / USA) - SP



Subhumans "New Dark Age Parade" CD

Jane Jacobs just wrote a book called "Dark Ages Ahead" which analyses the crumbling empire in terms of urban environment. Then the SUBHUMANS come out of retirement to write the "New Dark Age Parade". Both writers are Canadian. Jane Jacobs died this summer. The SUBHUMANS are the only ones left to hold the torch. However, if you are expected another "Incorrect thoughts" or "No Wishes, No Prayers", then look elsewhere. Sure the band has the same core of Brian Goble, Gerry Hannah, and Mike Graham. And the lyrics have matured where they are much more poignant. Songs like "Mindless Tough Guy Act" could be the sequel to "Slave to My Dick" in terms of themes. But the lyrics suffer from an absence of easy choruses or the brevity of a point, which is where punk songs excelled. And most of the songs are paced at rock tempos. The band has lost their drive. There are the exceptions as in "People of the Plague", "Shut



Your Eyes", and "Moving Forward", but they are not the norm on this release. The cowbell on "Daisy Cutter" sounds like a page from APRIL WINE. And there is a slide guitar sound on "Life Sure Can Suck" that sounds more like the EAGLES. Instead of sounding like DOA's counterparts, the SUBHUMANS remind me more of the FALLOUT having listened to too much 80's rock. I love FALLOUT, but most people are probably expecting the second coming of DOA. "Blood Sweat, and Beers" does come close to sounding like "New Age", but that's the closest this release comes to their glory years. (G7 Welcoming Committee Records / P.O. Box 27006 / C-360 Main / Winnipeg, MB / R3C 4T3 / Canada / www.g7welcomingcommittee.com) - SP

Unidos Pelo Odio "Renascendo das Cinzas" CD

Take TRAGEDY, RATOS DE PORAO, and HOLIER THAN THOU and put them in an enclosed cage where they have to headbutt their way out. UNIDOS PELO ODIO would be the hyperactive adrenalin soundtrack to what would be going through the winner's head. The opening song "Refugiados da Guerra" starts out with this moody slow building piece that has TRAGEDY written all over it. This is really the only time the band employs this kind of dramatic tension. The song comes in with a chugging crossover riff that just sounds like part HOLIER THAN THOU, part RATOS DE PORAO. The rest of the CD is like this with the odd TRAGEDY noodles. It is just balls out fuckin' hardcore. And the lyrics are as serious as RDP's. UNIDOS PELO ODIO are from Porto Algre and have been around for 12 years now. The band features the bass player from GRITOS DE ALERTA and "Renascendo das Cinzas" represents their first release. It was worth the fuckin' wait to get the second coming of R.D.P. If this band were to play North America you would get the same enthusiastic conversions to Brazilian hardcore that happened when RDP played here four years back. It is solid both musically and lyrically. (Terrotten Records / Caixa Postal 8080 / Porto Algre / RS 90201-970 / Brasil / www.terrotten.com) - SP



Voetsek "A Match made in Hell" CD

"A Match made in Hell" ain't all of it, but the CD collects all the hard to find eps, splits, comps that VOETSEK has released in the last three years. The NEGATIVE FX cover, the SUICIDAL TENDENCIES cover, an unreleased live version of a MINOR THREAT cover, the pistake of the BAD BRAINS called "Injustice Rock City" from the "Kick It" 7". Tracks from the "Tomorrow Will be Worse" comp, the "Short Fast + Loud" comp, the "Thrash of the Titans" comp, the "Unreality" comp, and a bunch I never heard of like the benefit for Parkinson's titled "Planting a Seed", or the "Louder Than Hell" comp, or the "All Punks Spending Drunk Night" comp. Numerous splits with bands like BANJAX, CHAINSAW, CONGO FURY, BRODY'S MILITIA, and WIDESPREAD BLOODSHED. I had no idea that VOETSEK had so many releases out. And they are insanely good. No wonder. The band pools the collective talents of Athena from the DREAD, Jeff of S.T.F.U., Scotty of DEADFALL, and Ami from the DAIRY QUEENS. The band plays at hyper speeds, they use humour to address serious shit, and they make some great thrash songs incorporating covers and various aspects of styles of hardcore into their breakneck V-Beat. This will save you a lot of time tracking down VOETSEK's material and having listened to it from start to finish I can safely say this CD will turn you onto a how great they are as a band. (Six Weeks / 225 Lincoln Avenue / Cotati, CA / 94931 / USA / www.sixweeksrecords.com) - SP

Volendam Disease ep

VOLENDAM DISEASE are a three piece from Japan. They play a brand of hardcore that harkens back to "Valley of the Yakes" era JFA. The guitar sound is that surf sound played way too fast just like it were JFA playing it back in the early day. But the vocals are a lot more manic. And the music is set to rolling bass lines straight off a 9 SHOCKS

TERROR recording. So to me they sound like early JFA with Tony Erba playing bass. That's pretty awesome as far as I'm concerned. Two bands that I fuckin' love mashed into one. The band consists of ex- YOUTH REVENGE members. I don't know how Henk does it but he finds these virtually unknown bands that are great and gets them released. And this time around Henk has teamed up with Noel from *Even Worse Records* to put out this totally explosive release. And the artwork on the cover is of Charlie Brown in a slasher fit with a bunch of the Peanuts gang beheaded. Maybe that is an example of Volendam Disease. (Kangaroo Records / Middenweg 13 / 1098 AA Amsterdam / Holland / www.geocities.com/tysonkangaroo // Even Worse Records / Saenredamstraat 44-2 / 1072 CH Amsterdam / Holland / www.geocities.com/evenworserecords) – SP



Various Artists "Class Pride, World Wide 3" CD

The third instalment of this international skinhead compilation and they keep getting better. There are a whole hosts of great styles and great bands to round out this third in a series. Like the Belgium's DISCIPLINE with their football anthem "Red and White Army" about their local team, which doesn't sound like they win a lot. RUNNIN' RIOT from Belfast also treat us to a good number even though it is a potshot out the punk scene and the "Lost Generation" phrase introduced by Richard Hell. And HARD SKIN does a song that rips off COCKNEY REJECT's song about West Ham (I'm Forever Blowing Bubbles). Hey it's a great song. The BAYONETS also ripped off the RAMONES for their song "Our Fight". Two of the bands from Canada are from Montreal, one being UNION MADE which has another release on *Insurgence*, but ESCLAVES SALARIES sing in French and were playing more of a UK style of traditional oi similar to that of BLITZ. And there were a lot of other surprises like Oakland's NUTS & BOLTS or DEATH IN CUSTODY from Michigan that played a fast thrashy sounding hardcore style that would be more at home on a split with THREATENER or XBRAINIA. FIGHTING CHANCE return in the form of a new band called SPIT ON YOUR GRAVE. And there is a band from Chicago that sound kind of like them on this comp which is FEAR CITY. There are bands from Italy and Hungary and Chile and Argentina and Japan and Russia and Poland and Germany and a few other places. Just a great showcase of today's current anti-fascist skinhead scene. (Insurgence Records / 2 Bloor street West, Suite 100-184 / Toronto, ON / M4W 3E2 / Canada / www.insurgence.net) – SP



Various Artists "No Vinyl, Volume 1" CD

This is a compilation put together by Ronald Pagan of the METAL EDDIES. This is the mixed tape that he would make for people to tell them what he is into. But it is made up of mostly bands from these parts. So it also acts very much like a regional comp with bands from Newmarket (HEATSKORES, BUZZ DELUXE, the THROWAWAYS, and the METAL EDDIES), Hamilton (the VAPIDS, PANTYCHRIST, and SPOILED ROTTEN), Toronto (the FALLOUT, BRUISER BRODY, MAXIMUM RNR, HOCKEY TEETH, 2 PUMP LOUIE, and BFG) and the surrounding areas. There are a few surprises like the SOLDIER DOLLS track which is an old band from Wales that has moved to Canada and has just released a full length on *Longshot*. And the PIN UPS contribute an unreleased track. However most of this comp features material from hard to find releases especially for people outside of Southern Ontario. From the quirky SECRET HANDSHAKE to the rough and tumble garage of BRUISER BRODY to the surf-ish METAL EDDIES to the political hardcore of FALLOUT, this comp covers all the bases. THE VAPIDS are always incredible. THE THREAT was a



nice surprise. And the SOLDIER DOLLS bowled me over. (No Vinyl Records / www.novinyrecords.cjb.net) – SP

Various Artists "Opre Roma" CD

I don't think I have ever seen a punk or hardcore comp for gypsies. This is totally a first. The word "Roma" stands for Gypsies. The word "Opre" means "Stand Up. Monies raised from this comp are going to help support the education for these Roma children. So aside from finding out some fascinating history behind the gypsies, why would you want to get this comp. Well there is quite a few great bands on this comp. IN THE SHIT start out this comp. A UK band that is a punk band that plays like they are a tough guy band. Both their tracks are pretty outstanding. NET WEIGHT from Spain weigh in with two blastbeat hardcore numbers. ALTERCADO from Chile slow things down with some fastcore numbers. CRIATURA from Spain return with two tracks of heavy rock punk numbers and remind me of LIFE BUT HOW TO LIVE IT doing SABBATH covers. AK47 out of Croatia start with some emo noodling and break into hardcore. LARUSSO out of Brazil up the tempo with their brand of blastbeat mayhem. LOST from Poland play heavier rockin numbers. NOVEMBER 13th out of Germany do a creamo version of PINK FLOYD's "The Wall". The Czech Republic's SEE YOU IN HELL do two burning spiritis inspired tracks one of which is a KRITICKA SITUACE cover. DANDARE out of Holland rip the shit out of this comp with two fierce shredding tracks of youth crust. Macedonia's F.P.O. follow this up with three equally crucial youth crew fastcore tracks. TANPABATAS from Indonesia rip through three rippin' tracks of of fastcore inspired hardcore. And Brazil's MUKEKO DI RATO close out the comp with two grindcore inspired fastcore tracks. Although the comp has a lot of variety of style of punk bands on here the fastcore predominates the comp which is alright by me. (Schandmaul Records c/o Daniel Oppermann / Craniestr. 168 / 10999 Berlin / Germany / www.schandmaulrecords.de) – SP



demo features

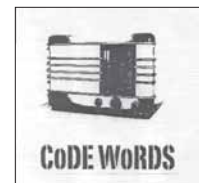
Sonorous Gale Demo 2006 – featured on the July 23rd program

SONOROUS GALE are a 2-piece from Buffalo featuring Aaron Weese from ABUSING THE WORD. Dirty and melodic sounding punk with loads of passion. The guitar is sludgy sounding distortion a la a Mangel style. The drumming follows more of an Og sound in the early sludge-a-billy sound. Think MOB 47 meets DEJA VOODOO. (e-mail: sonorousgale@hotmail.com) – SP



Code Words Demo 2006 – featured on the July 30th program

CODE WORDS are a one man band from Connecticut. Brian's vocals remind me of Jeff Beardall's from GUILT PARADE. But the music is more along the lines of that hard paced high energy rock n roll played out of places like Wisconsin. CODE WORDS would be at home on a gig with TAB and HOLY SHIT. (Code Words / Brian Marshall / P.O. Box 1004 / Danbury, CT / 06813-1004 / USA / e-mail: cashflag13@hotmail.com) – SP



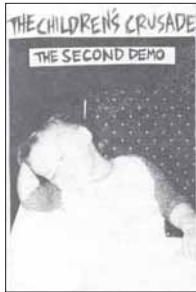
Circle of Friends Demo 2005 – featured on the August 6th program

CIRCLE OF FRIENDS are a 4-piece from Singapore. They play sloppy sounding hardcore that is more about the energy and playing then

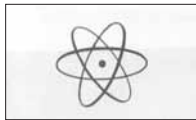


it is about being professional or having the right sound. The are the embodiment of the ethos of international network of friends that HERESY spoke of. They are inspired by bands like SECRET 7 and DOMESTIC DOKTRIN, and the like. (c/o Shaiful / Blk 554 Bedok North Street 3, #08-241 / Singapore 460554 / Singapore / e-mail: trashkore@yahoo.com) - SP

The Children's Crusade Demo 2006 – featured on the August 13th program
The CHILDREN'S CRUSADE were a 2-piece from Santa Cruz, California. They were a power violence thrash core band featuring two members of DEAD EYED STARE. The demo starts and ends with funky beats just like a PLUTOCRACY recording. They sing about homophobia, vegetarianism, television the army, and Orson Wells. They are totally a power violence band. They use samples from the Simpsons and some movie clips. They are totally a power violence band. They thank CHARLES BRONSON, LACK OF INTEREST, M.I.T.B., DISCORDANCE AXIS, and of course INFEST. They are totally a power violence band. And they have a song called "Posiviolence" which may explain a bit more about their style of this already hybrid genre. The CHILDREN'S CRUSADE wrote righteous lyrics to ripping fast songs that balance the fast slow polemic of what some refer to as the extreme polar opposites of hardcore. They were fuckin' great until they broke up in August of this year. How can you not love a band that sings about police violence and Orson Wells on the same demo. (Blastbeats for Freedom c/o Federico Avila / 41 Grandview St., 1405 / Santa Cruz, CA / 95060 / USA / e-mail: blastbeatsforfreedom@yahoo.com / www.myspace.com/thechildrenscrusade) - SP



Nuclear Family Demo 2006 – featured on the August 27th program
NUCLEAR FAMILY are a new 4-piece from Albany, New York. The music is melodic mid-tempo punk and reminds me a lot of A.P.P.L.E. or CRASS. Unusual for Albany. (Nuclear Family / 474 Hamilton Street / Albany, NY / 12203 / USA / e-mail: computercontrol1984@yahoo.com) - SP



book Reviews

TVOR 1980-1985: Storia di una Caoszine Hardcore Punx

304 pages 8.6 x 11.6 inches
Stiv "Rottame" Valli

So Leah and I went on vacation and while we were gone I sold her liver to purchase this book. The \$60 US cover price may scare some folks away, which is a damn shame as this hardcover book is beautiful. To justify the \$60 price you need to factor in airmail postage for the book, which costs more than the price of the book. Sell someone's kidney, eyes or a bag of cum ... the possibilities are endless.

So *TVOR* was that long lost fanzine that accompanied the first *WRETCHED* LP's that I mail ordered in the mid 80's. I couldn't understand a word of the zine as it is written in Italian but I was immediately hypnotized by the flood of band photos, scene reports, and pictures of touring bands. *TVOR* (Empty Heads Broken Bones) was Italy's *MRR*. And I mean that in the truest sense. *TVOR* and a few German zines from the day focused on the world scene. This book collects all five issues of *TVOR* as well as some rough notes and drawings



that were slated for the unpublished issue #6. The introductions to each issue are written by Stiv Valli, whom compiled and wrote much of the material. I would love to be able to read his words now, as well as the thoughts of the day from the 80's. However my Italian is non existent. Luckily, punk rock is an international language and the reports of Chaos Days, stories about SUICIDAL TENDENCIES, WRETCHED, WAR DOGS, CRUCIFIX and pictures of the SHITLICKERS says it all.

The magazine also has a real comedic side to the writing, which come through loud and clear with their great selection of photos and drawings. Despite being written in Italian the photos, photocopied news paper clippings, drawings, and amazing cut and paste layout speaks a language of its own. *TVOR* was an impressive magazine to look at as a snot nosed teenager and to this day is an impressive looking magazine. The cut and paste layout is a lost art in today's world of e-zines and computer generated layouts.

Man the more I flip through the pages the more I am in awe of this book. Designed and self published by Punx. Goddamn, this is my favorite History book in my Library. (Lovehate80.it) - CC

film Reviews

An Inconvenient Truth

I have heard the critics and there is a point that as a movie this is not very good. Al Gore is not an actor by trade so I can excuse this.

He lost the US election and the world has had to endure two terms of Bush Jr. This is a tough one to forgive.

He's married to Tipper, the brainchild of the PMRC, the arch rival of punks everywhere.

I know. I don't want to like this movie.

"An Inconvenient Truth" is a good movie because of the message. Al Gore delivers the facts about global warming and explains how the planet is warming. He also answers the critics of global warming and their media campaign. This film is great for that. And because of this I recommend the film to everyone.

I wouldn't be surprised if the film becomes a teaching aid in schools. And that is essentially what the film is. It is a movie of a presentation that Al Gore gives. But the presentation is based on a book that Al Gore has written.

After his defeat in the 2000 election Al Gore re-focused his efforts on a last ditch effort to save the planet from environmental doom.

Well the public has been fed one side over the other on whether this is true or not. Consider that the ten most hottest years in the earth's history have taken place in the last fourteen. The naysayer conditioned response has come from a campaign of doubt developed through the oil lobby. And who better to be a spokesperson for this than the current US administration. Bush is from an oil family. Gore doesn't come right out and say this, but he does give up a few names behind the group that models itself after the tobacco lobby. And Gore is partially motivated by a personal experience. His sister died of cancer. And he makes the connection between the tobacco lobby and the oil lobby.

Gore's father used to grow tobacco until his sister was diagnosed with cancer. This is one of the life altering moments that Gore reveals behind his motivation. And there are others. They are really to give Gore a likeable persona. But this film is not about Al Gore. This film is about the impending environmental crisis we face. That is the outcome of this film.

In Gore's post secondary education he is introduced to some of the ideas by one of his teachers who was the first person to actually measure global warming.

Scientists came to find out that the carbon dioxide and other gases warm the planet and trap solar heat that normally exits the atmosphere.

Gore explains the importance of ice. Ice reflects a lot of the solar heat that comes in and re-directs it back out. When the sun rays hit water they warm the planet at an accelerated rate. They showed ice shelves in Antarctica melting faster than predicted because of holes in

the shelf that allowed the surrounding area to heat. And once that melted the surrounding area got hotter and melted the ice much quicker than expected. Well these ice capes are melting at a much faster rate than was originally anticipated. And the melting of Antarctica will add ten feet to the water level all over the planet. But this is happening simultaneously in the north with the arctic and Greenland which will add another ten feet to the world wide sea level. Most of South East Asia will be under water. Parts of the eastern seaboard in the United States and pretty much every coastal community everywhere will either be under water or severely effected.

A series of before and today shots were made of glaciers worldwide from Kenya to Patagonia and some series melting has already gone on. Soon there will be no glaciers left.

With the warming we have seen some serious habitat shifting. Some species can't make the shift and just become extinct. Others come into contact with new predators. And flora from these ecosystems don't make the transition as quickly which effects the food source for a lot of species. Most species are trying to make it to one of the arctic poles.

We also learn how the amount of water in the environment and the warm weather increases the power of tropical storms. This phenomenon explains why we have the south has seen some of the worst storms ever and in greater frequency. Get used to it.

So what if the planet is a few degrees warmer. Those of us who live in the cold climates might appreciate the heat. Well there are a few problems with that. First off, when the ice shelves melt 100, million people will be under water. That will happen relatively quickly. In natural disasters that we have seen there have been as many as 100,000 people effected. And it is pretty jarring how disruptive such a disaster can be. Now times that by 100,000 and try and imagine the world. It will be human tragedy like we have never seen before.

But there is a silver lining to this story. Like the ozone layer, we were able to do something about that by using other non CFC materials. And Gore explains to us that all the technology is here for us to reverse the warming.

Starting with conservation at home. Most emissions from fossil fuels are burned by generating electricity and heat for your home. There are a host of things provided on the climate crisis website under the "Take Action" section. Recycle, switch to green energy, buy fresh local organic food, car pool, tune up your car. Again there are pages of suggestions on www.climatecrisis.net.

Al Gore demonstrates in a chart form that if we use these things we can bring the planet's temperature back in line temporarily. The question asked is "Is it possible that we should prepare against other threats other than terrorists ?" The answer is "Yes" and it is the environment. Put aside your opinions on Al Gore and go see this film.

rumourmill

Dirty Sanchez will be releasing a film in August of this year. The film is to be called "Seven Deadly Sins" and will see the boys test challenges in seven different locales from around the world * One of the locations is the Dominican Republic and I bet those pictures that appeared in our June issue will be in the film. * ASTA KASK is releasing their first single in years. *Wasted Sounds* out of Sweden will be distributing the record. Check out the details at www.wastedsounds.com. The ep is called "Precis Som Far / Lilla Frida" * DIRTY B.S. have a new line up with some folks from the ENDLESS BLOCKADE joining their ranks. Ben Edgar has joined the band on second guitar and Matt Carroll has replaced Chris Laxton as the new bass player. The band hopes to record in October * It's true that the VILETONES have been playing out again. Apparently getting ready for some kind of big reunion gig being promoted by one of the dudes from the Garys, the original promoters who put together the "Last Pogo" * On a similar note the MODS will be playing a reunion show at Horseshoe on November 25th. The cover will be \$3.00. 1977 prices. How Gateway Grocery of them

? And opening up will be bands like the B-GIRLS and JOHNNY AND THE G-RAYS and others. * *Reigning Sound* is sadly calling it a day in mid-November. Jimmy's record shop will be sorely missed. In the meantime be sure to visit the shop and support Jimmy and all of the efforts that he has made. The store has an amazing lineup of shows in the upcoming weeks. * *Schizophrenic Records* is releasing a reissue of the FREEZE "Guilty Face" with 2 added bonus tracks. A live LP documenting one of the bands earliest shows is slated for a winter release.

show listings

FRIDAY SEPTEMBER 1st @ El Mocambo - CANCER BATS, ATTACK IN BLACK, KEEP IT UP / NEW BAND, I HATE SALLY
SUNDAY SEPTEMBER 3rd @ Studio 3, 4:00pm - SAIGON DISTRESS SIGNAL

SUNDAY SEPTEMBER 3rd @ Smiling Buddha - SAIGON DISTRESS SIGNAL, GUNNAR HANSEN

SUNDAY SEPTEMBER 3rd @ Foundation (Barrie) - THE CASUALTIES, THE ANTICS, WEDNESDAY NIGHT HEROES, BROWNBELT

SUNDAY SEPTEMBER 3rd @ 99 Custer Street (Buffalo), 5:00pm - POSITIVE REINFORCEMENT, BLANK STARE, BLACK SS, NO GOAL

TUESDAY SEPTEMBER 5th @ Cathedral - THE CASUALTIES, THE ANTICS, WEDNESDAY NIGHT HEROES

THURSDAY SEPTEMBER 7th @ White Orchid - TUFF LUVS (from Mississippi), DANGERLOVES

SATURDAY SEPTEMBER 9th @ El Mocambo - THE VARUKERS, INEPSY (from Montreal), ACTION, BRUTAL KNIGHTS, TERMINAL STATE

SUNDAY SEPTEMBER 9th @ Underground (Hamilton) - STRIKE ANYWHERE, IGNITE, MODERN LIFE IS WAR, A GLOBAL THREAT

SUNDAY SEPTEMBER 10th @ Studio 3, noon - INEPSY (from Montreal)

FRIDAY SEPTEMBER 15th @ Cathedral - FEARLESS VAMPIRE KILLERS, COLD WORLD, THE KILL DECIBEL, TO THE LIONS

SATURDAY SEPTEMBER 16th @ Icon (Buffalo) - SICK OF IT ALL, THE WARRIORS, THE AUTUMN OFFERING, DEAD HEARTS

FRIDAY SEPTEMBER 22nd @ Sneaky Dee's - SUDDEN IMPACT, TO THE LIONS, DIRTY TRICKS, THE BAYONETTES

FRIDAY SEPTEMBER 22nd @ Underground (Hamilton) - NO MEANS NO, FORD PIER, CREEPING NOBODIES

SATURDAY SEPTEMBER 23rd @ Horseshoe - NOMEANSNO (from Victoria), FORD PIER, CREEPING NOBODIES

SUNDAY SEPTEMBER 24th @ Studio 3, 10:30pm - BLACK SPOKES

MONDAY OCTOBER 2nd @ Silver Dollar - KING KAHN & BBQ, DANGERLOVES

THURSDAY OCTOBER 5th @ Casbah (Hamilton) - MECCA NORMAL

SUNDAY OCTOBER 15th @ Studio 3, 10:30pm - VILETONES

FRIDAY OCTOBER 20th @ Lee's Palace - VILETONES

SATURDAY OCTOBER 21st @ Studio 3, afternoon - SUBHUMANS

SATURDAY OCTOBER 28th @ Cathedral, 6:00pm, all ages - DROPDEAD, FUCKED UP, 9 SHOCKS TERROR, REGULATIONS, CRIMINAL DAMAGE, DARVOCETS, FORMELDAHYDE JUNKIES

SATURDAY OCTOBER 28th @ White Orchid, 1:00 am - CAREER SUICIDE, THE INMATES, URBAN BLIGHT

SUNDAY OCTOBER 29th @ Studio 3, 4:00pm - REGULATIONS (from Sweden)

SATURDAY NOVEMBER 25th @ Horseshoe, \$3.00 - THE MODS, B-GIRLS, JOHNNY AND THE G-RAYS, SCREWED



POST
NO
BILLS

