

EQUALIZING X DISTORT

Volume 6, Issue 7

October 2006

RIOT BRIGADE are a new band from Selkirk, which I believe is just outside of Hamilton. They played live in Studio 3 on November 13th 2005 and here is an interview that transpired after their session.

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

Matt (M): Matt McQuaig, lead vocals.

Brad (B): Brad, guitar.

Dan (D): Dan on drums.

Lenny (L): Lenny, bass.

And how did RIOT BRIGADE form ? Have you guys been in bands before ?

L: Yeah, we have.

So what bands were you in previously to RIOT BRIGADE ?

L: I was in this band called the THUGS. I was in a band from Quebec called MI AMORE for a bit.

Oh yeah, I've heard of them.

L: Yeah it was okay, For sure man. Dan was in RAZOR EATER, this old school punk band from Hamilton. I heard they were pretty influential but I was like four or something so....

M: JOA, JANITORS OF ANARCHY. KK if you're listening, come back.

Okay, and how did RIOT BRIGADE form ?

How did you guys meet up and who brought who into the band ? Give us your history.

M: Well basically, Dan and I were driving around in a car and it just came upon us that this is a necessary thing to do. Playing music that we listened to and such. Combined with the fact that Selkirk's variety store just became a licensed LCBO helped a lot, too.

Does that have something to do with the title of this demo ?

B: It's just four songs out of our 12 song release that we are going to be having. It's called the "Selkirk Buzzsaw Massacre". The buzzsaw pertaining to the unique buzzsaw guitar sound that we have going on the recording. It's a little unique. It's just a small fender twin through a P.A., but it was an experiment gone right and we got this unique buzz sound and hence the name.

Tell us about the name RIOT BRIGADE. Where did the name come from ?

L: I don't really know. You guys got that name before I was around.

M: We were kind of fighting for a long time trying to pick good names and it seemed everytime we came up with a good one it was taken.

L: Isn't this one taken ?

M: It seems like this one is taken. We found out after we recorded so....and we wanted to use Brigade for its intention of the group of



LEFT TO RIGHT: Dan (on drums), Brad (on guitar), and Lenny (on bass).

people forming for a specific purpose so we were going to call ourselves the DEVIL's BRIGADE and that was taken and I was driving with my drummer Dan and he spurted out RIOT BRIGADE out of his mouth and we just kind of went with it.

Has it taken on any significance now that you are playing out with the name and stuff?

M: Just the fact that it's already taken (laughter).

I bet you get that a lot.

M: Yeah. Germans.

Describe your sound to people. What have people said you sound like ? And what do you think you sound like or what do you hope to sound like ?

D: Just like 80's hardcore punk crossover.

Well the 80s had various styles. What ...

L: Perhaps S.O.D. and a little D.R.I.. I know I am into the more newer stuff but these guys grew up listening to the MAGS and stuff like that.

D: And AC DC.

L: but yeah, I just picture the band as kind of like a fun type of hardcore band. Punk rock influenced but mostly like hardcore. Fast riffs. Try to work it out that way. The newer stuff that we are writing seems to be like shorter songs. I know the older stuff is just kind of just sittin' around at the 'Kirk, this small town that we are from, and drinking lots of beer and just rockin' out ya know. I don't know. It seems like stuff is coming together so that's pretty cool.

Who are you influenced by ? You started mentioning some names...aside from AC DC.

C: It's kind of all different. We all have our own personal ...

L: For sure.

Tell us because I am sitting there watching you guys play tonight and I am hearing all kinds of different things out of your sound. Like all kinds of things so I am curious to know where it all comes from, where you are drawing on this from ?

B: You know like early 80's New York hardcore.

I totally hear that.

B: You know like lightening fast is really good for me.

The faster the better.

B: Yeah.

M: And then vocally there is a lot of Cali-punk like RANCID, SUICIDE MACHINE which is Detroit but...just a lot of like OP IVY for example. I listen to them religiously and RANCID especially and just from listening to it all of it influences me a lot vocally in writing. Everyone has their own. I am more punk than hardcore, but a couple of the guys are more hardcore than punk. It just kind of spews out and it is what it is.

L: It's cool because like Matt is from this town called Bing and it is like population 2, Selkirk has a population of like 6. I'm from Port Dover because there is like a couple of thousand people there but we all kind of like just met up and we were all like from totally different lifestyles and so it is pretty rad that we can just get together and write some punk rock in



Matt on vocals.

a garage and rock out and hopefully people can dig it.

If you had to limit your music collection to five punk / hardcore releases what would they be ?

M: That's a good question. DAYGLOS.

Anything in particular by the DAYGLOS ?

M: Oh probably just "Feed us ...".

Yeah, for sure. I shouldn't really say anything...

M: I would probably have to go with "Let's Go" by RANCID. That's a keeper.

L: I have no idea with me man.

This shouldn't be a difficult question. I want you to rhyme off five things that you love. Come on. Everyone loves talking about their favourite releases.

D: Anything from the RAMONES for me.

L: I don't know. I am into a lot of the stuff that has come around here. Like I like a lot of west coast stuff but that LEFT OFF "This is My Fist" 7" is really good. I am into that. I like some hardcore. CURSED "One" is great. What else is good ? JAWBREAKER "Dear You" is up there. SEAWEEED "Four" and I will have to go with "Waste 'Em All" on that one. Go with the WASTE.

Yeah. It's a great record.

L: I haven't really heard the new one. People have been ranting and raving about it but who knows, *Earache*.... they are on tour with some pretty big metal bands right now. I don't know how that's going. Crazy stuff.

B: I like some of the fast DK's stuff too. And like I said S.O.D. and stuff like that. The 80's version of it.

And not the Japanese band.

B: Absolutely. I don't really know anything off hand, but from what I heard, actually you guys played it a couple of weeks ago and it sounded killer.

L: Yeah there is this band from Japan called I EXCUSE they are kind of...have you heard of them ?

Yeah. Yeah.

L: Yeah they are a good band. I am into that stuff. I am trying to pick up their LP but I can't fuckin' find that anywhere, so.... Sorry about the swearing.

It's okay. I understand the frustration. The record collecting game is a tough game.

L: Yeah definitely.

I want to ask you about the lyrics. Who writes the lyrics ?

M: That would be me.

Tell us about some of the general things that you are singing about?

M: Well a lot of it is, say for example "No Comply". I grew up at 9 or 10 years old getting into punk rock and skateboarding via my brother Rob and it has just been a lifestyle for me for so long so I write songs about that and other things like personal experiences. I try to keep them vague. Not to get into religion or politics too much just stuff that happens to me and that I can make flow into a song. And other songs like "Rise to the Occasion" it's just that I'm a firm believer in people believe what they want to believe. If you have a certain structure that you want to follow, do it and don't let people tell you what to do. Don't let anyone lead your life for you. Be free.

You know that song "No Comply" ? Do you know about that band NO COMPLY ?

M: No I don't.

It's not any relationship to them. No. Okay. I didn't think it was a song about them but they were a skate band too. From the west coast I believe and I was thinking that maybe it was some sort of innuendo or something because you guys were talking about skateboarding and stuff. Okay never mind. I'm going to ask you now what your favourite song from a lyrical standpoint is and why ?

M: Favourite song from a lyrical standpoint... **Out of your own stuff.**

M: It would probably have to be "Rise" just for that reason. It's vague enough but it is also

EQUALIZING DISTORT

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EQUALIZING-X-DISTORT MONTHLY is an extension of the weekly radio show heard on CIUT 89.5 FM every Sunday nights from 10:00pm 'til midnight (Participants: Jonah Falco, 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 Government Warning, Right On, Margaret Thrasher, Marked Men, Retsepti, Naught in the Misery, and Nightmare.

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 September 2006

| Band | Title | Format | Label |
|-------------------------------|---|--------|-------------------------|
| 1. VICIOUS CYCLE | "Germ" | ep | Radio 81 |
| 2. THE BAYONETTES | "Stuck in this Rut / Sour" | ep | Deranged |
| 3. ARMY OF JESUS | "Book Bomb" | ep | Criminal I.Q. |
| 4. CLOROX GIRLS | "Novacaine" | ep | Bachelor Records |
| 5. ABSOLUTE RULERS | "Live the Dream / Damnation" | ep | Vinyl Warning |
| 6. KNUCKLE SCRAPER | "a.k.a. Max Isn't the Bastard" | ep | 625 Productions |
| 7. BOB BURNS AND THE BREAKUPS | "Frustration" | CD | Mad Cook |
| 8. ENSAM | s/t | ep | Bro-Core |
| 9. WARTORN | "In the Name of the Father, the Son and the Holy War" | CD | Crimes Against Humanity |
| 10. V/A | "Class Pride World Wide, Volume 3" | CD | Insurgence |

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.

to the point where anyone from any kind of stature could agree with it.

What's it about ?

M: It's just basically stand up for what you believe in. Fight for whatever you feel is right not for what someone else is telling you is right. Whether your Catholic or Christian or a Satanist or anything you know ...even in the lines Straight Edge... it's something I am not but I am not going to bash on someone because that's their lifestyle.

So get a backbone basically. Anybody else?

I want to pass the mic around and ask the rest of you in the band what your favourite RIOT BRIGADE song is from a lyrical standpoint and why ?

L: I can definitely say my favourite song overall, like music and lyrics is "Be Afraid".

What's the song about ?

L: To be honest I have no frickin' clue.

What do you get out of it ?

L: Basically society coming after me. "I better Run and Hide. I better be afraid." Or they want me to be afraid because I better live the way they want to live.

Maybe you will be more obedient if you are afraid.

L: I am not the most white collar worker, like anything like that. I don't even have a job. I just kind of bum around and I like bumming around. I don't really give a crap. I just like that song because people are always telling me that you should be afraid about what's going on, but I don't really give a shit.

Well there is that book called the "Culture of Fear" and it was sort of a book that Michael Moore based "Bowling for Columbine" around. Essentially the premise of the film is that you create a mass hysteria around fear and you have an obedient society.

L: Exactly. Straight up.

So "Be Afraid" sounds like that's what you are getting at, right ?

L: What the hell are you talking about Matt ? M: It's actually about the "Evil Dead" girls (laughter), but you can take it anyway you want. I left it open ended. That's why I like leaving them vague. Well it's not about them. That's what I was watching when I wrote it. They are some pretty scary broads.

What about the rest of you ? What do you guys like lyricwise ?

B: I would say "From All Sides".

And what's that about ?

B: It is a very accurate depiction of one being attacked by zombies, basically and he paints a pretty good picture with that song.

Ripping flesh and eating brains.

B: Not so much of gore and blood but the feeling of being attacked by zombies from all sides.

Tell us about this recording here...this CD sampler. There is something more coming out. You have a full length coming out right?

L: Definitely yeah.



Lenny (on bass) and Dan on drums.

This is four songs off that or what's the deal ?

M: Oh yeah. All four of those songs are coming off the album.

When is this full length coming out ?

L: I don't know. We're not putting it out on a label as you can see. It has this DIY or Die thing on it.

That's you guys isn't it ?

L: Dan screen printed....

I saw he was wearing a hoodie downstairs with the band's logo on it.

L: Yeah, well Dan screen printed the disks.

D: Yeah and we just went to mailboxes etcetera and got the packages done. We just did it all ourselves like they used to do way back when. And everyone just gets the CDs done in a regular old CD place. I think this way we may be offered something more packaging too because I know when I first got my IRON MAIDEN album "The Number of the Beast" and I listened to it and I was staring at the album and I was like "Wow, it is killer artwork, cool music" I kind of want that with this.

Yeah, with this looks amazing. It rips on some of the b films of zombies and it looks like some "Texas Chainsaw Massacre" influence in there, but also it looks incredible. It blows me away.

D: Thank you.

L: Dan had some ins at that mailbox etcetera. He pulled some strings so that we could get some

D: Go Matt.

L: ...yeah. What's up Matt, yo. But that is cool that we could hook that up, cut them out ourselves, glue them up, throw the CDs in.

So will you be releasing the full length on your own.

L: Yeah. There is a cool concept with it. It looks like a movie case. Dan is doing that.

D: Yeah. It is going to have a few surprises.

A movie case. Like those DVD clam shell things ?

L: And there will be a big poster inside. He does it himself. Like everything is done ourselves and it looks pretty cool. Well we think it looks pretty cool. Not like "Yo it looks rad, Pick it Up", but

D: with the CD generation you just don't have the big pieces of artwork that you used to get when you bought albums right and at least it is a little bigger than our CD case. Whatever. It'll be a unique piece.

And the DVD case well help keep it in there because it is a big poster so you want to keep it together. And does it have a title yet ?

D: Yeah "Selkirk Buzzsaw Massacre".

Oh so it's the same title. Yeah that's neat because this is where you guy are from.

L: Yeah man and if you knew the 'kirk.... (laughter). It's very killer.

It's justice man.

You've had to grow up there. Okay. Any other future plans ? Playing out anytime soon ? what else are you working on ?

L: There is that band ANS that came through... from Texas...

L: Yeah. From Texas. They are pretty cool and I was talking with them about maybe putting out a split 10" between us and he said he would be pretty down with that, so that's cool. I don't know if somebody is going to put it out or I think it is just going to be us where we can budget it and sell it on tour and do it that way. And I think they are a great band and stellar dudes so that would be really fuckin' cool if everything went down smooth with that. If you have any ANS you should throw that on.

I didn't bring it with me. We do have it. Next week.

L: Yeah. Cool.

How can people get in touch with the band ?

L: e-mail. There is a few. We have some stuff going down I guess.

M: We have one of those my space websites.

L: Where the girls are all over us.

M: All the 16 year old girls.

L: And we take pictures of ourselves in front of our bathroom mirror and all that good stuff.

M: You can go there and

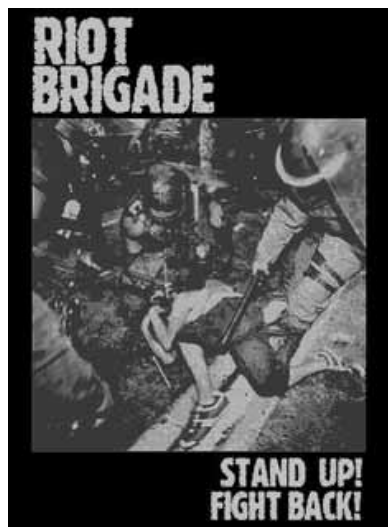
e-mail us or at riotbrigadepresents@hotmail.com.

And what about a mailing address ?

L: You can hook it up at 15 Dragden Street / Port Dover, ON / N0A 1N0 just address it Riot Briagde or Lenny or whatever.

Any last comments ?

L: No just thanks a lot for having us.



ROB MALYON OF

YOUTH YOUTH YOUTH

YOUTH YOUTH YOUTH were arguably the best band in Canadian hardcore. Most people credit DOA with this title but that was just because they were around longer. YOUTH YOUTH YOUTH had very few releases but every song on their releases were great. I remember hearing a radio show from Vancouver called "Flex your Head". They did a program about the best hardcore from the 80's and YOUTH YOUTH YOUTH was the first band they played. Rob Malyon was the guitar player from that band and he came in on the radio show to talk about the band and play some hard to find material from that era. I forgot to tape the show and so Rob agreed to answer my questions all over again via e-mail. This has been a few months in the making.

Let's go back to YOUTH YOUTH YOUTH's origins. When did the band form? How did the band form?

The thing is, what one considers the origins of the band is very dependent on exactly what definition of "the band" you use. A version of YOUTH YOUTH YOUTH formed in late 1980 with myself, Pil Product, Rob Demers, and Gerry Sewell. We did one four-track demo of a few songs, some covers, some my songs, at a small studio I forget the name of. We also played a few of the Saturday afternoon shows at the Horseshoe Tavern in the spring of 1981. The shows were hosted by a band called BANGKOK that featured an ex-member of THE CURSE, THE RENT BOYS, HANDSOME NED and others also played. It was a great chance for bands to test out their stage-legs. It was great fun, but there was definitely more punk chaos than punk music coming out of us. Most importantly, the last time we played, another band named SEVENTEEN (that also being there approximate ages) played, whose drummer Brian, and guitarist Paul ended up joining YOUTH YOUTH YOUTH as the drummer and bassist respectively. Bryan the singer and I met at a bus stop near where we were both living at the time. I'd been surprised to see this punk grafitti on the bus shelter, when I'd really never seen another punk in the area. Finally I ran into him on the bus, and we just kinda became friends, and he just naturally ended up in the band. The new line-up practiced from maybe August through October in my basement, and played our first show with the new line-up at "The Turning Point" on Bloor street in November at the "Jones Street Booze Can Benefit" for a place that got trashed during a party. THE RENT BOYS and THE UGLY MODELS were among those also



on the bill. It was a much tighter, more cohesive band, and was the line-up we retained right to the end.

What other bands were around at that time? You've mentioned some of the more punk bands, but in order to situate the time, what were some of the bands that we would come to associate with the Toronto hardcore scene.

There was actually a great change in what bands were around as we were forming, and then along the duration of the band. Some of the new/young bands I was seeing around the time of the bands formation were THE UNKNOWNNS (Tim and Dave from DIRECT ACTION came from this St. Catharines band), THE YOUNG LIONS (the show they did at the Dosh Bagat temple in 1980 should be legendary, if it isn't already, and the "garage" where they lived definitely is legendary), BLANK GENERATION (Mark the guitarist, and Skeets the drummer later ended up in UNITED STATE, and Mark after that played for NATIONAL VELVET with Maria DelMar, who, if memory serves, sang for TYRANNA), SCREAMING SAM & THE PROBLEMS (with Sam Sinatra and Tony the Torcher from THE UGLY, and later THE VILETONES fame), THE SICKIES (ahhhh, Berkely Street), ARSON, plus the host of bands which only lasted a show or two. I was also seeing THE DEMICS, THE DIODES (while they were still here in TO), the endless VILETONES reunion shows, CRASH KILLS FIVE, CARDBOARD BRAINS, and lots

more. The thing was, of course, that the real band explosion was just starting to happen. By the time we were playing around so were LETHAL PLAYTHINGS, PRISONERS OF WAR (who we shared our first rehearsal space with under a beauty salon), THE UGLY MODELS, A.P.B. (Andy Buzz and Paul - Andy would later have NOTHING IN PARTICULAR, Buzz would replace the original guitarist in DIRECT ACTION and Paul would play for THE DOUGHBOYS, NAIVE FREEDOM, THE POLKAHOLICS, THE BABYSLITTERS, and a host more I know I'm forgetting. Over the next year to year-and-a-half, the numbers swelled more with DIRECT ACTION, UNITED STATE, ZEROPTION, DEAD END, MICROEDGE, NEGRO JAZZ FUNERAL (personal favorites), BERLIN WAVE, MADHOUSE, CHRONIC SUBMISSION (who I first met on the streetcar out to the Beach), AFHAKKEN, NO MIND, and all the other bands who had formed up to the time of the "Not Dead Yet" documentary. Of course a lot of these bands didn't last long, and to my knowledge never recorded, but music is a living breathing thing, and seeing these bands who may not have left their mark directly, inspired others to start their own bands. Plus, frankly I think it's more important sometimes to mention the bands at risk of being forgotten precisely because they never did record. I'm kicking myself in advance for the bands I've forgotten to mention.

You mentioned LETHAL PLAYTHINGS, PRISONERS OF WAR as being some of the bands around when YOUTH YOUTH YOUTH started playing out. Who were some of the bands that YOUTH YOUTH YOUTH played with at the time?

Actually, most of the later bands I mentioned at some time or another I'd guess. We even played alongside bands like the RHEOSTATICS, THE DAVE HOWARD SINGERS, MARK MALIBU AND THE WASAGAS. The Start Dancing shows had a pretty eclectic mix of bands (kudos to Paul Innis for that). As for the bands I more or less associate us with, THE YOUNG LIONS, whose garage was where we practiced for a long time, THE UGLY MODELS, THE RENT BOYS, DEAD END and DIRECT ACTION... those were the main recurring ones. THE YOUNG LIONS in particular. For a while it seemed like every second show we played we were both on the bill.

I saw DEAD END a few times. Who were they and what happened to them?

I've gotta confess, on the DEAD END front our singer Bryan would be the one to consult. He used to work at the Record Peddler at a couple of their locations, and he'd meet bands in the store all the time. As for what happened to them...? Well, they slipped through the net some how - just haven't a clue. I used to always think of them as a kind of "Rush of the punk scene" kind of band. I did see one of the UGLY

MODELS working the birthday game at the CNE about a year and a half ago.

Did CHRONIC SUBMISSION come around later ?

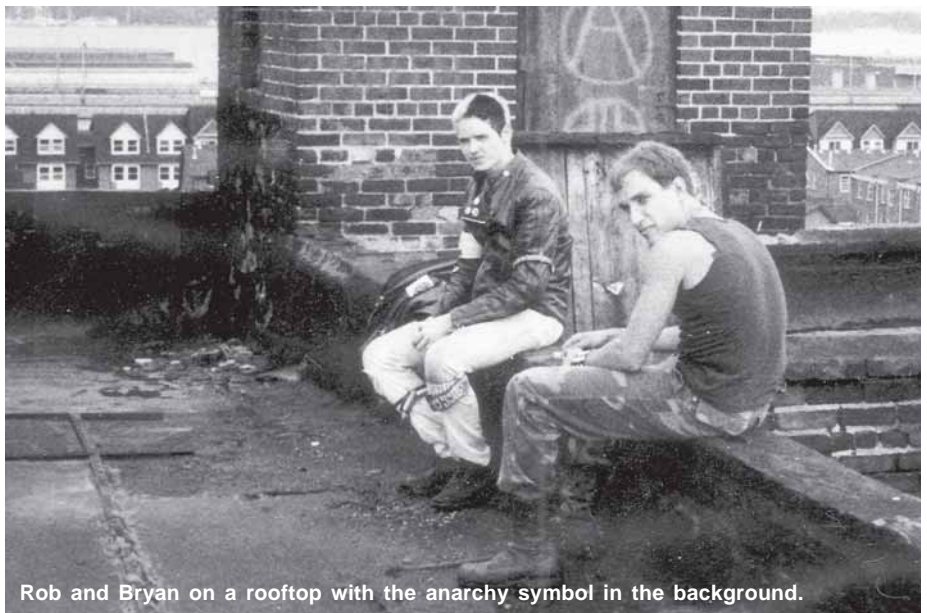
Maybe a bit later, but not much. The thing about them was their age. I think they were about fifteen-ish when I met them.

What were some of the places the band played ?

As far as in Toronto goes, the ones I can think of off hand were the 'Horseshoe Tavern', 'The Turning Point', 'The Club Without Name', 'The Upper Lip', 'Larry's Hideaway', 'The Beverley Tavern', 'The Drake Hotel', 'The Concert Hall', 'The Edgewater Hotel', '100 Bond Street'. We played at 'The Sickies' speakeasy, a speakeasy on River Street. We played 'Start Dancing' a couple of times, one was at 62 Claremont... there was another place near Queen and Church we played at with T.S.O.L., and again later with M.D.C., and I know there was a bunch more. Once you get outside Toronto I don't remember the clubs as well. I guess because I never went there other than the times we played there. I do remember the 'Ottawa Curling Club', also with T.S.O.L., and the 'Riverside Hotel', also in Ottawa. That time we played on a great bill with THE DISCHORDS, PORCELAIN FOREHEAD, CIVIL TERROR, and OUTBREAK among others. There was 'The Waterfront' in Windsor (I loved that place), 'The Cedar Lounge' and 'The Embassy' in London. We even played at a farmhouse in Goderich, and at a wedding party for Razor and Billy, some friends of ours. That's about as far as my memory takes me right off.

You were telling me about a story of a riot at a YOUTH YOUTH YOUTH show that lead to difficulties for the band playing locally after that. Can you recount the story of that show and what happened afterwards ?

First off I need to make it clear that it wasn't a YYY show precisely. THE SUBVERTS from Chicago, who were friends of the YOUNG LIONS, were in town doing a show at the "Upper Lip" on Yonge street, on the second floor of a building kind of kiter-corner from the old "Gasworks" rock bar. After the SUBVERTS and the LIONS we were actually third on the bill, and, unfortunately perhaps, on stage at the time it all happened. There was a bit of a scuffle on the dance floor, and the owner of the bar got freaked out and called someone he knew over at "The Gasworks", and I think there was three of these big goons that came over to the "Upper Lip", well after the scuffle was over, and things had calmed down, and started pushing people around and inciting things. We were up on stage this whole time playing so my view of things is that from the stage. Anyway, apparently a couple of guys followed them out, and one of the goons ended up with a slash across his face which required something like 20-25 stitches, and that resulted in a whole raft of rockers,



Rob and Bryan on a rooftop with the anarchy symbol in the background.

bouncers, and bikers piling over from "The Gasworks" to the "Upper Lip", and fights breaking out all over the place. Like I said, we were on stage this whole time watching this chain of events unfold. I remember seeing one guy from the "Lip" with a table over his head chasing a couple of punk chicks out of the club. Stuff was flying all over the place. At least one window was broken, and frankly, when the police arrived it didn't get any better. They didn't seem to be behaving any better than the goons from across the street. And it's not that I want to excuse all the punks in the audience, and make them look like they were all these poor little victims either. There was definitely a core group of punks and skins (I knew some mods who were no better, but mods didn't tend to come out to see my band) who, show after show, incited trouble and violence. And frankly, the majority of people tolerated these miscreants, and ended up suffering in one way or another for it. There were police at any number of shows, and fights,



The back of the "Re-Packaged" cover which was Rob with the back of his jacket.

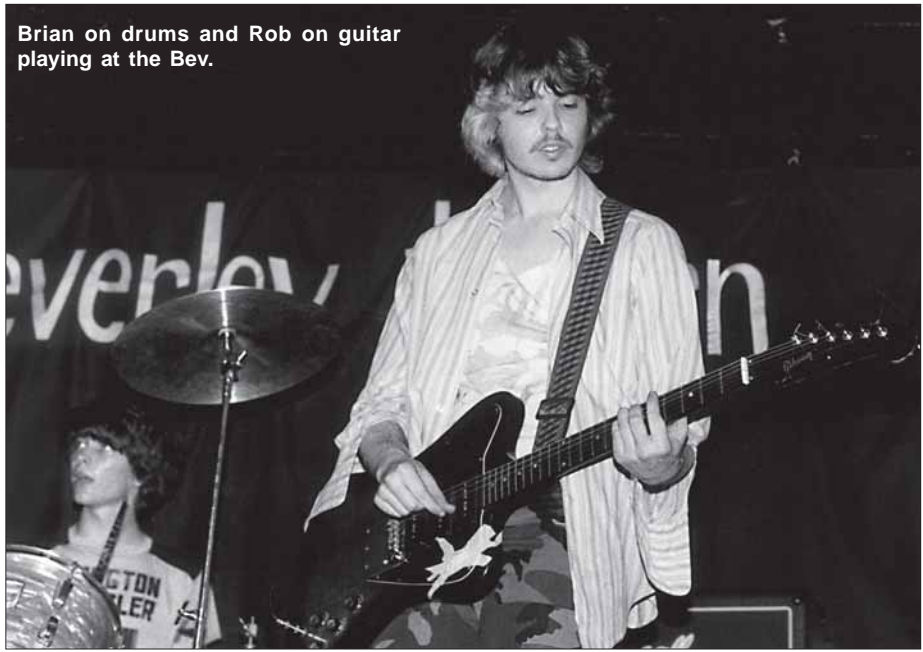
injuries, and damage to the clubs on any number of occasions, and the result was clubs refusing to book punk bands. I credit the promoters for doing the legwork to find club after club, when certain members of the audience kept burning out our welcome at the clubs we were once welcomed in. YOUTH YOUTH YOUTH, as a band, seemed to wear the brunt of the stain of the incident, and we had a devil of a time getting booked in this city for the next year or so. We did more shows around the province, and in town we ended up opening up for our friends bands under fictitious names like WHY WHY WHY, METAL YOUTHZ, and other equally inane pap till, well, I like to say it all blew over, but really what happened was we got popular enough that the majority of shows we did in Toronto were opening up for bands from out of town. We were no angels in my band, and I'm sure I could be called on any number of things, but fun is one thing, and the shit some people got into was a far different thing altogether. It took me to about 19 or 20 to really smarten up. I quit drinking, and got involved in the more political aspects of things that were happening. Ultimately, there was what... 150 or more people there that night at the "Upper Lip" ? That's how many differing versions of what happened there are. This is just how I remember it.

I was just starting to get involved in the scene at this time. I remember it being very tense between punks and rockers. Were there other altercations outside of the "Upper Lip" show ?

What can I say... sure there were. I don't want to sound like some old fart going 'back in my day we had real...' and that kind of stuff. To be honest, though, it really was different. At one time just walking down Yonge street with a pair of ripped jeans and a 'Destroy' t-shirt could get you in a fight. People would throw garbage out their car windows at you. I was pushed around physically by cops and

“escorted” home where I grew up if they found me out on the streets at night. When I used to hang around at ‘Dominos’ on Isabella (I think that’s where I first met Steve Goof, the Brampton & Bramelea guys who I hung around with a lot, and well, just tons of people). The ‘rock pigs’ used to pile down from “Yonge Station” and up from “The Gasworks” just to pick fights. I remember one night in particular when there had to be twenty or more of these guys who descended on “Dominos” and there were fights in the club and out in the street. Of course, the ridiculousness of rockers yelling “Fag!” out their car windows at us as they listened to bands like QUEEN (I mean the bands called QUEEN and the singer dresses like an leather freak on church street), ELTON JOHN, DAVID BOWIE, and all the other gay & bisexual led rock bands. By the early eighties even the straight rock bands were wearing spandex! Actually, that was one of the great things about a place like “Dominos”, and some of the speakeasies I used to hang out at. Diversity. Do you know the song “Dancing with the Rude Boys” by THE RUTS ? It was just like that... punks, mods, new-wavers, skins, blitz kids, industrial goths, straight, gay, bi, trannies, you name it, all under one roof, and for the most part getting along pretty well. (The first YYY singer, Gerry Sewell used to do this dance he called “the spandex ballet” to take the piss out of the Spandau fans that was just hilarious). I remember finding some mods drunk and passed out under a tree when I was walking around on Queen East with a buddy of mine, and I saw they had a camera so we took some pictures of them lying there unconscious, and put the camera back. I wonder who the hell they were ? And all this led me to music I may never have heard otherwise. From mod bands like THE JAM (I got to see their sound check a couple of times thanks to the Two Gary’s), THE LAMBRETTAS, and THE CORTINAS, skin bands like the COCKNEY REJECTS and SHAM 69, industrial bands like EINSTURZENDE NEUBATEN, SPK, DAF, and SKINNY PUPPY ... man, just tons of great music. I used to go to “Start Dancing”, that was kind of labelled a ‘mod’ dance, and actually, when I first started going to it, it was pretty much all mods, and had a great time. I know some of the mod kids there didn’t much like me showing up, but I was friends with the couple who ran it (Paul and Vera... Paul later was front man for the LOST DAKOTAS) and ended up making tons of friends there. My favorite memory of Andy from APB was being bowled over by him every time they played “My Generation” as he ran in to dance. Some of the mods there ended up crossing over and became punks or skins, and even bikers later on. We played ‘Start Dancing’ a couple of times later on when Paul started booking band nights. And the rockers didn’t like the mods any more than they did the punks. One time some knob actually drove his car up some steps and

Brian on drums and Rob on guitar playing at the Bev.



through the front door of the hall the dance was being held in. It was a miracle nobody was seriously hurt. I think one girl did go to hospital, but it seemed to me she was more shaken up than anything. I remember one time talking with these three guys outside the hall, though I only knew two of them) and the third guy, who I’d never seen before, bragged that he was good friends with the guitarist in YOUTH YOUTH YOUTH. The other two guys and I looked at each other wanting to laugh, but nobody said anything to him. What are the odds you’d brag about knowing somebody to the ONE PERSON in the whole world who could know without equivocation that you’re lying. Looking back, I’d have to say I feel like I saw the cops as more of a threat than the rockers. The only thing that kept me from getting a ton of ‘found in’ tickets in the boozecans I was in that got raided was that I looked so young that usually the cops would figure I was underage long after I was, and just ‘send me home’. There was a couple of raids that really got out of hand, too. (But that’s all I’m gonna say on that) Some of the big shows could get pretty out there too. When STIFF LITTLE FINGERS played the El Mocambo in 1980 the cops were out front and arrested a couple of people, so a few of us stood around the squad car and started clapping our hands like in the movie “Brubaker” and man did the police look nervous. You know what, the more I think about it, the more troubles with cops at shows I can remember. It was little better at some of the anti-nuclear rallies I went to, either. There was certainly no love lost between me and the police. It’s funny, though... all of society seemed to be telling you that you looked good for nothing, and then one time when I was outside the “New Rose” and these nuns stopped to ask me directions. I guess they could see past it all. The “New Rose” was T.O.s first really hip

punk shop, run by Margarita Passion - Freddy Pompeii of the VILETONES gave me a kind of press kit thing of theirs there one time, that had a ton of their old posters and reviews in it. Since stolen from me. A lot of “vintage” clothing, band badges and the like. They had some great singles too. Punk Jukebox! So yeah, there were troubles (I actually remember a guy who picked a fight with me in the subway for no reason at all, and he was wearing a ‘John Lennon’ “Give Peace A Chance” t-shirt), but when I look back at it, it was such a small part of things in contrast to how great so many things were that it just doesn’t resonate with me the same way some of the amazing concerts I saw back then still do.

I read that the name YOUTH YOUTH YOUTH came from the GENERATION X song of the same name ? Is that true ?

Oh, the proud tradition of ‘band naming.’ The name is from GEN X, and as I have been quoted as saying in the past, I did think the guitar solo was a bit long. The name was actually picked in a bit of a hurry. We’d only practiced a couple of times, and Pil, one of the early short-lived members, told me about two days ahead that he’d arranged for us to play at the weekly Saturday matinee shows hosted by the band BANGKOK. It’s kind of funny looking back at the few shows we ended up playing there, because we were pretty loose, and very obnoxious. We brought out and introduced one on the rummies in the bar as our manager (Tank the bouncer asked not to bring him back). We swore incessantly, damaged both the bathroom and the downstairs dressing room - thanks to Mike J. and Dave Mac from Bramalea for the help, by the way. It was Mike who broke the door off it’s hinges if anyone asks - and basically just oozed insolence from our very pores. BANGKOK forbid us from playing anymore shows with them there or anywhere. Two years

Youth Youth Youth live at the Upper Lip, which was the same location as the riot.



later Mickey Skin, the singer of BANGKOK, was at a packed show at the Drake Hotel we were playing with the RENT BOYS and THE YOUNG LIONS, and really liked us, and asked Brat X of the RENT BOYS who we were. Brat told me he just laughed and said "Don't you recognize them?" Apparently she couldn't believe we were the same loud-mouthed, inept yobs that had pissed her band off so much. Mickey was, by the way, also a former member of the CURSE, and all girl Toronto punk band who achieved notoriety with their 1978 single with the song "Shoeshine Boy" (produced by BB GABOR, no less), which came out soon after the slaying of a Yonge Street shoe-shine boy. The dad of one of the girls in the band apparently tried to buy up all of the copies of the single to destroy them. Brat, who was friends with Mickey, actually managed to get me a copy of a second pressing of the single (with graphic design courtesy of one Stephen Davey, formerly of THE DISHES – 'Fred Victor Mission' rocks... "Hey all you hobos with malnutrition, hustle on down to Fred Victor Mission, The food they say is strictly sent from heaven, Dinner's at six and service starts at seven", and THE EVERGLADES. He's now the restaurant critic for *Now Magazine*). Back in the eighties it seemed like every second band on Queen West got it's name from either '1984' (George Orwell) or 'Brave New World' (Aldous Huxley). SOMA and MINISTRY OF LOVE

are two that pop off the top of my head. Now that I think of it, I can't remember a single band that got it's name from Edward Bellamy's book 'Looking Backward' and it was such a great book. He wrote it in 1887, and it took place in the year 2000. Bellamy predicted widespread electric lights, radio, headphones, and credit cards among other things. Somebody ought to do a 'band name flowchart' of bands who got their name from other bands. I don't know of any bands who got their name from my band, but something like a band named TIN SOLDIERS who got their name from STIFF LITTLE FINGERS who got their name from THE VIBRATORS, etc.

What has the band released. I know of two demos that were later released as a side on "Re-Packaged". I know of the "Sin" 12". And I know of the "T.O. Hardcore" cassette comp. And there was a song that came out on the "Something to Believe In" comp. Are we missing anything here in the band's discography ?

I guess, basically, when you're talking about a discography what we have are the original cassette only release of a self titled 12 song recording we did at Accusonic Studios. There was the 12" ep seven song release of "Sin". There was the "Something to Believe In" compilation we did for the *Better Youth Organization*. And finally, there was the "Repackaged" album. On the "Repackaged" album what was labeled as "demos" really

consisted of seven of the twelve songs from the cassette release, a later recording of one of the other cassette songs, and two cover tunes, one of which was a YOUNG LIONS cover. There were other demo sessions. One before the original cassette release, and I think two after. Some of these demo songs were semi-released on cassette only compilations put out by some of the local fanzines. "Smash It Up", "Sounds From The Streets", and a couple of other fanzines. And I know there was the odd little song here and song there tapes, and I remember taping rehearsals, but as far as I know most of that has disappeared. There's live recordings floating around too, though I personally have very little of that. I think our drummer has some stuff I don't have. In fact, what I really don't have is live photos of us playing. I saw lots of poorly photocopied stuff in fanzines, but I never ended up getting any copies of the original photos myself. If anyone out there reading this has photographs, well maybe I can trade recordings for photos or something.

Will any of these other studio recordings ever get released ?

I don't suppose that's coming with an offer to invest...? Seriously, though, I have talked with the singer to "bake" some of the old multi-track tapes to see if we can retrieve decent quality versions of the songs and re-mix them to a higher modern quality. It's really a question of time and money. What that would probably

end up in is a kind of hybrid release much in the way "Repackaged" was, but not necessarily just a release of "Repackaged" onto CD. In my dream world we'd also include an imbedded mpeg video of the band, perhaps from the UK SUBS show we played at Larry's Hideaway in 1983. It's just a simple one camcorder thing, taped by Richard Lehun before he went on to tape the DEAD KENNEDY'S show here for cable television. He actually later went on to go to film school in Berlin.

The "Sin" 12" is probably what the band is best known for. Can you tell us about that recording? When did it happen and where did it happen? And who put it out?

It was recorded in 1983 at a studio called "Comfort Sound" with Blair Packham acting as studio engineer and co-producing it with us. Blair was also a singer for THE JITTERS back then. By the time they got signed and had a record out they had become very pop-ish, but if you ever saw them back at the El Mo when David Quentin, formerly the drummer for THE MODS, bashing the skins for them it was a great show. Quentin used to stand up on his drum stool sometimes as he played, and man did he drum energetically. In the end he was sort of replaced with Glen Martin, who's brother was Blair Martin, the singer for the RAVING MOJOS who's guitarist, in turn, ended up playing for ALANNA MYLES. The MOJOS bassist went to the states to play for some band whose name escapes me. Sorry, I'm getting off topic. The recording was actually kind of uneventful, though I do remember Blair trying to get me to record this backward guitar pattern at the beginning of "Headline Hunters" and he went through this whole long process of getting the master tape to run backwards, and when he played it back to me over the headphones it just sounded like gibberish. He ran it back to me over and over again stopping the tape as I missed my cue, but I just could never make out the song backwards. I have no idea how Jimi Hendrix used to do it. Maybe it's easier if it's slower. Anyway, all I was ever able to do was to play a power chord backwards from the same moment I'd already played one forwards at the beginning of the song, so when you play the record it just kind of builds up to this powerchord and then fades out again normally. The record was put out by *Fringe Product* which was half owned by *Ready Records* who had THE SPOONS and THE DEMICS, and was half owned by the guy who owned the *Record Peddler* shop. The idea was to have a label geared more to special interest bands. Up to that point they had only done Canadian releases of *Alternative Tentacles* records by the DEAD KENNEDYS and DOA. We were, I believe, the first band they'd specifically signed for themselves. At the time it seemed pretty exciting, as we'd done the recording pretty much assuming that we'd have to put the record out ourselves.

So was "Sin" always going to be a record or would it have become a tape release like so much of the early Toronto hardcore bands?

No, we'd already done the tape thing with our first release, which wasn't so uncommon either. BAD BRAINS' first album originally was only available on cassette. We had a guy already lined up for our record sleeve, so it was really just a matter of shifting everything over to *Fringe Product* instead. It did allow us to get the record out sooner, though, not having to save up pressing money ourselves. Plus the distribution network available to *Fringe/Ready Records* got us into a lot of stores we never would have been able to get into on our own. I think part of the problem back then too, was the ethos where everything was so "anti-money" that bands didn't have the financial resources to do much. Shows were customarily of a 'three bands for three bucks', and if you drew only 100 paying customers to a show ("Can I get in for free" was a common mantra) you'd have to do a show or two a month just to pay for rehearsal space rent. Add to that the equipment costs, gas, etc., and it just ended up not being particularly lucrative being in a band. People in the audience were happy to have you spend your money and time to get to a point where you were worth seeing, and then would cry poor at the door because it would mean them having to make do with only nine beers instead of ten. It's the same all over. People want all sorts of things and services to exist, but they don't want to have to make any effort to maintain them, to pay for them, or in a lot of cases even treat them with respect. "There's no good clubs to go to." Well, you trash every club you go to see a band in. "All the bands in the city keep breaking up". You don't want to contribute to it being viable for them to stay together. It goes on and on, and this could as easily be said about fans of art (you love the free booze and snacks, but never buy any art), opera, architecture... anything. If you don't want to live in a dump, then clean the place up.

I remember you explaining a sound studio for a film place that you guys took



advantage of. I think it might have been Trinity video. Tell us about how that came about and did anything become of the recording?

That wasn't really a band thing so much as a thing our drummer Brian was doing. He could play guitar as well as drums (and he is one of my all time favorite drummers from any band, by the way), and was doing this thing on his own there. He called me in to work on the version of 'Why Pay More' that I played on your show. Brian and I traded off vocal lines, and harmonized on the chorus. It was a great lesson for me, because I always wrote songs when I was alone, and never gave much consideration to harmonizing the vocals. I don't think it would have worked too well with Bryan the singer's vocal style anyways. It did make me more aware of how talented a drummer we had. Other than the one instrumental song Paul the bassist wrote, Brian wrote the few originals that I didn't write.

So was this one song that you did or was there a couple of songs that you worked on? And did they get used or released in any way?

As far as what I myself worked on, as far as I can remember, it was just the one song, though the extent of what our drummer recorded I really have no idea. To be perfectly honest, I'd forgotten all about the recording until our drummer Brian gave me a copy of that song about three or so years ago. I could remember doing it at that point again, but it just goes to show that any odd thing could still surface at anytime. I guess that's part of what makes life interesting... the random factor.

Was the '83 demo just a three song demo?

Actually, it was a six songs that we recorded that time. Officially, it was a session we did to get material for the "T.O. Hardcore '83"

Youth Youth Youth live at the Blue Boot.



cassette release Bryan the singer was putting out. Mike McCurdy of the YOUNG LIONS did the cover illustration for it. When I went to college a few years later to study Advertising and Computer Graphics I found out Mike was in the same program a year ahead of me. He always kicked ass in life drawing. He clearly had a natural talent for art. And actually, in the same year Mike was in, Glen from Noxious Art had enrolled. Glen did two record covers for us. And in my year was this girl Cheryl who went out with Kieran from ARMED AND HAMMERED. Small world. On the "Hardcore '83" cassette we stuck on what were essentially demo versions of "White Reggae" and "Wanderlust", plus a cover of the YOUNG LIONS song "Made In England" and an alternate take of "Domination" from the 1982 recordings we did for our cassette only album. At that time we also recorded "The Blue Stain / The One In The Middle", a new faster version of "Pop Song", and a cover of the ROSE TATTOO song "We Can't Be Beaten". All these three recordings ended up on the "Repackaged" album. I still have all the old master multi-track tapes from these recordings, and I'm hoping I can get the cash together sometime to dump all the multi-tracks onto digital, so I can re-mix it all in Pro-Tools or something. Having said that, Bryan is trying to put together something comprehensive soon for a CD / vinyl release, so that may kind of make any further mixing redundant. Bryan also has some live stuff I don't have that might make it onto the release. And I'm actually hoping to get him to include an m-peg or two of us playing live. I have no idea when all this might come out, though.

Tell us about the "T.O. Hardcore" comp. It seems to be the one great hardcore comp that came out about Toronto in that time when scene comps were just starting to surface. There was the "Not So Quiet on the Western Front" comp by MRR and

there was the "This is Boston Not L.A." comp. And although this was a cassette comp, it is just as good as any of those early scene comps. How did the comp. come about?

Well, like I said, it was really Bryan's thing. I was actually kind of surprised when he started doing it because he'd never really mentioned anything before that would have led up to it. You'd have to check this with Bryan, but I never got the impression that it was in response to, or seen as a rebuttal to any of the other city comps (Boston Not LA, etc) that were coming out. These were just bands that we went to see all the time, and basically everybody knew everybody else, or at the very least some member of our band seemed to know at least one or two members of all the other punk and Queen West bands in the city. It was the first time a few of those bands had ever gotten anything recorded out there, and in the case of A.P.B. I think it was the only recording of them ever to come out, apart from appearing in "Not Dead Yet", which wasn't exactly easily or widely available. And when you consider that Andy ended up starting NOTHING IN PARTICULAR, Paul ended up playing drums for THE DOUGHBOYS, and Buzz replaced Zig as guitarist in DIRECT ACTION, you figure at the very least it was the seeds of something. Most importantly, Bryan really managed to capture a great musical snapshot of 1983. "Not Dead Yet" was made at a similar time, but however interesting an archive of faces and bands it is, one can't help but consider the fact that it was produced by the singer/bassist of the band who not only had their music featured most prominently, but had the most interview time... it was a puff piece for UNITED STATE. They were far from the most popular band at the time, and they're paraded in the "documentary" as being pivotal to the scene. Our band was included on "Hardcore '83", but Bryan was careful to

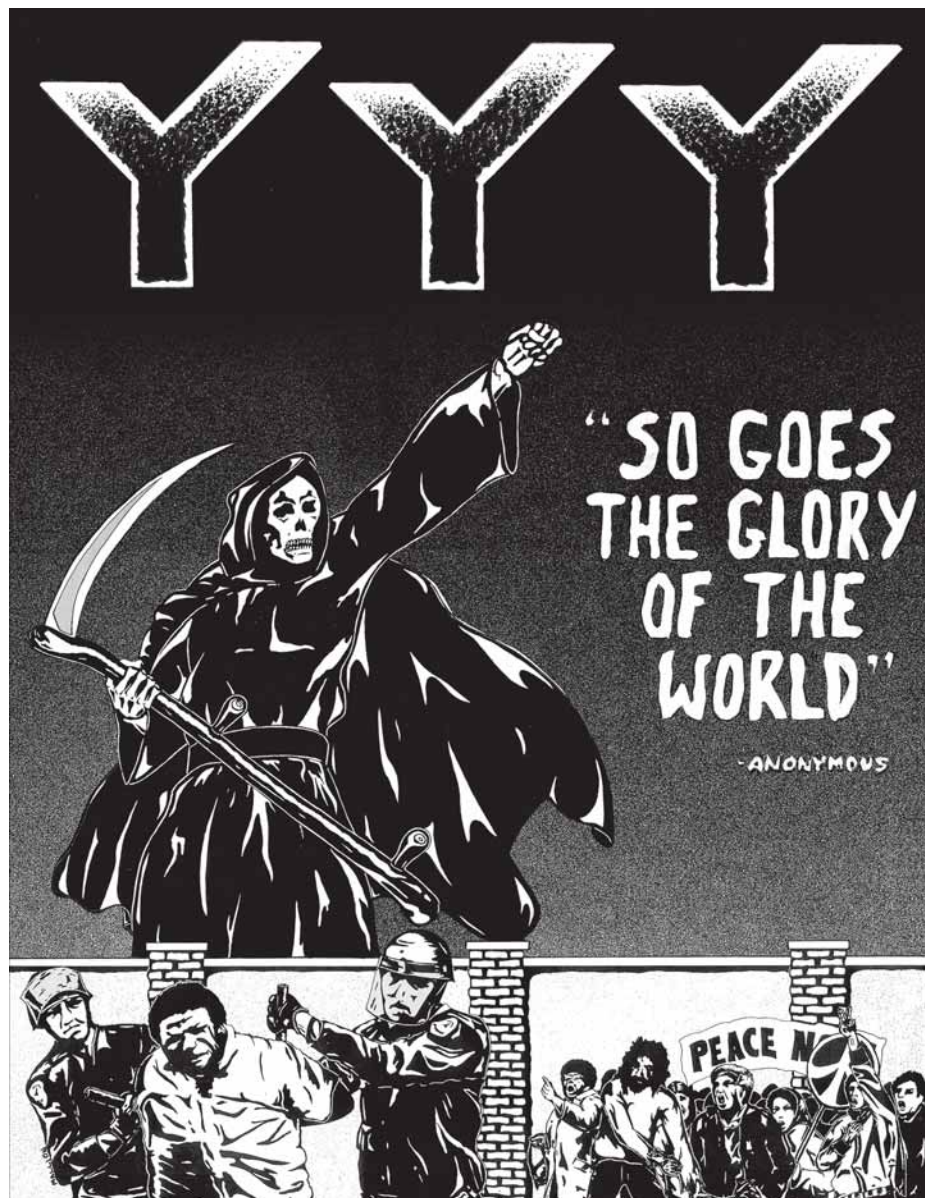
put the bands on in alphabetical order, and he paid for the whole thing himself. YYY wasn't allotted any more recording time than any of the other bands. When I look back, I just wish it could have continued year by year. I have no tapes at all from bands like THE NEW MR. ORRS, WRATH from Brampton, MICROEDGE, BLACK JELLO, FIFTH COLUMN, PIG FARM and the list goes on. And yes, I still would like this stuff if anybody has stuff by these bands. Did I already mention that?

A lot of Toronto's early hardcore scene seems to exist only on cassette releases. There was the YOUNG LIONS material, there was the CHRONIC SUBMISSION demos. There was a NEGATIVE GAIN demo, a SUDDEN IMPACT demo. So many things that I think should have been released on vinyl or CD still only exist on tapes that are probably disintegrating now because of old age. Upon reflection it seems like the majority of Toronto's early hardcore and punk bands exist on tape releases only. Was their a tape label that released band's from Toronto or were they predominantly bands releasing their own demos? And why do you think so much of Toronto's punk scene exists on tape as opposed to vinyl? Do you think the historical record of the Toronto scene has suffered because these releases more often than not never came out on vinyl?

Okay, that's a lot of questions. Part of the tape thing came out of the easy economics of it. I still have cassettes that came bundled with fanzines like "Sounds From The Streets", "Hyde", and "Smash It Up". That last one there was put out by Nick Smash, later of the RENT BOYS by the way. Bands would basically just give copies of their songs to these fanzines for promotion. You want to talk about only existing on tape, in some cases single songs may be the only legacy of some bands from back then. Certainly, when we put out our 'cassette only' first release, the intention was to release it on vinyl eventually, and to use the cassette as an immediate release medium only. Time goes by, though, and by the time we had money that we could have spent on pressing the old tape, we were ready to go back into the studio and record again instead. Bryan, our singer, did help some of the bands out back then, sometimes just by facilitating their release through the Record Peddler, sometimes he did a lot more. Frankly, I think his contribution to what little does exist is grossly undervalued. But no, there wasn't really a proper tape label. Vinyl deals were even harder. We were... well, I'll say lucky, but we did try to have our shit together. We practiced regularly, maintained our equipment, and paid for ALL of our original recordings ourselves. We took a finished record to *Fringe Product records*. In the end, the vinyl issue certainly has limited the historical archiving of the time period, but is anyone really to

blame? The bands I knew had pretty limited resources to draw on, and there just wasn't that second tier of people coming up to start indie labels in Toronto. The odd record did eventually come out that way. The YOUNG LIONS LP, and the SCREAMING SAM CD come to mind, but they also both suffered realistically from coming too late to really capture these bands at their peaks. In England, for instance, early punk bands could sometimes end up with surprising and talented producers from the musician pool of non-punk bands too. Nick Lowe producing the first DAMNED record, and John Cale producing the first SHAM 69 single are two that come to mind. And little labels like *Step Forward Records* almost immediately sprung up. It's hard to undervalue the effect of a label representing multiple bands. Many of the records that did come out of Toronto bands were one off records that had little hope of second pressings, and now exist only as rarities sold on ebay. The other thing I've really been aware of, is the plethora of written and photographic records of the early New York and London scenes. Deanna, who put out the fanzine 'Shrik' and this one other guy who was at all the shows, and ended up having his photos in a lot of fanzines, but whose name escapes me for the moment, did take some shots, but really, we're talking instamatic photos for the most part. I still have a ton of old Toronto fanzines, and if I could, I'd love to put out a kind of compendium of the best of all the old indie zines, but then who would be willing to publish it? The guy from 'Noxious Art' who did our old record covers tried to put together a book of old Toronto band posters, but really got nowhere. Again, I do have a number of old posters (including some brilliant ones from Montreal - large black and white 2' x 3' or so advertising GBH, the DEAD KENNEDYS, the RAMONES, MDC, and more) but what can I do with them? Probably the best solution would be to do a comprehensive look back at the time period combining fanzines, posters, photographs, art, and anecdotal memories of the people involved. Anyone wants to collaborate on that I'm in, but again you really need to have some kind of interest early on from a publisher to make the effort worthwhile realistically. Compiling a bunch of stuff merely so it can languish in someone's basement in a more comprehensive form doesn't really appeal to me.

Part of why I wanted to do interviews with folks from the early hardcore and punk scene was because I know there was a scene. I may not have been part of it right when it was getting off the ground, but I was exposed to bands like BLIBBER AND THE RAT CRUSHERS, JELLY TAMBOURINE MAN, the L'ETRANGER 12" and I later came to find out about the YOUNG LIONS demos and the YYY "Sin 12", which was one of my favourite hardcore records of all time. Anyway, when reading the "American



Hardcore" book by Steven Blush a few years back there was a noticeable absence of hardcore in Canada. At least initially. I mean there was a section on DOA and the Vancouver punk scene. And there is a story told by Joey Shithead that dismisses a scene's existence in Toronto based on his observation of a poorly attended DOA show that was unannounced and at a bar that wasn't one of the usual clubs that punk bands played at. Anyway, I felt it an unfair accusation and totally false. I knew there was a scene based on the demos that existed. Sure we didn't have a scene that was substantiated by vinyl releases, but in fact we had a scene that was even more underground in some ways because you had to be in the know to get a copy of these demos. Have you read this book and what do you think of the claim that there was no Toronto scene ?

Unfortunately I haven't read the book, but I'm not sure I can imagine the context in which Joey would dismiss the existence of a Toronto scene. Hell, Dunville Ontario had a scene.

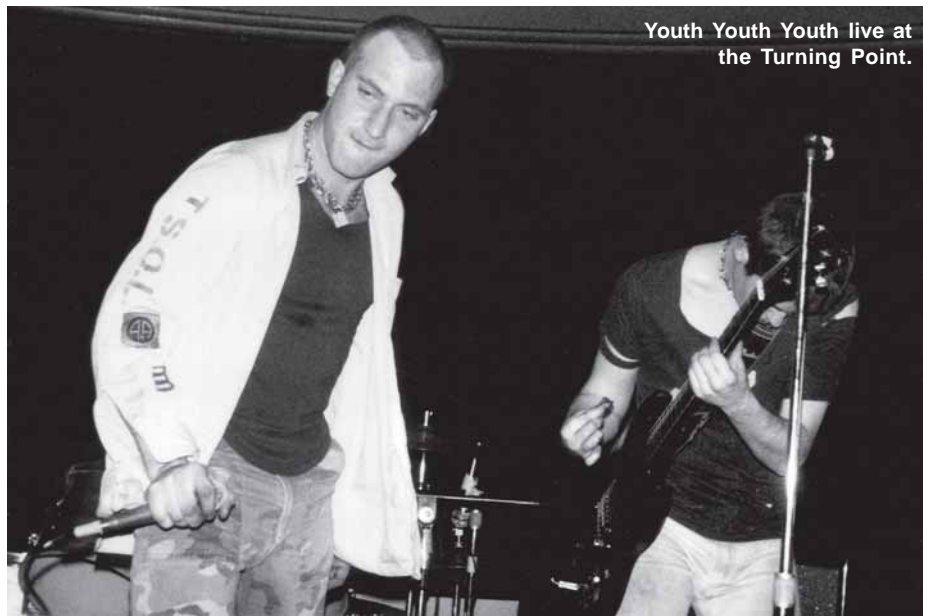
Everywhere had a scene. Do you define a 'scene' so narrowly as to dismiss the existence of what exists somewhere else merely because it doesn't exactly mirror the 'scene' you've got at home? As I said before, Toronto did suffer from problems... but where didn't? I'd hold our bands up in ability to those elsewhere. There was certainly lots of people. I'm curious as to which show he's referring to that was poorly attended, the Upper Lip show possibly. I've saw pretty much every DOA show in Toronto up to about the late 90's, and I've seen Joey Keithly's spoken word / acoustic show three times. (It's totally worth checking out, too. At Ted's Collision I believe it was, I saw him do a show over two and a half hours including two or three encores.) Anyway, it's his perspective as an outsider, much as my views of what went on in other cities is going to be far different than those of the people who lived there. I remember playing London, and a girl walking up to me after the show and telling me that "everyone in London was more punk than anyone in Toronto." I felt like laughing. I just said "Congratulations, you

must be proud,” and held out my hand to shake hers. It was a bad omen too. I started to notice more and more fractionalization just within Toronto. At one time it was reassuring to see another punk on the subway, or on the street. If you got into trouble you could expect them to be there for you, and vice-versa. There was just few enough of you that it paid to stick together. In time it was mods, skins, straight edge, hardcore, the L’ETRANGER punks, ’77 punks, anarchists, the art scene and so on. I had friends in all those groups, and would hang around anywhere there was good music, but there was a lot of people who weren’t very open-minded about even these small differences. I certainly wasn’t the only one doing this, and I’m not trying to sound superior although I guess it comes off like that. I’m really just trying to acknowledge all of the great friends I had in all these groups. When my band had trouble getting bookings, it was Queen West art bands, and a mod band that stepped up to bat to let us open for them under the guise of a fake band name. I’m rambling a bit. Short answer, Damn Straight we had a scene here, and in a way, we had a bunch of them.

I wanted to ask you about the BYO comp “Something to Believe In”. Was “Domination” part of the “Sin” recording?

No, actually it was a new recording of a song from our cassette release. It was for a U.S. audience that really hadn’t been exposed too much to our cassette so it seemed reasonable to do that, rather than put on a new song when I was trying to put together a catalogue of new stuff for the album I was sure we’d record within the year. It was recorded at the same studio “Sin” was recorded at though, and if memory serves we had Blair Packham back at the board, but truth be told I don’t own a copy of the record anymore (it disappeared somewhere over the years) and can’t check the liner notes. The YOUNG LIONS, ZEROPTION, and us all recorded the same day, one after another. We did a rough mix of it to send to Los Angeles, but the final mix was done down in some L.A. studio. The same producer did the final mixes of all the bands songs. I think the theory was that it would give the record a consistent recording quality, and while I buy that idea in theory, in practice I think it ended up short-changing the bands whose sound in mixing their recordings was very reflective of the ear of the band. Blair, the guy who co-produced and engineered our “Sin” record was actually the singer for a pop band

called the JITTERS, and I think his pop sensibilities were an interesting mix for us, with our primarily thrashy attitudes. The JITTERS drummer was Glen Martin, brother of Blair Martin, who is the singer of the legendary RAVING MOJOS. And before Glen joined the band, David Quentin of the MODS fame was drumming for the JITTERS, so they had pedigree, too. I used to go to see the JITTERS



Youth Youth Youth live at the Turning Point.

a lot back when Quentin was drumming. I remember some great shows at the El Mocambo. Quentin would stand on his drum stool and just beat the living crap out of his drums. He was one of the most energetic drummers I’d ever seen. Of course, the MODS rocked, as well. The lyrics were a bit different than the earlier version as well, now that I think about it. It was a great opportunity to be on a compilation with such a great group of bands, and I was pretty damn excited when I found out that YOUTH BRIGADE was going to put us on the comp. At least one of the guys in Y.B. came up to Toronto for the recording session, though for the life of me I can’t remember who.

I know the guys from YOUTH BRIGADE were behind the comp, but do you know anything about how the comp. came together? It was one of the great comps of the time that involved hardcore bands from Canada. Was that part of the idea behind the comp? To showcase Canadian bands alongside American bands.

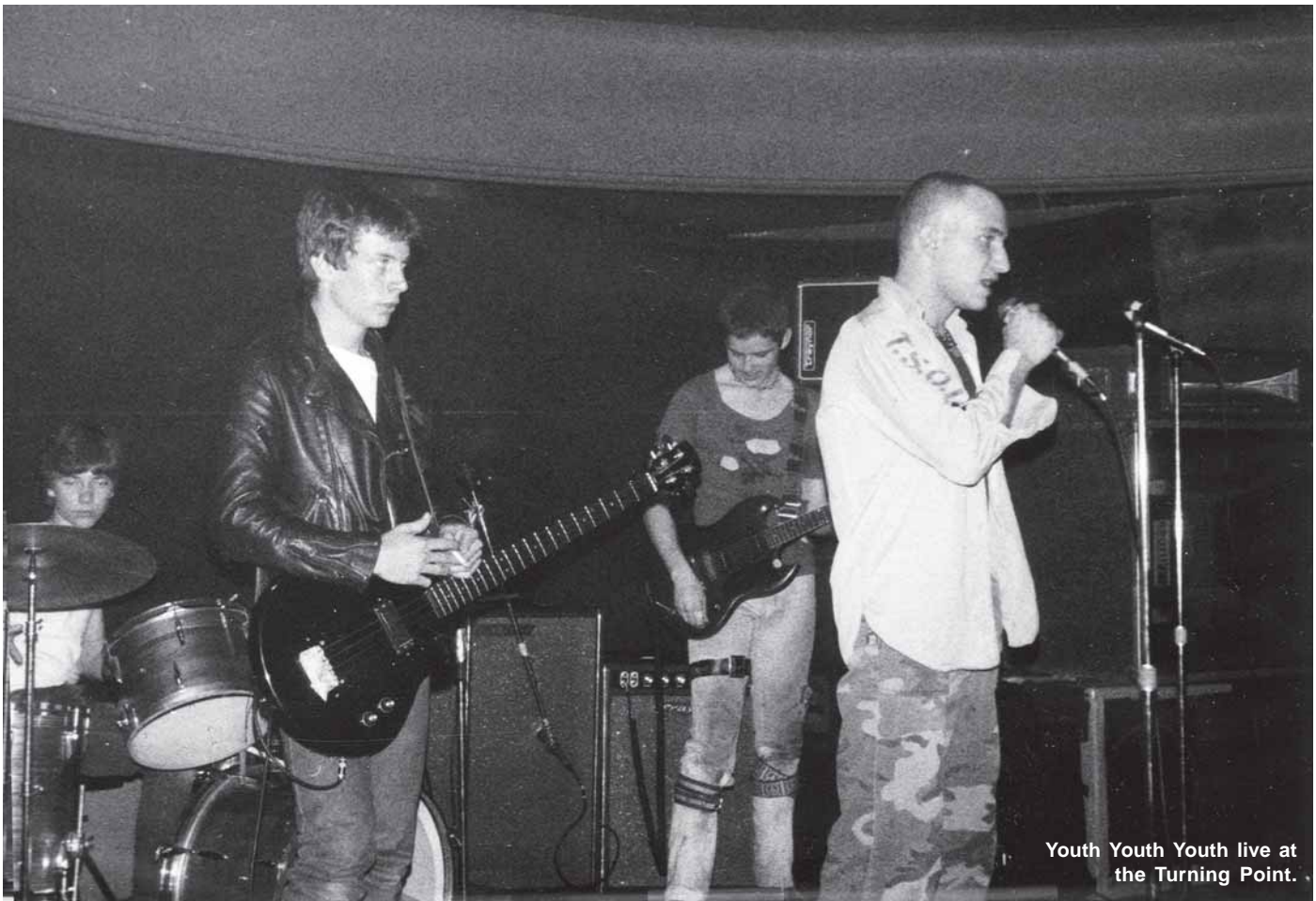
You know, I hate to admit it, but I really don’t know much about how it came together, or why. I’m sure our singer Bryan knows more, but to me it really was just a gift that fell from the sky. I seem to recall that the YOUNG LIONS were thinking of doing a co-single with THE SUBVERTS from Chicago, and I know the odd time it has happened over the years, and I really grew to think that this kind of cross promotion between cities is a great idea. I would have loved it if YYY had a kind of brother band somewhere else. In England I met people from bands all around the world (WRETCHED from Italy, THE UPRIGHT CITIZENS from Germany, THE MOB from England, etc.) and looking back I really should have tried for something. Sorry, I guess I kind of got off topic.

“Sin” remains one of my favourite all time hardcore records. What were you guys

listening to at the time that made you write such an incredible record?

Actually, we were all listening to some pretty different stuff. I mean obviously there was lots of cross over, but I think it was actually good for the band to have us not all listening to exactly the same stuff. Personally, I was mainly a singles buyer, and I had the usual hardcore stuff like DISCHARGE, GBH, HUSKER DU, the FIX, BLACK FLAG, stuff like that, plus CRASS, SLF, the UK SUBS, the RAMONES, and a lot of fringier stuff too. I also still listened to a lot of the old 70’s bands like the STRANGLERS, the CLASH, the PISTOLS, SHAM 69, etc. I had a lot of English music in my collection. I liked lots of American bands, but never seemed to own as much of it and the British. Bryan the singer on the other hand had more of the American bands, and leaned a lot more into the thrash metal bands that were springing up all over. Fast and Loud. Our drummer Brian I remember having these cool “Pebbles” compilations with 60’s proto-punk and underground music. He’s seen lots of the kind of QUESTION MARK AND THE MYSTERIONS, LINK WRAY kind of people live, and even drummed for ANDRE WILLIAMS. Paul the bassist, from what I remember was into the RAMONES, and JOAN JETT / RUNAWAYS stuff. I guess best of all, though were the more obscure things one listens too, that not everyone else had tuned into. The TV PERSONALITIES, PENETRATION, ZOUNDS, the ‘O’ LEVELS, the HIGSONS, the RUTS, PETE FENDER, the REZILLOS, EATER, EDDIE & the HOT RODS, the AVENGERS, the ROTTERS, FEEDERZ, man I could go on and on. And I always had a fondness for the local stuff, as I’ve mentioned before.

The other big influence, of course, was all the other things going on around the music scene, and around the world. I was a big newspaper reader, and news watcher and “Philosophy” (I’m talking lyrics here) really



Youth Youth Youth live at the Turning Point.

came out of my skepticism for both the hard and the soft editorialism that inevitably coloured every story. It drives my girlfriend nuts, but I still pull apart everything in the news. There's core good information there, but you really have to sift away the bias of the writing and editorializing of everything covered. It's also about the individuals control over it, about how the best way to influence the news is to demand a higher standard. Speak with your dollars. Frankly, things have slipped a lot since I wrote it, news items on television are shorter, and the proportion of hard news, to fluff is getting smaller. "Greed" is another great example of something I wrote twenty-five years ago, and if anything feel more strongly about today. You make selfish greedy decisions about your life and your money, and you shoot yourself in the foot. You buy useless crap at dollar stores thinking you're getting a great deal, well think again. This crap isn't designed to last, and ends up filling our landfills with plastics that take centuries to break down, and leaching toxic chemicals into our soil and our ground water. If you buy good quality, and buy once it's better all around. And while I know it's not a popular sentiment, I actually support a protectionist economy. We let all our skilled manufacturing jobs leave the country, and more and more people are relegated to working minimum wage jobs. And it's a societal evil to allow a system that lets people work a full time job, and end up living

far below the poverty level. I would happily pay an extra dollar or so for my McDonald's meal, if it meant that the employees could earn ten bucks an hour. I could continue this diatribe by going on about big box stores (those deep discount prices, it seems, do come at a price - that money you save comes at the expense of jobs, both at the retail end, and the manufacturing end), but instead I'll spare you, and urge you to go to the "JibJab" website, and watch the 'Big Box Mart' video. "Wanderlust" is if anything more applicable today than when I wrote it. Water shortages loom, and the 'good for business' free-trade agreement we've sold our souls into treats water as a commodity. That means that, just like our oil, our lumber, and all our other natural resources, our country does not have first dibs on it. If we want our oil, our land, our trees, our minerals, and yes, our water, we basically have to bid for it on the open market. I used to be proud to live in such a bountifully supplied country, and we've just sold it all away to the highest bidder. And watch what happens around the world when the United States feels its 'entitlement' to the world's resources is in jeopardy. Think it can't happen here? Think again... read up on the Alaskan Panhandle. That used to be Canadian land at one point. "White Reggae", more than anything, came out of my disillusioned experience with the Toronto's 'Rock Against Racism' shows. I remember Brat from the RENT BOYS had a run in with them

too. They were refusing entry to some of Brat's friends because of the way they dressed. Brat was furious. They substituted one kind of exclusion based upon appearance for another. "Headline Hunters". A view on terrorism. At the time it was written about the bombings in Ireland and England, the Vancouver Five incidents, as well as the Middle East ongoing troubles. The press feeds our fears of a terrorist attack, then expresses shock when more and more attacks ensue. Terrorism exists, it's news, and it should be covered ... but this ad nauseum over-coverage, and encouragement of fear of attack destroys us emotionally, and eggs on the terrorists with promises of over-coverage of their planned attack. People end up anxious over things that are rare occurrences, and yet don't make any effort to control the things in their lives that are far more of a danger to them. When we've managed to get our preventable traffic accidents under control (you want to be really appalled, look up the traffic mortality rates in China), we get people eating better, exercising more, not smoking, not drinking to excess, hell, just not doing the million and one easily preventable things you do in your life that are bad for you, then maybe we can justify our current levels of fear of an attack. We need some sense of proportion in our concerns. I watched John Roberts (formerly J.D. Roberts on the New Music on City TV) on CNN interviewing a terrorism expert, and asking him

if “we” (meaning, I presume, Americans, himself included) should be worried about, or have anything to fear from Canada, being such a harbour for terrorists (and yes, I am being sarcastic about that last bit). I have no idea if J.D./John Roberts was born here or not, but I do know that he lived here in Toronto for years, and, rather than using what he should have full well known, that Toronto is no more a haven for terrorists than Chicago, Boston, or anywhere else in North America, and included his knowledge and experiences in life as part of his new coverage, he chose instead to be weak, and hide his Toronto life away in a scared attempt to bolster his ‘American’ personage. As far as I’m concerned, that throws doubt on all of his news broadcasting. Again, I’ve been heavily criticized by certain camps for saying this, but as far as I’m concerned, you’ll never lead the way to a non-violent society, if you use violent means. I’m not going to cite any particular prior proponent of it, but I do favor non-violent, ground-swell, and passive-resistant methods of standing up to injustices, and then, be darn sure you’ve exhausted easier and more reasonable means. I would love to have known how many people at the anti-nuke rallies I used to go to actually voted, or how many of the recently arrested terrorism suspects in our Western nations ever voted, wrote an article aimed at a mass audience, not just like-minded extremists, ever engaged in open-minded discussions with people of other views to try to at least understand their mindset, and to try and share their own without anger. My message to extremists of all stripes...? Most of societies ills are much better served by cleansing the infected areas gently, and putting a band-aid over it to let it heal, not to immediately jump straight to amputating the limb or killing the patient.

What was the idea behind “Re-Packaged” LP?

Simply put (some of my answers should be simple, I guess), the record company who put out ‘Sin’ had let it sit out of print for a couple of years to let demand come up again, and wanted to add tracks from the cassette release, so they could bump ‘Sin’ up from an EP to an album. It was really just a way of getting the product out there again in a more comprehensive and appealing package. Actually, that’s why I chose the name “Repackaged”. The guy at *Fringe Product* thought it was a little ‘obvious’, but that’s where the humour in the title lay for me. It was so obvious, that it made me laugh.

Did you ever hear anything about a YOUTH YOUTH YOUTH tribute comp being bantered about ? I remember back in the 90’s there was a scene of hardcore kids wanting to cover YOUTH YOUTH YOUTH and put out a record of these covers, but nothing ever became of it. I remember this because I was in a band at the time and we had a discussion over



Youth Youth Youth lives at the Beverley Tavern.

which song we would try and cover. Did you hear anything about this ?

I did hear about it, and actually I was kind of disappointed when it didn’t happen. Bryan had told me about it. Somewhere around here I think I have a single by one of the bands, whose name escapes me for the moment, who when the cover thing didn’t happen instead used the photograph of me in my studded jacket from the back of “Repackaged”, and doctored it a bit for the back of their single. It’s a kind of immortality I guess, having one’s picture re-used like that. Personally, I loved it. My dream, to be honest, was to have one of the bands contact me, so I could them to record one of the songs I had written back then, that never got either properly recorded, or even recorded at all in some cases. Now that would

be a ‘tribute record’ coup. I guess if I had my shit together I could just do it myself, but it’s a big deal without a band and a practice space. More to the point, though, is what song did your band want to cover?

We thought about doing “Domination” and then someone took that so then it was going to be “Fire in the Rain”. I think we actually started practising “Domination” because I wrote out the lyrics for it and practised along to the BYO comp so that when the band had the music I would be ready. But that never came to pass.... It would have been great to pay tribute to YYY in this way. I think people chickened out because they were worried they didn’t have the band’s blessing so to speak. Thanks very much for the interview.

MUTANT



A few years back, Leah and I found ourselves in Japan for the trip of a lifetime. Amidst the chaos of spending Halloween in Japan, wandering aimlessly lost, and seeing the most disgusting atrocities of war imaginable we also saw some of the coolest shows ever. Yes we got to see stalwarts like FORWARD, and S.A. and LAUGHIN NOSE. We also got to see a show of younger less established bands playing for free at the local university. It seemed well worth the hours subway trek to the outskirts of town to see PALUKA and STRUGGLE FOR PRIDE; only to be devastated by a young band of upstarts called MUTANT. MUTANT played a blend of crazed fastcore with some serious 9 SHOCKS TERROR breakdowns. When the band finished their sonic 15 minute assault in a barrage of thrown guitars, and kicked over drums I was a believer. Before I knew it I was shaking some guys hand and mumbling away in a speed induced haze. The band politely said thank you. I rambled on and before I knew it I offered them a record. On our second trip to Japan we hand delivered the band their records and posters. MUTANT continue to rock my world and have been a mainstay on the Equalizing Distort show. Here is an interview with Kohei done through emails. Enjoy. Interview by Craig Caron.

How did MUTANT form?

MUTANT started I ,Toshiya (bass) and Yota (drums). Then I asked Taka (guitar) to join to our band. I am friends with Toshiya and Yota from the old days.

When did MUTANT start to play together as a band?

We started our band in 2001.

Were any of you in previous bands?

No we weren't. Bass player also plays in another band called TANTRUM.

How would you describe the MUTANT's sound? Who are your influences?

I think MUTANT sound is old type. We are influenced by many bands.

Stepping back from the band can you tell us about the first punk record you ever bought? How did it influence your life and the band?

I can't remember it. But I could think deeply after I read Japanese punk records lyric.

If you could only have 5 punk LPs / eps on your desert island what would they be?

LIPCREAM "Night Rider More Than Fight" LP, PALUKA "Mutual Interest" ep, PAINTBOX "Cry Of The Sheeps", TETSUAREY "Tetsuarey 2" CD, and the TOMORROW "Merda!" CD.

What has MUTANT released so far?

We have released one tape and one compilation CD.

What releases do you have planned?



We have planned 7" with Craig's help.

How did the split LP on an American label develop?

Mr. Okahara who is a member of BEYOND DESCRIPTION gave our CD to Villain. He was interested in our sound. And we will release a split LP with his band.

What is the scene like in your area (Tokyo)?

There are many good bands around us. We work harder under the stimulus of these bands. It's very hard to continue band activity.

What bands do you play with ?

We want to play with many bands if we have a chance.

What kind of things do you sing about?

I sing about the conflict in my life.

Can you tell us about your favorite song from a lyric perspective ? Why is it special to you?

My favorite song is OUTO "Shoujikimono Ha Baka Wo Miru". The lyric is cynical and powerful.

MUTANT shows are very high energy. Do you smash your instruments at every show?

No, we don't smash instruments every time. A member was high tension at that time. We will do our best all the time when we play.

What is in the bands future?

We don't think big change in way of our band activities.

Do you have any last comments?

It is our pleasure to show our sound to abroad. Our drummer left the band, so we can't do a show. But we want to restart our playing as soon as we find a new drummer. We appreciate your help and advice.

How do people get in touch with the band?

libido_records@hotmail.com This is our mail address.





Photo taken by Roy

THE VARUKERS ripping it up at The Cobalt

Unlike the majority of acts who were around for the second wave of British Punk, THE VARUKERS never went down the metal path or changed their sound that much and are still playing their blend of DISCHARGE inspired thrash right up until this day. Although they aren't as consistent with putting new releases out they still continue to gig extensively with their recently recorded output being some of the best stuff they've done. This interview took place September 10th 2006 before their stellar performance at The Cobalt in Vancouver BC. Interview by Aaron Brown from CITR's Generation Annihilation.

What is the current lineup of the group?

Rat (R): It's me Rat on vocals.

Biff (B): Me Biff on guitar.

R: We've got Marvin on bass, Sean on guitar and Ricardo on Drums.

How long has this lineup been going?

R: (Asking Biff) Six years now?

B: At least four.

R: This one's been steady for a change.

B: Probably the longest in the twenty years Rat and I have been playing together.

So this is your first tour of Canada how many gigs have you played so far?

R: This is our third one. We're doing six all together.

What exactly is a varuker?

R: It's like a wart on your foot that's very contagious. You can't go swimming because it gets passed on.

B: It's like a black dot on your foot that you would catch at a swimming bath.

R: It's quite painful, but I've never had one.

B: The only thing is when Rat and Gary started the band they couldn't spell which is why you can't find it in the dictionary.

Well I couldn't find it in the dictionary; maybe I should have been looking for a "c" instead of a "k".

R: V-a-r- r-u-c-a-r, I think is how it's spelled.

So what inspired the group to reform in 1993?

B: (Asking Rat) It was a bit before that wasn't it? We started playing live before that.

R: It was like 1991. We got loads of letters asking about THE VARUKERS and loads of support. Basically we just decided that we missed it. It was a big part of my life you know what I mean?

B: We wanted to keep doing it anyway. The only reason we stopped was because we couldn't get any gigs. The whole scene had dried up, in England especially.

So I was a little off in what year you reformed but you broke up in 1987 correct?

R: 1988.

So I'm off on that one too.

R: Ha, ha. Get your figures right.

So in the three years of being away were you involved in any other bands?

R: Nah, we just found ourselves on mountains and hibernated for a few years.

B: I started fronting SICK ON THE BUS.

Since being back you've played many foreign countries. You've done Japan, tours of Scandinavia...

R: Brazil twice, America about ten times, Australia and New Zealand.

So why has it taken this long to come to Canada?

R: Because no one has ever offered us a tour of Canada. People have asked us to come over when we're in America but we've been told that crossing the border is almost impossible for bands.

Well it can be hard. It usually involves some money or a made up story.

R: Well we don't have either so we ain't gonna get in. A lot of people say when you're in America come up to Canada. "No", because then we'll have two borders to cross. Why give someone the satisfaction of fucking it up? So how did this Canadian tour come about?

R: Basically Chris (Unrest Records) came over to the UK with DEFIANCE and stayed at my

house. He said he could get us a tour of Canada and sort our flights out. So I was like "Ok whatever, it would be nice if you can we've been let down before", but he did it.

And we're glad that you're here. And your first show in Canada was how many days ago?

B: Three days ago.

Where was it?

B: A small town in Quebec called Hyacinthe.

And the second night was?

R: Montreal.

That must have been a blast.

B: Yeah great.

R: Fantastic.

How was Toronto last night?

R: Good.

So what did you expect Canada to be like?

R: Hadn't a clue.

B: Didn't know what it was going to be like.

R: No expectations, just came along to play it and see what it was like.

Had either of you ever been to Canada before?

B: I went to Niagara Falls once.

How long ago?

B: Ten years ago. It was actually the first time THE VARUKERS had come to America. The whole tour had collapsed. We were staying at some squats in New York and doing nothing. So I just took a bus from Buffalo to Niagara Falls.

Had you ever been Rat?

R: I went to Montreal once.

What year?

R: 1998 maybe.

So when you guys think of Canada what comes to mind?

R: Moose.

B: Canada.

R: Mounted police.

B: I'm still kind of forming an opinion and not sure.

What about Canadian bands?

B: We played a couple of gigs with INEPSY.

R: Yeah INEPSY are a good band.

Are you familiar with any classic Canadian Punk?

R: Not really. They never really got through. DOA I suppose, they were probably the best Canadian band that came through.

That's cool, DOA are from Vancouver.

R: They toured a lot, put a lot of good records out and made an impression. FUCKED UP too have played in England. We saw them about six months ago when they played my local pub in Nottingham. They were quite good.

So you guys were originally based out of Leamington Spa. Whereabouts on the map is that?

R: It's about twenty miles south of Birmingham.

Are you not based out of there any more?

R: No, not at all.

Where do you live now Rat?

R: Nottingham.

How about you Biff?

B: London.

How about the rest of the band?

B: Split between two cities.

R: Two in Nottingham, three in London.

Do you gig in Nottingham much?

R: Occasionally yeah. We'll play there again soon. December I think.

Do you play much in London?

R: It's a much bigger city with plenty more people so we're going to play there a bit more often.

Do THE VARUKERS prefer to play home or abroad?

B: Abroad.

Is there a favorite place to play?

R: Not really, no. People ask me that question every time. We do so many gigs. The best gig is the one that is happening at the moment.

Do you have a place where you draw the biggest crowd?

R: No.

B: Sometimes you have a small gig with a great atmosphere. The bigger shows sometimes get a bit impersonal.

Where were THE VARUKERS playing in the film UK/DK?

R: In London at the Full Moon.

How old were you when that film was made?

R: Well I was born in 1963, so twenty years old.

In the interview you did in that film you said: "There's more Punk bands now than ever in the independent charts. The music has gotten more fast and hard, but it will probably change back to what it was in 1977". Do you think that happened?

R: No it got harder.

B: Well there's a lot more Rock 'n' Roll bands doing stuff. There's also been more CLASH influenced stuff in the last few years.

R: The music scene goes in circles. It doesn't matter what style a band is playing as long as their heart is into it.

So how do you think things have changed since that film was made?

R: In what way do you mean? The way the world is?

No I mean the way Punk Rock is?

R: It goes in stages. For a while there will be no gigs then all of the sudden a whole bunch will come up.

B: Like for instance the first time we went to Japan it was just insane and then the second time it had calmed down a little bit.

R: I mean Punk Rock was supposed to be dead when THE PISTOLS split up. Now it's 2006 and there's more kids then ever that are into it.

How did you end up singing for DISCHARGE Rat?

R: Ian Glasper (*The Author for Burning Britain*), spoke to Tezz from DISCHARGE who said they needed a singer because Cal wouldn't do it anymore. Ian said, "Ask Rat". I then got a phone call from him.

I noticed in the early days of both groups you had some of the same song titles?

R: Some of which we wrote before them. "Protest and Survive" we wrote in 1981.

How about "Never Again"?

R: Their version came out later as well. But we nicked "No Scapegoat" from them off of their "Why" 12".

I didn't know they had a song called that?

R: From the song "Aint No Feeble Bastard".

So was the sound similarity intentional as well?

R: They influenced THE VARUKERS quite a lot. When we first heard their demo tape we thought "Now this is good stuff". They influenced a lot of bands.

B: And the weird thing is that Gary Maloney from THE VARUKERS went on to be in DISCHARGE.

So who gigs more these days?

R: It goes in stages. It's not something you can pinpoint.

What are SICK ON THE BUS up to these days?

B: We've recently got a new drummer and have just written some new material.

Your bass player Marvin used to be in CHAOS UK correct?

R: That's right. Yeah

Is he in any other bands at the moment?

R: No just THE VARUKERS.

Are any other members of the band in any other projects?

R: Ricardo is working on a MOTORHEAD cover band. We're all keeping busy you know.

I've heard a couple of new recorded songs by THE VARUKERS how many new ones have you got?

R: Six, which we put out as a CD for our last American tour called "Hellbound".

Is it still out?

R: Well we just put it out for the tour and never released it officially.

B: The thing was that we went to America and hadn't done anything since "How Do You Sleep?", so we decided to record some songs that we had written for the next album.

R: Just to let people know that we're still writing songs. We take a while.

So when can we expect the next full length?

B: Six months maybe.

R: By next year I keep saying but I think we're finally making progress.

Any record label prospects?

R: Not at the moment. After it's recorded we'll ship it around and see what we can get.

B: I don't deal with record labels. I just write stuff and play. Talking to people on the phone isn't my kind of thing.

Any American labels that might be good?

How about Go Kart again?

R: No *Go Kart* won't get it because they don't send any kind of statements or nothing so no. We'll send it to every label who might be interested and see what they have to offer and what they think it's worth. After that we'll go from there.

www.varukers.co.uk

www.myspace.com/varukers

Discography



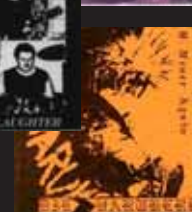
7"s

Protest To Survive (Inferno 1982)
Don't Want To Be A Victim (Inferno 1982)
No Hope For A Future (Polgar 1982)
Die For Your Government (Riot City 1983)
Led To The Slaughter (Riot City 1984)
Nothing's Changed (Weird 1994)



12"s

Another Religion, Another War (Riot City 1984)
Massacred Millions (Rot 1984)



LP's

Bloodsuckers (Riot City 1983)
Live In Holland (Rot, 1984)
One Struggle, One Fight (Liberate 1985)
Deadly Games (Abstract 1985)
Prepare For The Attack (Attack 1986)
Still Bollox But Still Here (We Bite 1995)
How Do You Sleep (Go Kart 2000)
Rare And Unreleased (Punkcore 2001)

Reviews

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

About to Snap s/t ep

First off, I have to say I haven't been excited about a one sided 7" since the XFILESX ep. And they make good use of the B-Side with a silkscreened logo that has a sickle coming down. It's rad like a MANLIFTINGBANNER record. But the music is even better. It's raw like the early New York Straight edge scene. Imagine GORILLA BISCUITS and WARZONE getting together with SICK OF IT ALL to cover ANTIDOTE sounding songs. It is stripped down New York sounding hardcore. It is fast as fuck, manic as hell, raw as shit, and poignant as street philosophy. My one pet peeve is when bands don't title their songs. It feels like they don't give a shit enough about them to give them a name. Or they are too lazy to put thought into a title, although I don't think that is the case because there is some real thought put into the lyrics. Maybe it was a rush job and they just wanted to get the record out before they could come up with titles. Whatever the reason I am sure there is a good explanation. My favourite unintentional ironic moment is in "Song 5" when Tim screams "Stop trying to break me down" and the band launches into a breakdown. Classic. This band is fuckin' awesome. Lots of work went into the record. I can't get over that they are from St. Thomas, home of OXBAKER, Mexican menonites and little else ... until now. (Specimen 32 / 6 Confederation Drive / St. Thomas, ON / N5P 3N9 / Canada / www.specimen32.com) - SP



Asbest "Klaust Rofobi" 7"

I was sure that I had already purchased this record. But the sleeve on this disc is a different colour. And I win this is the band's second release. Wow sounds like the band recorded this over top a long lost reel of BLACK FLAG and BAD BRAINS sessions. The powerful remnants of the lost recording oozes through the new bed tracks. Yes, you know what I mean like when you were 15 years old and no matter how loud you tried to record your buddies new record; the tape that once held your classic mixed HC tape still bleeds through. That's it - 9 mid 80's American hardcore rippers that sounds like Rollins with a cold jamming with BAD FLAG. Can't wait for the next record. Please make the cover more distinguishable because I'm getting old and the brain doesn't work like it used to. GODDamn...rumor has it the band has split up. Say it isn't so!! (Kick/Punch / Box 604 / 2200 Copenhagen N / Denmark) - CC

Blackbirds s/t ep

BLACKBIRDS are a five-piece from Michigan. That's about all I know about them. That and they have a demo out with a band named SPITTING COBRA. They fuckin' rock. The music they write is for effect. They sometimes start out with slow rock parts, but they always dispense with them for some blazing crucial hardcore. BLACKBIRDS just rip their songs apart. They remind me of CUT THE SHIT or 97a in how fast they can get. But they do play up the polemic of slow trudging intros. They are compared to AMERICAN NIGHTMARE. They do bring the mosh. It's like a straight edge version of a power violence band. At times they remind me of a more hardcore version of the SWARM, you know, a hardcore band without the death metal noodling. Just fuckin' heavy hardcore that is influenced by a modern day straight edge sound that always goes for broke. And the lyrics touch on things like animal rights action, questioning religion, lost love, and sleepless nights. This certainly won't lull you to sleep. Maybe that's why they are insomniacs. (Specimen 32 / 6 Confederation Drive / St. Thomas, ON / N5P 3N9 / Canada / www.specimen32.com) - SP



Blitz "Punk singles & Rarities 1980-83" CD
BLITZ were one of my favourite bands from the UK hardcore scene. My sister's friend loaned me "Voice of a Generation" and I was meant to tape it but I never gave it back. I loved it too much that I couldn't part with it. So many of those songs have been collected here in their demo versions. This is a wet dream come true for me. There is the band's first demo, the "Time Bomb" demo and demo tracks from the first LP. In terms of the singles this CD has "All Out attack", "Never Surrender", "Warriors" and "New Age" ep, which was the last of the good BLITZ recordings. Two versions of "4Q", three versions of "Youth", two versions of "Warriors", two versions of "Criminal Damage". The collection also collects comp tracks like "Total Noise" and the "Carry on Oi" tracks. It a great collection. And although there are some repeats, this disk gives you an idea of how the band evolved before the JOY DIVISION influence. (Captain Oi! / P.O. Box 501, High Wycombe, Bucks / HP10 8QA / UK / www.captainoi.com) - SP



Coldbringer "Lust and Ambition" LP

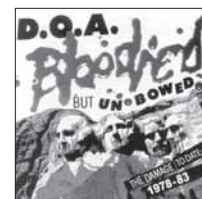
COLDBRINGER are a 5-piece from Portland. The band plays a more rock style of punk, but not in the punk 'n roll way. More sort of like BORN DEAD ICONS, but with a bit of a classic Mid West sound a la SQUIRREL BAIT or the early REPLACEMENTS. COLDBRINGER sites bands like LEATHERFACE and PEGBOY and MANIFESTO JUKEBOX as influences, but John's vocals remind and the band's pace reminds me of BORN DEAD ICONS too much. It's just that COLDBRINGER add that twang that bands out of Minneapolis became known for. It fits so well with this sound. Pounding rock a la TURBONEGRO with SQUIRREL BAIT playing DAG NASTY melodies and Lemmy is orchestrating the whole thing. (Dead Ideas / P.O. Box 851 / Austin, TX / 78767 / USA / myspace.com/deadideas) - SP

Dagda, the s/t LP

THE DAGDA are from Ireland and take their name from celtic mythology. DAGDA was the supreme god and literally translates into the "good god". They play an epic sounding style of TRAG-core. It has all the sweeping emo parts that break into hardcore parts with the growling crusty vocals, but DAGDA's songs are longer. A little more drawn out. And it doesn't sound out of place. On the contrary. The sweeping guitar layers emphasize the mood to the song. They remind me of the origins of German emo-crust in bands like CONTROPOTERE where a great deal of emphasis went into creating a mood. And the growling vocals remind me a lot of bands like ACME, who were also from Germany. However the DAGDA have really updated the sound to replicate the all out attack of TRAGEDY's sound. Songs that are filled with passion and fury that can turn into a charging hardcore song at a moment's notice. I don't think this is the band's first release, but it is a good one. (Unsociable Records / P.O. Box 105824 / 28058 Bremen / Germany / www.unsociable.net) - SP

DOA "Bloodied But Unbowed" CD

This is DOA's unofficial "Greatest Hits" release. When it was released back in 1984 it was meant as a showcase release. *Alternative Tentacles* put this collection of the first two releases to show the unsuspecting folks who hadn't heard "Something Better Change" or "Hardcore '81" what DOA was about. This has all of their best songs from both releases the band had released to date. And although "Don't Turn Your Back on Desperate Times" came out after this, "Bloodied But Unbowed" has DOA's material of consequence. In addition the band recorded a song to commemorate the re-election of Ronald Reagan in "Fucked Up Ronnie" which was unique to this release. My brother owned this record and we played out the grooves on this thing. It was our fuckin' mantra growing up. He took it with him when he moved to Kapuskasing.



That was over ten years ago so I can't begin to tell you how great it is to hear this again. And this time it is in a digital format. Whoever mastered this has captured the warm analog sound of Dave Gregg's crunching guitar sound so nothing has been lost in the digital re-mastering of this. Anyone unfamiliar with DOA this is the release to get. Anyone familiar with DOA, probably has to replace those vinyl originals as they are probably worn to shit. (Sudden Death Records / Cascades P.O. Box 43001 / Burnaby, BC / V5G 3H0 / Canada / www.suddendeath.com) – SP

4 Skins, The "Singles & Rarities" CD

The 4 SKINS were the toughest sounding of all the skinhead bands at that time. I don't know how much that reputation was earned but listen to these songs. There is no fuckin' about. The sarcasm of "Wonderful World" is not to be mistaken. And the rallying cry of skinheads is really felt in "Chaos". The first 10 songs on here were recorded in relation to the early "oi" comps. A bunch of them never came out, at least not initially for what they were intended. Like "Clockwork Skinhead" which was to appear on "oi" ep or this early demo version of "A.C.A.B." which was to be as a single. "A.C.A.B." is one of the best anti-cop songs written. And this demo version is really good. There is some other unreleased material on here in an ep that was to be released on *Secret Records* but the label went under. And the demo version of "Evil" has got a drum solo that has got to be heard to be believed. "One Law for them" was rumoured to be Tim Yohannon's favourite song of all time and you can hear why. I think it remains my favourite 4-SKINS song, too. A fuckin' great song. And did you know that the 4-SKINS released a Christmas song? This collection points out that the song "Justice" was just a re-working of "Clockwork Skinhead". The songs from "Yesterday's Heroes" and "Lowlife" are on here. As a young rude boy I used to love "Plastic Gangsters" that I had originally heard on "The Good, The Bad and the 4 Skins". But the band originally pressed and released the ep under the pseudonym of PLASTIC GANGSTERS in an attempt to get some radio airplay. Once the media found out it was the 4 SKINS the song got dropped from radio playlists. It was unfortunate because the song was as good as any of the early MADNESS material. The song proved just how good the 4 SKINS were. And the song "Seems to Me" has a ska vibe to it too. This is one of the best collections of 4 SKINS I have ever heard. (Captain Oi! / P.O. Box 501, High Wycombe, Bucks / HP10 8QA / UK / www.captainoi.com) – SP

John Deere "duskdeerdawn" ep

JOHN DEERE rip out blastbeat fastcore like the kind that CHARLES BRONSON were known for playing. According to another review I read about this ep the recording is a few years old, but it is a fuckin' shredding piece of music. The band tears through song after song with blistering speed. The guitars have a slight metal feel to them, but in a power violence sort of way. It kind of reminds me of SPAZZ. The vocals are shrieked out a la Mark McCoy, which only adds to the CHARLES BRONSON comparison. And finally there is a song about "John Deere" which appears here on the end of Side A. This song will appear on a Euro Thrash comp being released by 625 Productions. Watch for it because I am sure JOHN DEERE will be a stand out on the comp. (Drachenwerkstatt / Dorstner str. 33 / 44787 Bochum / Germany) – SP



Kyklooppien Sukupuutto / Death Token split ep

What can you say about this split. First off it is a dynamite pairing between two very different but both amazing hardcore bands. And both bands deliver on the recordings with loads of songs and of great fuckin' quality. KYKLOOPPIEN SUKUPUUTTO start out the split with three new



songs. This is the band's third vinyl release and they just keep getting better. KYKLOOPPIEN SUKUPUUTTO hail from the city of Tampere in Finland, the city of hardcore legends. This city has produced such great bands as KAAOS, RIISTETYT, PROTESTI, BASTARDS, VARAUS, and KOHU-63 to name a few. And although KYKLOOPPIEN SUKUPUUTTO follow in that same tradition the band sounds remarkably like a Swedish band the RAPED TEENAGERS. KYKLOOPPIEN SUKUPUUTTO has that same quirky sound played at a million miles a minute. It's like a cross between VICTIM'S FAMILY and early HERESY. It's not unlistenable like John Zorn. The band comes out charging at a whirlwind pace playing some of the fastest hardcore. And unlike so many of those bands that work on precision KYKLOOPPIEN SUKUPUUTTO play fairly wreckless that just adds the right amount of punk character to the sound. KYKLOOPPIEN SUKUPUUTTO offer up three new songs that start out with a track called "Tampere Wreck City", which starts out with feedback like an UMLAUT record and quickly gets in a chaotic hardcore charge. It's hardcore chaos incarnate. On the flipside we get four new tracks from Copenhagen's DEATH TOKEN. They are no novices to releasing material and have at least two other releases under their belt. Their intro starts out with a casio organ that sounds like the CRASS "Merry Crassmas" ep. The band quickly dispenses with the cheeseball intro for a hardcore crescendo that works into an onslaught of hardcore that I have not heard since the likes of BOXED IN or RUIN. This band is a hardcore wrecking ball of DROP DEAD meets C.O.C. meets CUT THE SHIT. Their side is one flurry of hardcore madness. This is no funeral music unless it is for the system. You couldn't do much better than to pick up this scandi pairing of Finland versus Denmark. There are no losers with this split. (Hate Records / P.O. Box 105824 / 28058 Bremen / Germany / www.haterecords.net) – SP

Los Invasores "El Ejecitivo" ep

Martin of *Lengua Armada* is Uruguan. So I imagine this unearthing of one of Uruguay's first punk bands is pretty big deal. And unlike most scenes, punk rock in Uruguay got a late start because Uruguay was under military dictatorship until 1985. That is the same year that LOS INVASORES started. And with some help they started playing out and actually managed to get signed to a label for a brief time until they were dropped because they weren't part of the hit parade generating number one songs. On the contrary, LOS INVASORES were from a poor neighbourhood and were sons of workers. They wrote about poverty and made fun of the upper class as evidenced in the title track. Anyway, eventually the band got dropped from the label and soldiered on playing all kinds of out of town shows. They raised enough money to go into the studio on their own. They recorded three songs. I think this ep is from that recording. Although there are four songs on the ep. The band did record another time recording a demo while signed to that label. And they contributed a song to a local compilation called "Montevideo Rock 3". So the band had recorded other material. My bet is the fourth track is the comp song because all four songs sound like they are from the same session. But I don't know for sure. What I do know is the band plays primal punk that has an underlying surf feel to it. It is dark and reminds me of the DEAD KENNEDYS in terms of overall sound. They don't have Jello's voice, but they do have East Bay Ray's guitar sound at times. They remind me a lot more of bands like NAKED RAYGUN if the guitarist from JFA was in the band for that surf-ish underlying current. All the songs are really great on this. The record is a split release with *Inocencia Discos*. (Lengua Armada / 530 Divisadero Street, #241 / San Francisco, CA / 94117 / USA) – SP



Maggots, The "(Let's Get) Tammy Wynette" 7"

Let it be known that summer 2006 is the year of The MAGGOTTS. Yup our goddamn garden is infested with these pesky pepper maggots that have us throwing squishy, infested hot peppers at each other in an all out Tabasco war. In commemoration of the Great Pepper Maggot

Infestation, *Discourage Records* has re-issued THE MAGGOTS 7". I'm sure many of you have heard their trashy, maggot-stomper "(Let's get) Tammy Wynette" on early KBD comps and for a mere \$10 US you can hear it again. Due to my uncontrollable condition of vinyl-syphilis I had to purchase both a regular and collectors copy. Had I trusted the antibiotics I would have spilled 10 beans for the regular copy which has a nice colour sleeve (this cover just oozes punk), black vinyl and an obnoxious 5.5 inch x 4 inch 20 page booklet complete with boring obnoxious shit about the band. I really do appreciate the effort in this re-release; however for the \$20 I spent on these reissues I could have purchased enough antibiotics to cure my vinyl fixation or at least leprosy in the greater Hamilton area. For those that care, for the collector geek a limited 200 copies are on clear vinyl with a black 7" bag with THE MAGGOTS screened on the upper corner. The collector's copy has the same booklet and an obi that contains photocopies of these lovely, cute maggots. On to the music. This is a fun 7" of lo-fi yet endearing garage punk. "Tammy Wynette" is a fun sing along. The Sid Vicious obituary contained on the original 7" was removed because of copyright reasons which is unfortunate but it is available on their website as an mp3. The B side contains 2 demos a Dub song that is fun instrumental and another demo version of "Tammy Wynette". A trashy, garage, lo fi classic. Nice to see it brought back to life. For all of you local folks you can get this a lot cheaper by visiting Robin at Noise Annoys. (www.discouragerecords.com) - CC

Mass Grave / Pretty Little Flower split ep

This is a pretty evenly matched pairing of two contemporary grind bands. PRETTY LITTLE FLOWER are from Houston. Do they have some connection to the MACHINE GUN ROMANTICS ? PRETTY LITTLE FLOWER play less of a blast beat fastcore style of their peers and more of a serious grind your face off style of ... well grind. It is opretty no frills style of grind. Just straight forward attack on all fronts with low throaty vocals. The band recorded this as a two piece and now they are a three piece. And some of the stuff I have heard on their my space site is better than the songs that appear on this ep. Nonetheless they are no slouches. And they do an UNSEEN TERROR cover. Out of the bands that PLF site as influences they remind me the most of DISRUPT, a little of NAPALM DEATH, and a bit like EXTREME NOISE TERROR. The band has a shitload of releases out and their side is supposed to be the draw of the record. But MASS GRAVE out of Vancouver win my ear over from this growling match square off. MASS GRAVE have a bit more of a kang style to their barrage. They remind me of VICTIMS or DEATHCHARGE as a grind band. This scandi influence may be a dilemma in the future as there is a band from Sweden with the similar name, MASSGRAV. Anyway both bands hold their own and have distinct sounds so there should be no confusion. *Endless Sprawl* is MASS GRAVE's own label. And there was no scrimpin' where the wax was concerned. This split is pressed on marble colour vinyl which is a swirl of shit brown and piss yellow. It looks pretty cool. (Endless Sprawl Records / #106-1450 East 7th Avenue / Vancouver, BC / V5N 1R8 / Canada) - SP



Names for Graves "Worst Kid Ever" ep

NAMES FOR GRAVES are a 4-piece from Cleveland featuring ex-members of bands like COMMITTED and GOOD CLEAN FUN. The band is still straight edge and despite what song titles like "The Movement (Searching for Ray Cappo)" may seem to suggest the song is surprisingly optimistic. It starts out and I quote "You call this a movement ? This bullshit stands for nothing...", but goes on to suggest that "a positive outlook is still the way". How is that for coming 180 degrees in a ideological direction ? This isn't to suggest that NAMES FOR GRAVES contradict themselves in their songs. Rather it is to suggest that the band is smart enough to work in all angles of a thought.



So what does this band sound like. Well think of old east coast straight edge as a starting point because they start with bands like JUDGE and YOUTH OF TODAY. They speed up the tempo and add some new stuff, but for the most part it is fast early sounding straight edge with some thoughts put into the lyrics. It's refreshing as hell. I forgot to mention that the band does have a demo out that has just been pressed on *Refuse Records* out of Poland. And they have a song coming out on the INTEGRITY tribute comp that *Escapist* is releasing. Not just any track but the title track. That's how good NAMES FOR GRAVES are. (Specimen 32 / 6 Confederation Drive / St. Thomas, ON / N5P 3N9 / Canada / www.specimen32.com) - SP

Nausea "Here Today Hamburg '91" CD

A good quality live soundboard recording from NAUSEA's European Tour. This CD showcases the band's power; wish I was there as this was one of my favorite bands from that time period. Encased in a nice fold out sleeve with some great graphics. (No label info). - CC

Nightmare "Scatteraw" LP

NIGHTMARE is a Japanese punk that has been around since the late 80's. This release is a vinyl version of a previously released CD. Many labels pitched in to make this release possible. And for good reason. This is fuckin' raw and angry hardcore release that needs the vinyl treatment. NIGHTMARE's songs are very hard to predict. In giving this many listens I find it hard to figure out how the band gets from one part to the next. The songs on "Scatteraw" remind me of GAUZE in terms of this unpredictable song writing structure. And the songs just explode out of the chaotic structure. However unlike GAUZE the music is layered with a sheet of noise. This noisy element reminds me a bit of CONFUSE or GLOOM. The vocals remind me of WARHEAD. This is a brutalizingly hyperventilating experience of intense hardcore that has song structure evolve out of intentionally messy and chaotic intros. It's fuckin' genius. (Hate Records / P.O. Box 105824 / 28058 Bremen / Germany / www.haterecords.net) - SP

Outraged "No Somos Igual" ep

The youth are fuckin' restless and this 3-piece from Watsonville is proof. The band churns out 8 rippin tracks of back to basics hardcore. Making hardcore in the same vein as DIRECT CONTROL and TROPIEZO, OUTRAGED deliver a masterpiece of a record. And no wonder. The band comes from a scene that share the talents of bands like the ROSENBOMBS and UZI SUICIDE and HOSTILE TAKEOVER. Well maybe not quite the same scene. I understand that Watsonville is a migrant farm working town. Sounds like Oxnard to me. And you know what kind of a scene continues to grow out of Oxnard. But OUTRAGED don't sound like ILL REPUTE. They sound like RKL meets NO WAY OUT in espanol. The working class background makes for furious hardcore. And Dudu screams like Martin of CRUDOS / LIMP WRIST. I understand that this is the band's first demo recording recorded back in 2003. I think one or two of these songs have been recorded for the various splits that the band has since released, but these demo tracks are in their raw form. Not that the band has slowed at all. In fact this demo is pretty great. And I believe that band's do their best stuff in the first recordings. OUTRAGED continue to rage, but this is a sweet debut introduction to the band. (Lengua Armada / 530 Divisadero Street, #241 / San Francisco, CA / 94117 / USA) - SP



Smartut Kahol Lavan "Magnetic Storm" ep

I don't know fuckin' shit about this band. But they are pretty incredible. Know you might think that 10 songs on an ep is going to be pretty indistinguishable. Not so. SMARTUT KAHOL LAVAN show a lot of character. The sound borrows from the nostalgia tripping of the fastcore scene which looks to early American hardcore for inspiration.



But in songs like “Beaten Humiliated Defeated” there is a three second banjo solo that steals the show. They sound like everything from NEGATIVE APPROACH to the DEAD KENNEDYS to the BIG BOYS. On the new school side of their side the band sounds like MUNICIPAL WASTE meets CAREER SUICIDE meets BBQ CHICKENS from Japan. And I think this band is from Israel, which I find even more impressive. You just don’t think of a scene when you think of Israel. I mean sure there was bands like DIR YASSIN and there was the “Cultural Curfew” comp a few years back but really Israel seems like barren territory for punk. Well that’s what makes the SMARTUT KAHOL LAVAN ep so much more impressive. The band shows so much talent and so much imagination. Their lyrics are pretty pointed and critical with exception for a song like “Anthem”. I can’t tell if the “We Fuck with Arabs” is supposed to be a mockery of the fanatical right or if the band really does want to line leftists up in front of a firing squad. However the yee haw at the end makes me think of redneck impersonations, so this must be ironic. And band name that translates into Blue and white rag in reference to the Israeli flag, I think the lyrics are in jest. The band’s sound is heavy while being quirky. And they are fast while still remaining distinguishing. This is an incredible find like how I felt about the DISIDENCIA record. Just fuckin’ incredible and from out of nowhere in terms of the traditional hardcore map. Way to go Martin. Great release. (Lengua Armada / 530 Divisadero Street, #241 / San Francisco, CA / 94117 / USA) – SP

demo features

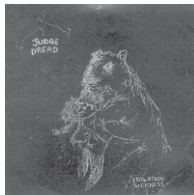
Idiots Rule Demo 2006 – featured on September 10th program

IDIOTS RULE are a great new band from Germany. They sound like a d-beat band with John Brannon fronting up the vocals. A real tough sounding d-beat band. (Waste Your Life tapes / P.O. Box 105824 / 28058 Bremen / Germany / e-mail: upinsmoke@ajz-bielefeld.de) – SP



Judge Dread Demo – featured on September 17th program

JUDGE DREAD are a 5-piece from St. John’s. They play some fastcore inspired material by bands like LEFT FOR DEAD, VOID AND CROSSED OUT. (c/o Michael Phillip / 14 Blatch Avenue / St. John’s, Newfoundland / A1C 4P5 / E-Mail: xchildrenofthegravex@gmail.com) – SP



American hardcore

By Craig Caron

I hate my boss... people I work with... my parents, authoritative figures, everybody's pointing the finger at me, poking at me...and I have a chance to go off.

AMERICAN HARDCORE hmmm where to start. I didn’t have high expectations for this movie and left the movie unmoved and agitated. I think the initial frustration was from my expectations that a larger screen and theatre sound would rock my world. That being said the music was not chest thumping loud, some of the videos were over dubbed and much of the video quality suffered in quality. The intro to the movie had me excited. The fast paced clips of bands and photos were lost the minute Vic Bondi starting to talk. He spoke about the music with all the passion of a folk singer.

For the most part the interviews were fun and like the book constituted the more enjoyable segments of the movie. I would love to see some of the unused footage of Jack Grisham from TSOL. The man

is a pure psychopath and is incredibly hilarious. His story of getting admittance into a show in exchange for a pipe bomb was priceless. Other really enjoyable interviews included Mugger explaining how he became “independently wealthy” after being bought out by SST; Dave Dictor is living proof that hardcore ain’t dead (his band may suck now but the guy rages!!). Also the NIG HEIST interviews and footage was humorous. But listening to many of the old-timers talk about hardcore being dead was infuriating...and as I watched it I wondered why some of these bands bother to re-unite and tour. How does Zander Schloss justify his words when the CIRCLE JERKS play here next month or FLIPPER when they are playing the movie debut’s after-party? Vic Bondi and Moby left me wondering why the hell they were included. They spoke about hardcore with the enthusiasm of a nun viewing an autopsy. I understand some folks “grow up”, but to lay claim that bands don’t tour with \$20 in their pockets is pure and utter bullshit. If only some of these fuckheads left their dressing room or tour bus and saw some of the bands that are playing clubs, closets, and parties just like they did 20 odd years ago. Sure, some things have changed and the Internet has made networking a bit easier but shoestring budgets and D.I.Y. is alive and well.

The theory that “hardcore is extinct” is flawed, despite many of the film’s subjects saying so. It may seem a bit personal but preparing a film about hardcore extinction from a post mortem perspective doesn’t fly with me.

A second issue with the film was the disparity in footage. There is some amazingly, awesome footage; however there appeared to be little effort in seeking better quality videos. I’m by no means a video collector but I have better quality NEGATIVE APPROACH and NECROS footage than the 10th generation stuff they used.

This one may seem a bit weird for folks but goddamn there was too much BAD BRAINS, MINOR THREAT and BLACK FLAG. Most folks into the music (and I assume that this is the intended audience) know their story and if they don’t they can be easily found in books and on the internet. Rather than return to our diehards; I would have loved to see footage and interviews from some smaller/ isolated bands or scenes. I’m sure there was some BENDOVER JERRY band from Little Fuck Idaho that could be located and there is a good chance they remain the town’s outcast punk rockers. Or perhaps talk with some folks like THE FREEZE and POISON IDEA who continue to rock it hard to this day. In the attempt to get as much BAD BRAINS / MINOR THREAT / BLACK FLAG footage other groundbreaking bands such as the BIG BOYS and the DICKS are hardly touched upon.

On the positive side there was a lot of archival footage that was entertaining (the 80’s mainstream stock images included) and in particular I’m thinking of some of the Boston bands that bagged on “faggy new wave” and then later clips when they turned into “hard rock bands”. And the NEGATIVE FX riot footage was great fun. Other interviews had me lost. Why the fuck was Hank Williams III here and who cares about tracheotomy boy that was with him?

I realize that dealing with a huge amount of footage on various formats that went into AMERICAN HARDCORE was an overwhelming task. I just think that some of the filmmaker’s effort could have been spent off the beaten path. It also seemed that they relied heavily on their hometowns for a focus, understandable in one sense. But why have the documentary’s log line read ‘the history of American Punk Rock 1980- 86’. Maybe the word *Selected* should have been inserted into it. And yes, it’s sad that the filmmakers and so many pioneers believe that hardcore is dead.

