

EQUALIZING X DISTORT

Volume 7, Issue 1

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THE METALEDDIES

The METALEDDIES are a three piece from Newmarket that makes a melodic racket. They have been around for six years now and are like the RAMONES for the Newmarket scene. Newmarket is a city north of Toronto with some transportation challenges, which partially explains why a scene has grown here. The METALEDDIES are a big part of that scene. This interview was my third attempt at interviewing the band. This attempt took place on July 30th, 2006.

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

Jonny Eyeball (JE): My name is Jonny Eyeball and I am the lead vocalist and I play the skin flute. I play bass.

Big Daddy Baddituted (DB): My name is Big Daddy Baddituted and I beat the skins.

Ronald Pagan (RP): Ronald Pagan and I play merch where. Treasurer if you will.

Have any of you ever played in any bands outside of the METALEDDIES before?

DB: Yeah. I've played in quite a few. I've played in LIFE BLIND, BUZZ DELUXE. BUZZ DELUXE is still doing well – buzzdeluxe.com, if your interested.

JE: That's a free....

RP: No no, we're getting paid.

JE: Oh we are?

RP: \$5.00.

Maybe you guys are paying us or something.

RP: You. You're not getting a cut. Screw that.

How did the METALEDDIES form?

JE: I moved back from Toronto in the spring of 2000 with the intention to start a band and went into the local music store, the Arts and answered an ad posted on a bulletin board saying major influence being the RAMONES and I called it up and talked to Ronald Pagan's mother, Mrs. Pagan, because Ronald was sleeping and...

RP: You are getting kind of detailed there.

JE: Yeah, I know.

RP: We practised this on the way down.

JE: It just kind of went from there with various different line ups and stuff. Pagan and I have been doing it since the offset.

DB: And tell him how you got your name Jonny Eyeball.

JE: Oh yeah. Before I moved back the last couple of weeks I was in Toronto my grandfather was in St. Mike's hospital and so I spent my last couple of weeks in Toronto visiting him and I got this really bad eye infection from the hospital. (laughter). It sucked. My eye was all puffed out. I moved



LEFT TO RIGHT: Big Daddy Baddituted on drums, Ronald Pagan on guitar, and Jonny Eyeball on Skin Flute.

back home to my parents' place and my mom had to come in the morning with a face clothe and wipe all the puss and gunk out of my eyes. So when I met Pagan for the first time I had this big disgusting pussy eyeball.

RP: And I only started hearing this story about a year and a half ago because I thought it came from the fact that he does everything half assed. You know, we're not going to be exact, we're just going to eyeball it. (laughter) So that's pretty much how. It's more accurate because whatever.

So how did you get the name? Did Pagan give you the name?

RP: We don't trust each other. We chose our own.

JE: Yep.

RP: Backs against the wall. Every man for himself.

JE: We were never cool enough in grade school to have nicknames that other people gave us so we just came up with our own.

RP: We were just known as the new kid even though we had been there all along.

It's better to give yourselves a nickname than to get one assigned to you.

JE: They called me stinky scrot for a long time. Then I started shaving and everything is cool.

DB: Or that cream Jon it was the cream.

JE: Was it? Gold Bond on my scrot.

Where did the name METALEDDIES come from?

(An argument breaks out)

DB: Stompin Eddie.

RP: Not at all. You're the new guy.

JE: But he's the template dude.

RP: Okay he fits the form but there is a generic term for whoever the metal kid in class. No matter what year, it never changed.

JE: You are so loud.

RP: Whatever. I am so German. Fuck you dude. Okay so there was always that standard metal kid in every grade in every school ...

DB: Slightly dirty, slightly stinky, really long hair, you know.

RP: Old photos of you. Anyway. It was just kind of a term on that. I don't know, because growing up I wasn't fond of metal because that was the kind of the big thing in the 80's.

DB: I was.

RP: I wasn't cool enough. Well the whole glam metal POISON, SKID ROW, all of that I was like I'm not cool if I start growing my hair long and wearing make up I am going to get beat up all the more. I didn't know how that would make me cool. I stayed away from it so it was a joke name that I came up with to make fun of that era of music. It was my revenge because my stuff finally came around.

JE: You decided to stick with the whole Weird Al look then?

RP: Yeah I did.

Is there a reference to the IRON MAIDEN Eddie?

JE: I would love to use that.



Jonny Eyeball's headphones and Baditude with the harmonizing.

RP: I came up with the name and he claims that's what it was. I only thought of that years later.

Because it has that great double entendre.

RP: Yeah exactly. The standard metal kid what shirt was he wearing?

JE: I was the standard metal kid. I loved IRON MAIDEN. I still love IRON MAIDEN, but unfortunately and contrary to popular belief.

DB: Is that a TWISTED SISTER tattoo on your arm?

JE: No it is not.

RP: You should do it over. Don't rip on TWISTED SISTER you sick motherfucker.

What do you sound like? What have people said you sound like?

JE: Go for it.

RP: You tell us. What do you think we sound like? You always ask the question. Give the answer man. You're on the spot.

JE: Let's interview Stephie. So when did you get into radio Stephie?

RP: No, what would some of the things that you come up with be because people always tell us different so we want to hear your input as opposed to us tell you what we think we sound like. We don't want to put ideas in your head. We're not doing the work.

That's fine. Actually you are and ...

RP: He's going onto the next question.

JE: This is work.

RP: He's turning the volume down, down, down. There's an ad playing right now. We're not actually on.

No I wrote a review of what I think you sound like, but I am more curious to know what other people have said you sound like and what do you hope to sound like. What is the idea because I'm not sure that I got it right.

JE: Well in your review, which was very kind thank you very much – the cheque is in the mail,

Whatever....

RP: From BUZZ DELUXE. It's \$5.00 from BUZZ DELUXE dot... whoa. We just made our money back. So it's \$5.00 for you and \$5.00 for us.

JE: Oh this is going so badly.

No, no, no. It's fine. What was the idea behind the band when you first started going?

JE: I had a definite thing in mind when I wanted to start a band. Obviously when you have two such wonderful gentlemen as this you got to collaborate. Wow that was a big word. Anyways. All the bands that you mentioned like the QUEERS, SCREECHING WEASEL, the RAMONES, and stuff like that I love that stuff. That is pretty much all I ever listen to and it pisses people off who ride in my car, but ... So definitely that three chord punk influence comes out in my writing.

EQUALIZING DISTORT

VOLUME 7, ISSUE 1

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: Dave Brown, Stephie 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 Larm as Fuck, Fight for Change, No Slogan, Jay Reatard, the Left, Unkind, and World Burns to Death.

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 January 2007

Band	Title	Format	Label
1. ACID REFLUX	demo	Tape	Self Released
2. SUNPOWER	"Too Radical"	LP	Peter Bowers
3. STEP ON IT	"Allschool Monster"	CD	Moshpit Tragedy
4. BEAR PROOF SUIT	"Science is Dead"	ep	Criminal I.Q.
5. EVERYTHING FALLS APART	"Escape"	ep	Self Released
6. BOB BURNS AND THE BREAKUPS	"Hydrostatic Heart"	ep	Plastic Idol
7. ADA MAX	"5 Tales of Terror"	CD	MCR Company
8. DEFECT DEFECT	"Yeah, I'm a Terrorist"	ep	Clarence Thomas
9. FUCK THIS	demo	tape	Punks Before Profit\$
10. GHADDAR	demo	tape	Self Released

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.

RP: For me and Jonny the RAMONES were definitely the common ground.

JE: See he's not a big fan of those other bands whereas the RAMONES seem to be bridging the gap between the stuff that Pagan likes and the stuff that I like. So that's my take on it.

Well Pagan what are you listening to? What did you think you were bringing to the sound?

RP: The live RAMONES sound and I was going to see bands at the time like TWO PUMP LOUIE and MARILYN'S VITAMINS and those type of local bands. Never really the super heavy stuff. I like the extremely fast distorted punk but not really the heavy and not the metal influence.

JE: Dude that's the kind of stuff that I like though. I love the DAYGLOS, I love BFGs.

RP: And I like a lot of the early 80's southern California stuff. The ADOLESCENTS which your giving me a ride to tomorrow, early CIRCLE JERKS stuff, like all those sort of things.

So can you "Judge a Band by their covers"?

JE: I don't know, probably. That was a horrible album dude.

RP: Wow dude, he remembers though. He did his homework. He is like Nardwuar, here without the hat or snappy outfits.

JE: That was, that was...

...a play on one of your releases.

RP: No it wasn't. That was a bootleg. We got hosed.

Tell us about the release.

RP: That one.

JE: "Don't Judge a Punk by its' covers."

Yeah.

JE: It was our first full length release.

RP: Not really. It was a one-off last minute kind of thing after you played the demo feature. We

were supposed to do a split with our good friends BEWARE OF THE VALLEY and we wanted to go a bit more professional with it and they wanted to go DIY kind of thing. We didn't have a CD burner at the time and we didn't want to have to drive to Uxbridge to get copies of this because any drive to Uxbridge...

JE: ...is not going to happen. We're not going to have many friends after this.

RP: I don't really know if we do now.

JE: No.

RP: Whatever. My turn. The red light is on. So we were going to do a split with ...

He's got the gavel. (laughter)

RP: So the last minute things started falling apart. We wanted to get something out for the



Pyramid Power: Baditude, Pagan and Eyeball.

show and we kind of came up with the idea of lets do this quick. Lets do a bunch of covers because we always change up covers at every show. We would have our standard set but kind of have something different each time and that way we could practise a tune along with our CD collection. We just kind of came up

with that quick in order to put something out because people wanted something and then put a little more effort into the follow up.

There is a great mix of stuff here though. Is this recorded live?

RP: It's half.

JE: It really is a bootleg. Just everything thrown together.

RP: It's mash up.

The recorded stuff, did you record it in a studio?

RP: No. Make shift.

JE: Everything was off the floor in people's basements, attics above garages.

RP: Yeah. In Uxbridge. Here, there and everywhere. It's a little random collection.

So "KKK Took my Baby Away". That's a RAMONES song. You could see that from you guys. The PROFESSIONALS, that's a pretty rad cover. Not too many people knew them.

RP: That was one of the bonding things of me and Jonny being the same age...well he's a little older and a little heavier and whatnot

(ohhh)...So we were just trading movies back and forth and trading music back and forth and all the stuff that we grew up with and being the same age and talking about grade school stuff and I was like you have to see this movie and so it was like let's do the song.

JE: That was actually the name of the band too right. After the SEX PISTOLS was the PROFESSIONALS and that was their big hit and they kind of made it into a movie.

RP: We had a screening at the comic shop that Jonny worked at the time.

JE: Oh the comic book shop.

RP: The good ole days. When Jonny was king of the nerds.

JE: I got to do a shout out to all my peeps. Word up.

RP: They can't stay up this late dude.

You also do "Pocket Calculator".

RP: Why not. It's acoustic too. That was an Uxbridge tune. Way after the fact of recording we hit the button and whatever.

But that was a KRAFTWERK song? That's a great song to cover.

RP: Yeah, it's ridiculous. We actually did that live at our anniversary show.

JE: It's a great song to cover. I don't

know if we did such a great job of it.

But it's funny. I think the way you do it was funny because it sort of made fun of the whole electronic era.

RP: We just started playing and it came out and everyone joined in on it and it worked.

Because everyone knows it because it is one line and you just repeat it over and over.

JE: And that's what this band is all about is having fun and doing what we want to do.

RP: It is kind of the on the spot joke as opposed to pre-planned.

JE: What was the Yoda comment that came up at? Oh yeah, when we're playing shows we're playing for the kids when we are practising its like a show for ourselves. It's just about having a good time and being in a band and having fun.

Maybe that might explain some of the 50's covers.

RP: Well that was another huge common ground that we liked the oldies stuff at the RAMONES speed. We could really agree on all of those.

JE: We don't really play covers anymore.

RP: No we don't. This dude is lazy.

DB: We would like to thank a lot of people in Newmarket and Aurora like Christian....

RP: \$5 bucks a pop. Rattle 'em off.

DB: Like John, Josh, Fraser, and all the people who help us out.

RP: Don't fade us out, dude.

The interview is not over yet. So who would you credit as some of the influences on the band? I'm not trying to beat this dead horse, but I want to lead into...

RP: We're waiting for you to give that what's

your five desert album thing.

That's the next one. Okay you can answer that one now.

RP: Why should we answer it before and then repeat ourselves.

Okay, why don't you tell us. If you had to limit your collection to five releases what would they be?

RP: The RAMONES "We're Out of Here", the ADOLESCENTS (self titled collection), MARILYN'S VITAMINS "Down and Out in Levittown" demo release, the DISHRAGS album that you guys played "The Love Hate", and "Group Sex" CIRCLE JERKS.

JE: If you were on a desert island with me you'd be the first one I'd eat. You know that right?

RP: Car ride home, dude. Next!

Who else wants to answer that question?

DB: I would probably pick GENESIS "Lamb Lies Down on Broadway" ...

No. No. No. They have to be punk records.

RP: metaledgies@hotmail.com. Drummers apply now.

DB: I would probably pick SEX PISTOLS "Never Mind the Bollocks", the CLASH any one of those. A lot of local bands actually. I'm really into the THROWAWAYS. They are a local band that are really great.

RP: Jesus Died for all Man Gina, The Gospels According to THE THROWAWAYS.

DB: RETURN FOR REFUND. Again my friend Josh's band and others.

JE: jonnyeyeball@hotmail.com. Band needed.

RP: The ROCKAWAYS. Anyways. We all have 75 side projects that we throw in each other's faces.

DB: And the POLICE. That's okay. They're punk.

JE: Kinda?

RP: Don't forget Iggy and the STOOGES.

Yeah go Jonny.

RP: Lookout. Lookout. Lookout. Lookout. Lookout. Lookout.

JE: Yeah exactly. Name any Lookout old band and you've got it.

Do you want to tell us some of them?

JE: SCREECHING WEASEL. I really liked the last album they put out, "Teen Punks in Heat". The QUEERS "Love Songs for the Retarded", and "Punk Rock Confidential" was good. GROOVY GHOULIES anything by them and the DONNAS.

RP: "No Vinyl Records" comp? Come on Jonny.

JE: Hey I suck at this kind of stuff, man.

It's okay. It's not supposed to be torture.

RP: Your supposed to be prepared dude. I had you read the VAPIDS interview. I was like



Jonny Eyeball singing.

'He'll ask the same questions'. So what's going on in Hamilton Jonny?

JE: Hey, I failed out of school. That's why I drive a truck and play in a punk rock band. I am no good at tests.

RP: He was the only one that showed up for the I.Q. test the day I started the band.

JE: I got the best score.

RP: Whatever... you got half your name right.

JE: I actually played guitar back then, too. No I played bass then and then we fired our guitar player and I started playing guitar and Dee-

Licious left and I started playing bass again.

Do one of you guys write the lyrics. I mean you seem to share vocal duties.

RP: We bicker back and forth. We're 50/50 on the song writing, 50/50 on the bitching back and forth.

JE: And about 80/20 on the vocals. I do

most of the vocals but all three of us do sing. And we're all pretty goddamn good at it too I must say.

RP: They can hear us dude. We are pretty stunning looking so you know....

JE: Yeah but its' radio so they don't give a shit.

RP: I know but they will more likely believe that then...

JE: Just because I don't have wonderful abs like you do. I was made for radio.

RP: I've been working on it dude.

JE: Are you kidding me man?

RP: That's why I brought the camera.

And you guys are both sleeveless tonight.

RP: Yeah I know. Team uniforms dude.

JE: Check it out Stephe. I can almost lick my own boobs.

DB: That's just not right Jon.

Great pecks. Okay so what are some of the things you sing about? Lyrically. That was really my song writing question here. I have been trying to get to it.

RP: We kind of try and be a little more specific than most bands. Like when you listen to the radio it is all so generic that you can put yourself in the shoes of the singer and make it feel like it is all about you and whatnot.

JE: And then cry to it.

RP: There you go. You can share the pain and the glory.

JE: Songs for a break up mix tape.

In other words, popular music writes for the lowest common denominator. Punk rock doesn't.

RP: There you go. Oh. AC DC is hurting right now. They are going to be gunnin' for you.

Good.

RP: Anyway, a lot of the time we go more for the specific. We write songs about our friends and everything. This makes sure that actually someone shows up to our shows. We figure if we have 20 songs about 20 people they might come half the time so we have an audience of about ten people times \$5.00. That's fifty bucks

Would Alex be one of those people?

JE: No.

RP: Jonny is a lot fictitious and he likes to ...

JE: I'm a writer man. I went to school for journalism and creative writing. I just write about characters I make up.

RP: Didn't you flunk out, or whatever you said five minutes ago. Stay consistent dude.

Okay what about Betty?

JE: The same.

Barbie?

RP: Jonny doesn't have any friends. Barbie is an actual person.

JE: That he wrote.

RP: It was like through e-mails back and forth we had a long conversation about 'Think of all the friends who quit on the music they listened to and ditched all their friends at the same time' kind of thing. It was related to that. It was kind of wipe the slate clean. I wrote a song because she hadn't ditched the scene at all. She was a real supporter. So I was like I am going to wrote a song about you copping out, crapping out and everything just to piss her off. We always poke fun at people. And then she saw us play it once and we haven't seen her again. But I think she went off to school. JE: That was about 8 years ago. She is probably a mom by now. A PTA soccer mom. RP: Well then VBF can write a song about her.



If we go a lot of the time the character route, the Johnny Cash kind of version of building a mythical tale around ... no go ahead ... Johnny Umawhat's the drunken indian's name? Ira Haze!

JE: What the hell are you talking about?

RP: Rhyme off some Johnny Cash songs. You live in the fuckin' sticks now. Learn that shit.

JE: Stephe dude. Help me out here. What's he talking about?

RP: He's in that little booth so we can't see him peeing himself.

JE: Anyways, I write songs about people that don't really exist mainly because ...

RP: He likes to make believe that he has friends. "Gravedigger." Talk about that tune.

JE: Okay. "Gravedigger".

RP: That is your favourite tune from a lyrical standpoint? I'm runnin' the show here!

JE: My favourite song from a lyrical standpoint isn't for this band. It's for my side project bitch.

RP: Which one?

JE: "Gravedigger" is basically a song about a guy who drops out of school and gets a job as ... I just sang the first two lines of the song.

RP: There you go. Sing it to the people Jonny.

JE: Took a job and dropped out of school! He gets a job as a guy who digs graves, hence the gravedigger part.

RP: You are so creative.

JE: ... and he doesn't have any friends so he just digs some up and puts them away in the morning and by the end of the song he gets caught, but he is determined to climb the fence and do it all again. Kind of a whacky Saturday morning cartoon version of Ed Gein, really. Because he took them home and carved them up. This guy just had tea parties and shit.

DB: ...and then buried them again.

JE: He put his toys away when he was done. That's a little bit creepy. I'm not really that sick.

RP: Well it sounds happy so you can pass it off. Just do a ska version. Everybody will be like 'Oh man he is such a well adjusted person.'

DB: He's emo!

RP: Only he'll have to grow his hair all long on the front and put on his wife's pants for that.

JE: Get off my wife!

In terms of the lyrics, you sing about things that are specific. You sing songs to piss people off a little...

RP: To poke fun at people. Too entertain. It's all about trying to be entertaining.

JE: Everybody is pissed off with us because he always sounds like he is angry. He's German. He can't help it.

RP: When I'm singing, generally talking or just starring you down.

JE: All of the above.

RP: I need a ride to the ADOLESCENTS show call in now. And JONNY needs a ride home.

What is your favourite songs from a lyrical standpoint...a METALEDDIES song?

RP: I just forced that question on you. Do



Baditude on drums and Pagan on guitar.

you want to answer?

DB: I'll stick with "Gravedigger".

RP: You are so made for this band, copying off ... not the smart kid in this case, but the pickins' are slim.

JE: He can have "Gravedigger". I'm going to take "Richie".

What is "Richie" about? And why do you like it?

JE: Pagan never lets me talk about Richie.

DB: What about "Ferris Bueller's Laid Off"? That's a really fun song.

RP: Alright talk about "Richie" then.

JE: It's just basically about the RAMONES. It's just about how they are all kicking off and Richie kind of fell off the face of the earth, the old drummer of the RAMONES and so we did a song about how we go on a mission to find Richie because we need all the RAMONES we can get.

That's good.

JE: And Pagan wrote that. It's a wicked song.

RP: We started playing that song and then five minutes later the "End of the Century" DVD came out ...and we never got downtown to see that because our tractor didn't work....sorry I have to poke fun at you. Every time you talk about Newmarket you talk about how we are on septic tanks and angry rural country punks that are mad at our surroundings like we live in shacks or something. Dude, it's the suburbs. It's big box hell.

JE: I live in a shack that forces me to go to work everyday.

RP: Jonny just wants to live the life according to how you say it so he moves out to Alcona at the Motor inn. Where are you living at ? The twisters are coming after your house dude.

JE: I live right on the lake. And unfortunately

part of my house is gone and has sunk into the lake, but it's okay. No it's cool. It's just a long fuckin' drive to Toronto, man.

Okay. Pagan do you want to answer this question?

RP: We kind of love all our songs and we change our mind which one we like the best.

Were you going to answer this "End of the Century" thing?

RP: Oh sorry.

You started telling this story and then you ...

RP: We didn't know what happened to Richie. It's an honest question. Like a RAMONE dies and all these people show up to talk about him, but they never mention Richie. And so in the DVD in the extras they interview him. He is in a suit and tie and everything talking about how he left the band because after five years they weren't willing to give him a cut of the t-shirts, even though he wrote some songs and he sang a couple of songs and whatnot, he felt like I have been here for five years am I not a part of the family yet? Sorry I am moving on. Because it wasn't the highest paying gig in town.

JE: What's your favourite song lyrically.

RP: Lyrically. It always changes. I guess I will give a story about "All Girl Band". We played that at our first show. That was one of the first five songs we wrote.

JE: It was the first song we wrote from beginning to end I think.

RP: I think it was "Rock n Roll Pension".

JE: That's a cool story too. You should tell that one.

RP: Very cool story. But Johnny Rotten might get a little pissed off.

JE: Fuck him.

RP: Okay sorry. You are getting two stories because I am so full of the words. "Rock n roll

Pension” is basically about the haggard old rock star who spends all his earnings, like kind of lives the lifestyle to the fullest and then he is old and he is like where the hell did all my friends go, what’s going on. Shit, I’ve got to pay the bills so I might as well dust myself off and do it one more time just for the money and act the part as best as I can. The one line is ‘I’ll act my shoe size not my age.’

Did you go see the reunion?

RP: The PISTOLS reunion?

Yeah.

RP: No. I was on vacation.

DB: I did. It was great.

RP: I almost won a ticket on CIUT but then I ended up being on vacation in Quebec at the time.

JE: Why would you go on vacation in Quebec dude?

It’s like you did see it though because that’s the impression I got watching them.

RP: Well they basically said we were in it for the money.

Yeah. Filthy Lucre.

RP: Originally the song ... I kind of came up with the line “Rock ‘n Roll Pension” and the whole joke behind it on the way back from the first time I ever saw TEENAGE HEAD at the Horseshoe because they dragged the lead singer of the DEMICS up on stage to sing “New York City” and I think he had one tooth left. He looked like he never left the bar after the DEMICS last gig.

JE: He was from Alcona, then.

DB: Keswick.

RP: There you go. No he was a long hair. He would have got beat up, up there. That’s why you trim it nice and short.

DB: “Come here faggot. Arrghhh.”

RP: But no. He looked really not well and they dragged him up to do that song. Like literally. They physically picked him up because he weighed 10 pounds. That’s all that was left. Made him sing it and it was fuckin’ great. It was amazing. It was a highlight of the show. It was an amazing time. I had twelve friends from college that at the drop of a hat went to see TEENAGE HEAD. I didn’t know very much about them before that and I have been a fan ever since. But he was great. I was like I wonder if he is living off his rock ‘n roll pension on the car ride home and went home and wrote the song. It was the first joke type song that I ever wrote.

JE: We were dating at the time yet?

RP: No dude. This was ’95. This was when I could barely play three chords.

JE: You could barely do it now.

RP: And then the PISTOLS reunion was coming around at that time so I kind of made it more about that. A friend of mine who was at the TEENAGE HEAD show, her dad used to put on shows with the singer from the DEMICS back in Goderich way back in the



Look at the veins in Pagan’s neck. That’s singing.

late 70’s, early 80’s and she ran up and hugged him and said ‘Oh I’m so and so’s daughter’ and on the way home she was like ‘Man, I must have made that fucker feel really old.’ And the sad thing of it is in the end that summer on Much Music they announced that he passed away due to everything that was apparent when you looked at him. So I kind of changed the song to slag the PISTOLS as opposed to this guy who sang his heart out for no money at the end and did a stellar job.

JE: You’re a sweetheart.

RP: So I twisted it around to be about the PISTOLS and then some of our friends / fans were down in Toronto a few years back, low and behold dressed all spikey and hair ten feet high and who do they run into on Queen Street, but Johnny Lydon, a.k.a. Mr. Rotten, and he starts yelling at them. This is Benny Punkass and Rob, the SHIT FUCKS. Five dollars boys. Send it from jail. Ouch. Anyways the cuffs are off. Doesn’t the government give them money anyway? Rob is a fuckin’ good kid. He does security and everything. He is an awesome cat. Despite what his professor thinks about him. There are weird issues.

JE: That was so inside it could have stayed inside, dude.

RP: Exactly.

JE: We don’t get it.

RP: Anyway, they ran into Mr. Rotten and they are trying to introduce themselves. Say hello. He starts yelling at them. He is apparently in an orange jumpsuit from top to bottom I guess trying to look like the next VILLAGE PERSON because they will have a reunion because one of them passed away. Anyway he starts yelling at them going off

about how their look is antiquated. Like basically bitching them out. That’s kind of a fun thing to say. You got bitched out by a dirty old man who hasn’t written a song in 20 years that anybody knows the words to. PUBLIC IMAGE LTD. Nobody knows it.

DB: No they were good.

RP: They were good. I like some of their stuff a little bit, but the only time you are going to hear people talk about them is within the context of the SEX PISTOLS. And he runs around the world, whatever they say their price is a million bucks for a show and your band hasn’t written a new song in 900 years. Why are you bitching at 17 year olds for the way they dress?

It’s a good point.

RP: Just for the sake of bitching and being entertaining ...

Yeah I would use them as a target too.

RP: He had a VH1 special awards show where he did red carpet interviews ...

JE: He never gets tired, eh?

RP: Take a drink break little Jonny. Take a smoke break. Run out of the building. Go clean my car. Do the windshield. Squeegee me Jonny Squeegee!

Pagan. Do you have a song that you like?

RP: I like them all dude.

Is “Rock ‘n Roll Pension” your song?

RP: I was just talking about “Rock ‘n Roll Pension”, but my choice is ... I’m not going to let it out till the end.

What is your choice?

RP: My choice would be “All Girl Band” because at the time we started the band being self-employed I got to listen to eight hours of whatever music I choose and was burning out on stuff. *Epitaph* and *Fat Wreckords* stuff was huge back then and how fast can you burn out on that ? Really fast. So I was into a lot of bands with female vocals or female bands so I wrote the song “All Girl Band”. Bands like the DISHRAGS and then there is bands that are female fronted like HOODRAT and TWO PUMP LOUIE. I missed out on SPAZMS but I fuckin’ love their releases.

JE: You’re a big Stevie Nicks fan too aren’t you ?

RP: No not so much. She never returned my phone calls.

JE: Joni Mitchell?

RP: No.

ABBA?

RP: Can I finish this question? This is why I talk so much. You people keep stopping me. Anyway, JOAN JETT and the BLACKHEARTS.

JE: She’s so Ho-ho-Hot.

DB: He’s a diva at heart.

RP: I’m not huge on the RUNAWAYS.

GIRLSCHOOL?

RP: Yes. Anyway continuing along with this song and NEW YORK DOLLS if you want to go there. But the song is basically the fantasy

of dressing up like a chick in order to be in an all girl band. I ended up writing JOAN JETT. On her website and she had an open call saying I am not doing anything right now. If anyone wants to e-mail me I'll check them all out and hopefully I can respond to a bunch of you. So I wrote a letter to her telling her about the song and I think we had it on an MP3 at the time hoping that she would give it a listen, but I never heard back on that.

DB: Because we suck.

RP: Not necessarily but whatever.

I remember reading in MRR that there was a period where Joan Jett... I think she was living in DC or something and she was actually getting involved in the DC scene and was recording bands and

RP: The GERMS and stuff like that.

No. No. I'm talking more recently. (Ed Note: She recorded a BIKINI KILL single at the time)

RP: She doesn't respond to my calls dude.

Yeah obviously.

RP: It's over.

It might have been around that period I was thinking.

RP: Could be. I'm not sure.

After she got splattered by fruit at the POLICE Picnic.

JE: That sucks.

RP: I missed that one too.

That didn't suck. She sucked.

RP: Ouch.

Tell us about the Newmarket scene.

DB: It's actually really great. I have been through a lot of bands LIFE BLIND, LETTER NINE, BUZZ DELUXE, etc, etc.

RP: FISTED SISTER.

DB: Yeah. FISTED SISTER was really fun. We have a really great scene. I think that kids are just far enough away, like I think it is an hour to Toronto so they won't actually make the trip downtown.

RP: Or they could do transit which sucks.

JE: Or they are all 14 and can't drive.

DB: We played a lot of small towns. We played in Midland of all places and it was one of the ...

JE: They were on sceptic tanks.

DB: They were definitely on sceptic tanks. It was one of the best shows we ever played. One kid bit his tongue so bad in the mosh pit that he literally about a third bit his tongue off.

RP: He could have skinned it. It was top and bottom bleeding. There was blood everywhere. And he bought 7 of our CDs.

DB: Well he was so proud of it. He would go around and show everyone his tongue. 'Hey. Take a look at this, eh. Ahhh.' And you would go 'Oh my God.'

JE: Didn't I tell you we went for beers with him two weeks later?



Big Daddy Baditude sporting a CIUT banner behind him. \$5.00. Pay up.

DB: Well you know what, they all came to the DOA show that we played. The whole crew.

JE: Yeah, yeah. That's the night that he bit his face. AGGRAVATED ASSAULT.

RP: No longer AGGRAVATED ASSAULT because they had some run ins. They are not the nazi band AGGRAVATED ASSAULT, but people thought they were and then got really angry with them.

JE: Yeah they are now FACE PLANT.

RP: They came to the show with axes.

JE: It was pretty brutal.

DB: For real, eh.

RP: Yeah. There is some crazy shit going on up there. But there is some really good kids really into what

DB: And we have just enough of a following in the whole area and all the bands that we can bring bands like DOA up or DAYGLO ABORTIONS, etc. etc.

RP: Toronto bands are stepping over themselves to get up there. They really want to play.

Well it's a pretty enthusiastic scene.

DB: Well you are guaranteed an audience of 300 people going apeshit.

RP: 650 has been the top.

DB: We played at that show. It was Punktoberfest, right?

RP: And two night shows so you've got 1200 people going through there.

So that Youth Centre. Tell us about the Youth Centre.

JE: Oh they are great. They have a skate park in there and they have been doing shows in there for 15 years?

Is it the only place to do shows?

JE: No.

Because I saw another flyer for another place.

DB: Optimum Hall. Josh puts on shows there. Underscore Productions.

RP: Other places because it is an all ages venue thing...it is completely an all ages thing that a lot of places don't want to do shows. Like a bar will not give you good treatment.

JE: I can drink a lot but not enough to make up for an all ages show.

RP: The THROWAWAYS can toss back a few. But like venues get lost over little things ...

DB: Like the toilet being pulled up and put into a different room.

JE: Remember Spotlight.

JE: Spotlight was a dance studio and one of the big mirrors that the ballerinas look into got totalled.

DB: With a skateboard I believe that was.

RP: And paid for.

JE: But we're not allowed to play there anymore. It wasn't me. I don't skate.

RP: Venues are gained and lost but the Youth Centre will always be around because of our buddy Christian Cannibal doing an excellent job on

security and getting really good security. Those shows are my favourite because you know the venue is going to stand the next day and the security is awesome because it is a guy with a bi-hawk, another guy with a hawk. These are the guys supplying you with some advice like listen to some old BLACK FLAG, listen to this, listen to that. That's how I met Christian. I walked up. I was like 'Who's picking this music that is being played in between bands? It was like CIRCLE JERKS, MINOR THREAT, BLACK FLAG and he was like 'Dude, this is all my stuff.' It's like the security are the older punk rockers who are getting the kids into a lot of stuff.

DB: You can always look at someone's album or CD collection and tell if you are going to like them or not. You like it and go right on or oh oh.

JE: I've got every single HUEY LEWIS AND THE NEWS album. Does that mean you guys like me?

DB: Well apparently he has the biggest schlong so I can believe that.

JE: I love big schlong.

Pagan. I wanted to ask you about this comp that you did. The "No Vynil" comp.

JE: Haven't you heard him talk enough? Jesus Christ.

At the risk of doing this.

RP: Show it to our viewers at home.

Yeah, well they can't see it. Tell us about this comp and how it came about?

RP: It was basically that I figured we were sticking around forever so we were trying to get on some comps and things didn't happen

as quickly as I would have liked and a lot of things just petered out. Anyway I wanted to give a try and doing a comp and picking all the bands that I would like to see on something ...

JE: It is Ronald Pagan's mixed tape.

RP: Yeah, it is basically a mixed tape of all my favourite stuff. All the bands that I want to see, that I want to play with.

They are all pretty much local bands aren't they?

RP: Toronto Bands.

I mean they are not all from Newmarket but they are bands from in this area.

RP: I was trying to do kind of every band puts down a couple of bucks and you get x amount of CDs and that wasn't really flying all that well. It was overly ridiculously reasonable but it wasn't flying as well and so I was like Okay if I spot all the cash then I can really pick and choose who the hell I want to deal with.

It's a good idea.

JE: He buys friends.

RP: All the awesome bands were awesome people. What it is ... I don't see us being a touring band for a living. We all have our jobs. If a great opportunity comes up yeah, but lets be realistic...

Especially after the VAPIDS interview.

RP: Ouch. Well that's them, not us. And we are going to give them a hug later. It's okay Jimmy.

Yeah because they are great too.

RP: So if you get on a label you've got to tour your ass off in order to

DB: ...pay them back.

RP: Yeah. So if we get distro-ed or if we get on a label and can't tour or we can only tour a little bit, it's going to be a lot harder to go that route. But if we distribute it ourselves how far can we go? Am I going to drive to Hamilton to put 3 CDs in *Reigning Sound*? And drive to London to go to *Speed City*? That's a hell of a lot of distance to travel.

JE: But you see I live in Barrie so I can drop them off at *The Beat Goes On*.

DB: If your into that our my space site you can download some of that. Check it out.

RP: Okay. Continuing on with the whole distribution idea and why I chose the bands that I did they've all got professionally pressed CDs so instead of asking money from them I am trading them two of the comp for one of their CD and then I've got 20 different CDs to take around to all these places. If I'm going down to Noise Annoys and I bring 60 CDs as opposed to 3 METAL EDDIES CDs its like 'Hey that's a little trip.' It's worth a drive to London to drop off that many CDs. It's worth the drive to Peterborough. It's worth the drive to Hamilton.

DB: We're all about promoting ourselves and other bands in our genre and friends that we know. It's so funny. I used to play a lot in



bands in Toronto and there was always that competition thing. Like you go to the bar and you are like I hope these guys aren't too good. Whereas when you play up in our neighbourhood people are loving you. You go up to the next band and say 'Kick ass guys,' and the love is there.

JE: I had a kid track me down in a mall in Newmarket a couple of weeks ago. I don't know if I told you this.

DB: It's tough.

JE: Yeah I hate going to the mall. Too many people.

DB: And somebody will say 'Hi.'

JE: I don't care about that. That's the cool part about going to the mall. The kid who came up to me while I was working dropping some stuff off there and the kid was like 'What are you doing?' and I was like 'Working.' He was like 'You still have to work?' It was like 'Dude, yeah man.' We barely get paid gas money to do this shit.

RP: Another explanation for the Newmarket scene is that all the young kids...

JE: They rule, man. They are so fuckin' cool.

RP: We have been around for six years now.

Some of them have been hearing from their older brother or sister about us for that long and finally come to see us and we get questions like 'You run your own merch table? What's going on? Are you a big band?' The weirdest funniest questions. It's hilarious. It is so entertaining.

It is the niavete.

RP: Why would we not ever stop this? It's too much fun.

DB: Those shows up there....those 500 or 600 people watching so a kid is so impressionable they are like 'Oh my God. Where am I?'

JE: 'Oh my God that's Jonny Eyeball.'

RP: 'He's so big.'

JE: Oh you got it baby.

How many releases do you have out.

JE: We started out with "Three Chords, We're

Bored, and No Morals" which was a demo tape then we did "Don't Judge a Punk By His Covers", "Three Songs For The Price Of Two".

RP: Which was an E.P. Three songs. We're smart like that.

JE: Which we used for our press kit.

RP: We're big business now.

JE: Oh Yeah! We did "Too Late Too Grow Up Now" which was our first actual full length. Then we did "Time To Kill" which you gave a wicked review for.

RP: Another five bucks we owe him. So BUZZ DELUXE send it up. But we're always five ahead with those boys. Grinder fill in the rest.

JE: We have a new album hopefully it's gonna be out in the fall called "Brains Of The Operation". It's gonna be another twenty track CD.

Oh great. What songs are gonna be on it? That was going to be my next question. What do you have coming up.

JE: Some of the songs we played tonight are going to be on it. "Tomorrow", "Gravedigger", "Ritchie".

DB: Its almost done. Its like 99% of the way there.

RP: We're freakin' lazy its not done!

JE: It's close.

DB: Yeah.

RP: Its either 100% or its nothing. There's your Yoda comment!

JE: There you go

(round of laughter ensues)

How can people get in touch with the band?

RP: metaledgies@hotmail.com

JE: mspace.com/metaledgies

RP: metaledgies.cjb.net Just do a web search and a bunch of stuff will come up. Look at every single thing that's out there.

JE: Sompin' Eddie will show up. You don't even know who that is.

RP: I do know who that is.

JE: Lets just clear this up once and for all.

RP: Yeah, yeah you have a ride home its good.

JE: No, no. Is it The METALEDGIES or just METALEDGIES?

RP: The METALEDGIES.

JE: Now is METALEDGIES two

words or one word?

RP: Its one word but the second E is capitoll.

JE: We're having a meeting here.

RP: It all depends on the shirt design and what not. However it works graphically to our advantage.

JE: It always comes back to the merch.

Yeah its inconsistent here

DB: We're a T-shirt company with and excuse to be a band.



RP: From the runways of Paris!
JE: I love how there's a spelling mistake on the cover of that.
RP: There's a few of 'em on the inside too!
JE: Check it out to, too and two.
RP: He's flashing it all.

They are used differently here.

JE: You've got them all?

DB: That's great!

JE: You rule!

RP: All of our releases for the people listening at home. He's not like waving his three nipples at us or nothing. It's radio man. We're saying he's got 'em all but we're not saying what it is. It's radio they've got to know. Fuck now I'm explaining it to you.

JE: He's got all the albums in the booth there.

RP: Now I'm getting dirty looks here.

Yeah, yeah no of course.

RP: In his little quarantine booth. The boy in the bubble. Isn't that John Travolta?

JE: Well we're from Newmarket you don't know what we're carrying. Mad Cow or something.

RP: There you go. Six Hours in the city.

JE: Yup.

Any last comments?

JE: Yeah, Pagan you're an asshole!

RP: How long are we limited to on these last comments?

(laughter from all sides)

Can we overflow into the next show?

JE: No!

DB: Like you've been doing all night?

RP: Whatever. I think I've said my piece, deal with it! Take away what you can and I'll let the other boys speak.

DB: I'd just like to say thank you to Stephe and CIUT for all the help.

JE: Big badass Fred down in the basement.

DB: Christian, Josh, all the people who help us out in Newmarket, Vax, Jenny.

RP: All the bands through the years.

DB: HEATSKORES, BUZZ DELUXE a band I was in. Great guys and gals.

RP: Come on up to Punktoberfest the weekend before Hallowe'en. So you can always do your Hallowe'en plans and rock out in Newmarket before then.

DB: Yeah thanks to the Newmarket Youth Centre. Our families Rachel, Melissa and Jessica. Jon, his family.

JE: I was gonna thank my family. Well the Newmarket scene. If it wasn't for those kids it just wouldn't be. They're kick ass! They just go nuts!

RP: Making each other bleed in our honour is a beautiful thing.

JE: Seeing some kid I've never met singing along to one of our songs.

DB: Thanks to OVERDOSE for covering one of our songs.

RP: Our friends FORZERO aka the SOLIDER DOLLS our friends from across the pond. We're international now!

I feel like I'm at the awards ceremony. Thanks to you guys for coming down!



Bev Davies: Photographer

Name a Vancouver Punk band between the years of 1979-1987 and chances are they were photographed by Bev Davies at least once. Her photos have been commonly seen in issues of the Georgia Straight and on the back of DOA's "Hardcore '81" record. Very recently Bev collaborated with Radio/TV host Nardwuar for the 2007 Punk Rock Calendar. This trip down memory lane took place January 11th, 2007 during an exhibit of her photos at The Jem gallery in East Vancouver. Interview by Aaron Brown from CITR's Generation Annihilation.

So what years were you actively involved in photographing punk bands Bev?

I started in 1979 and it was pretty well like "You got a band and I'll come and photograph you". This show goes to '84, I did continue past that probably until '87.

Do you remember the first band you ever took a photo of?

I remember the concert. It was DOA and THE DISHRAGS at Gombodo's so I think it was probably THE DISHRAGS.

Was that the first gig you went to?

The first gig I went to was DOA in Burnaby and I didn't take a camera. I went with my friend and his sister. We went there and I was sitting in the audience and going "Hot damn, I'm coming back and bringing a camera!"

What year was that?

'79.

Were you a photographer before you had gotten into punk?

Yeah. I was a photographer and an art school graduate. I tend to call it an art school brat. I was sort of just looking for stuff to photograph. I'd taken a summer art school course in 1977. I started to take photography more seriously and had a dark room and no

subjects other than my son and my friends. To find a whole bunch of people that needed photos taken was like a godsend.

So where did you graduate from?

I went to Ontario College of Art for a year and then to Vancouver School of Art, which has since turned into Emily Carr. I graduated from there in etching.

So are you from Vancouver originally?

No. Belleville, Ontario.

So what got you into Punk then?

Well, DOA. Also the RAMONES. I remember hearing them on the Vancouver show doing "I Wanna Be Sedated". I thought it was quite amazing.

Do you remember what your first camera was.

Yeah, I always shot with Cannon. I always figured they were the loudest cameras in the world; they just make a big huge noise. The digital camera I have now is a bit quieter really but the other ones always had this big huge decisive noise, which at punk gigs didn't make any difference.

What is your opinion on digital photography?

Love it. I really do. I mean maybe I should worry because there are a lot of people with their cell phones taking pictures and stuff. When I would be at The Smiling Buddha I would often be the only photographer there. I think if that were to happen over again that I wouldn't even be one of ten. But I think my place as a photographer still exists.

Do you solely use a digital camera these days?

I shoot film as well. I use both.

You say you were one of the only photographers in the scene back then. Were there many other women in the punk scene?



Jello Biafra

Yeah lots of them. Lots of women involved in the scene and in bands. We had THE DISHRAGS, THE DEVICES. If you look at the scene that was coming out California you had THE AVENGERS, early GO GO'S were part of that scene...

Who are in the calendar.

Who are in the calendar at Nardwuar's insistence. I felt really early on going to these gigs that the people who were on stage and that I was photographing and the scene that was happening revolved around a lot of men in bands. The people that remembered my name and said: "Hey Bev c'mon sit down here we've got a seat for you when you're finished", were the women in the scene. Corolla who runs this gallery was one of those people. There are a lot of them on the wall in these pictures that made me feel really welcome and included in that scene.

Have you kept in touch with many of them? I'm not good at keeping in touch so no.

So since this exhibit has been going on have a lot of people been coming down and recognizing themselves in the photos?

Oh yeah. People get the pictures cheaper if they're in the photos and they've been pointing themselves out. Why pay full price if you can get them half price if you're in the picture.

So that is the deal. Half price if they're in the photo?

Yeah. And if I don't recognize you in the picture you have to have someone else vouch for you.

Have you been recognizing many of these people?

Oh yeah. The people who have come to this show in the times I've had the privilege to be here are people that I do see around the scene.



I don't think there's been too many people who have blown me away that I haven't known who they were.

So what years did you photograph for the Georgia Straight?

Probably from '80 - '86.

Was that about the time that Buck Cherry

from THE MODERNETTES was as well?

Yeah evidently he was. Steve Newton was also working there and I think still does. Dan McLeod from the *Straight* was quite hands on. I just showed up every Monday or Tuesday and gave them my pictures.

So it wasn't like a full time job?

Oh no, I just had pictures published in there. I think if Dan had figured out that some of us might have paid him to work in the *Straight* I don't think he would have paid us anything.

So how did the 2007 Punk Rock calendar with Nardwuar come together?

I met him at Joey Shithead's garage sale. When I heard that Shithead was having a garage sale I phoned him the day before and said 'Is it ok if I bring a box of photos down to sell?' He said 'Sure.' So I took a suitcase full of photographs that I had printed up and were around. I was then sitting there showing them to some people and there was this young man who I didn't know looking at the pictures and asking a few questions. He was very quiet and normal looking.

This is Nardwuar we're talking about?

Yeah. He was just really quiet and listening to what everyone else was saying about the pictures. Then after about an hour and a half he gave me his card and said 'I'd like to interview you sometime if that's okay,' and I'm like 'Wow you're Nardwuar!' The picture on the card was whom I had known Nardwuar to be and not the person I'd been talking to.

It was Nardwuar incognito.

Yeah, he was incognito. So I had his card and maybe about a few months later I got in touch with him and asked if he was still interested in doing it. At the time I thought I had wanted to give away a bunch of posters and stuff and I think I did give him a bit. When he came over we started looking at pictures and he started formulating the interviews. For the style we did with the photographs he would sit down and go through a bunch to get some sort of feel of what the story was with them. Then he would go away and come up with the questions.

So I was at one of Shithead's garage sales



around '98. Would have that been the same one?

Was it at a house over near Burnaby?

The one on Renfrew right?

Yeah, that's the one.

So this calendar was about eight or nine years in the making. It's a very nice calendar. I was a bit retentive with putting it up but it's now up on my bathroom wall with January being a shot of MOTORHEAD after they played the Kerrisdale arena in 1981. You said that you had missed OZZY at that show. I talked to some people who were in attendance who said they had to miss OZZY because MOTORHEAD were so loud. Do you remember how MOTORHEAD played that night on the "Ace Of Spades" tour?

Well I met them at

a record store on Granville Street. They had given me the pass to get into the show in time to be there. When I got to the show I couldn't get into the door. I hadn't been cleared by OZZY and I didn't intend to photograph OZZY. I hadn't asked and hadn't thought about it. I just wanted to photograph

MOTORHEAD. So that's why those shots of them were taken outside in the backyard in the field. I never got to see them on that one. I did get to see them on the "Bomber" tour.

Did they come here on the "Bomber" tour?
Yup, they sure did. At the Kerrisdale arena too.

I hadn't heard about that one. How was that?

Loud! That one was loud. The promoter was handing out earplugs to any of the staff and people they knew when they came in. I got given some and don't think I put them in. I made my son put them in. He was just a little boy then. I remember we were at this scaffolding at the front and Lemmy yelled 'This is a song for all the people wearing earplugs,' and they just cranked it louder than one could believe.

Did they have

the "Bomber" lighting rig that night?

They had the "Bomber" lighting rig that night. If you want to check out an issue of *The Courier* with an article about 75 years of the Kerrisdale arena there are some photos in it of the "Bomber" lighting rig.

Did you take them?

Yeah, and to get the "Bomber" if you were shooting right close to the stage you could only see parts of it. But to get the impact and see the skeleton of the plane I had to get back quite away in the hall by the seating in the back to get the overall shot.

So let's talk about your involvement with DOA. Did you ever go on the road with them?

On the road with DOA no. What I'd like to do when I could is be able to fly somewhere they were having an interesting show. So they would tell me they were doing such and such a show. One of the examples would be at the "Rock Against Racism" festival in Chicago at Lincoln Park. I knew about that for a few months before they were going to play there. I remember saying 'I can't afford to go to Chicago.' As it got closer to the show they had already left town. I then decided I was going and bought a ticket to Chicago. When I got there I stayed at the Y. I liked to go places but stay fairly independent from the tour.

So you never got into the van and went places with DOA?

I wouldn't say never. I traveled with them from San Francisco to Los Angeles back and forth a few times in the van. I remember once having a cold much like I do now in San Francisco and driving back with them from LA. When we got there we pulled up to the Laundromat. I then realized that I had been sleeping on their dirty laundry. I had a cold so I didn't know.





THE POINTED STICKS

So speaking of laundromats, the Laundromat was the name of the venue where Hardcore '81 happened. Were you at both nights?

I saw both nights February 13th and February 14th of 1981.

On the subject of the Laundromat, which is now Richards on Richards, there have recently been some bands that have reunited and played there. There was the MODERNETTES who played there in December. You saw them?

Yeah. Corolla put that show on.

What did you think of the MODERNETTES new lineup?

It's just so good to hear that music that it's hard to step back and wonder what to think about the band. I thought they were really quite tight at times. The opening bands were

really good at that show as well. RICH HOPE, I hope that won't be the last time I see him. I'd seen THE MANVILS before. It was my first time seeing JUNIOR MAJOR.

How about seeing Buck Cherry, an old friend of yours playing with some people who were young enough to be his kids?

That wasn't a problem. Musicians are musicians. Age I don't think has a heck of a lot to do with it. I know there was an unkind report in one of the papers about his age and I think that was an easy sort of swipe at it. It wasn't the most obvious thing when you were just standing there; it was just a bunch of music coming off of the stage. How many people just paid big bucks to see the ROLLING STONES? How old are they?

Did you go and see them?

No. Not the last time they were here. I

would've if anyone had given me a ticket.

How about the POINTED STICKS reunion? Did you see that?

Yeah, I went and saw the POINTED STICKS.

How were they in comparison with when they were last around a good 26 years ago?

You know, the POINTED STICKS were really well rehearsed and tight. They did two shows. The first was an all ages show in the afternoon. When I had heard the words 'Punk' and 'All Ages' I had formed in my mind what it was going to be like which wasn't how it was. The all ages gig wasn't a whole bunch of spiky haired fourteen year olds. It was a whole bunch of people that took their kids. Little tiny children with protective things on their ears. Bob Montgomery was there with his son. The STICKS had tiny little baby T-shirts that they were giving out. It was quite touching. You know people's music is a really important thing. I find both the STICKS and the MODERNETTES quite different. They were both Pop bands within the Punk thing. Neither of them played Hardcore '81.

Back in the day did you notice a rivalry between bands like the POINTED STICKS and the MODERNETTES with DOA and BLACK FLAG or was it one big happy scene?

No, it was really fragmented. I can remember thinking 'What show would get everyone out?' and there never was one. By the time the scene got big enough as pieces breaking off of it there was a separation. Maybe it was together at the very beginning just as a survival tactic. They didn't have enough equipment for everyone to play at different halls so you did see pop bands playing with other bands. But both Shithead and Randy Rampage were at the POINTED STICKS show.

Joe also did just re-issue material by the POINTED STICKS.

But twenty five years ago you probably wouldn't have seen him at a POINTED STICKS show.

I'm going to mention some shows that I wish I could have seen that are up on the wall here and see if you remember them very well. How about DISCHARGE at The Smiling Buddha in 1982, do you remember that?

Yeah I remember DISCHARGE at The Smiling Buddha. They were coming to town and I knew the promoter. It was kind of a Perryscope type thing. I don't know why they were putting on a show at the Smiling Buddha. I had them over for a barbeque at my house and they were snotty (*giggles*). I had people over and I mean they were okay. I don't know what I expected. That's probably the only band that I had opened up my house to have dinner before a gig at the Buddha.

I know that Phil who used to run Noize Records invited them to his place after that gig to hang out.

They probably said 'No we got poisoned by hamburgers at Bev's house.'



I think they said ‘No. Just get us our hotel.’ Do you remember how they played and sounded ?

They sounded great, and the banner really helps in the pictures as well. I like that stuff where it has the visual name of the band.

How about the EXPLOITED in 1984 at the Grandview Legion? How was that?

I was just amazed by their hair. I can’t remember the concert. I printed it and thought ‘That’s weird I can’t remember that show.’ I’m also not that familiar with music by THE EXPLOITED. I tried to add a few of these bands because I felt that some people might have seen the ’85 pictures of Randy Rampage and DOA.

How about DEAD KENNEDYS and TOXIC REASONS at The Commodore?

You saw those pictures there. The crowd is insane. The picture of Jello being carried around. When I picked it to print I thought he was on the stage. Printing it up I noticed people’s hands on his bare stomach. He’s one of those tactile people where people kind of grab him and pull him and he comes out of the audience.

DOA was the main band at that show weren’t they?

Yeah DOA headlined. I heard Jello once say ‘A good concert is one that 200 peoples lives will never be the same again.’

Was that one of them for you?

No. My life continued on the same but I imagine there were people in that audience that could say that was the point that something

had changed in their lives.

Do you remember anything about TOXIC REASONS ?

TOXIC REASONS got stuck here in Vancouver for a long time. They were staying down at the Gore Street house which is the little house on left in that picture of those three houses up there. The house in the middle used to be a party house. On the back of the “Vancouver Complication” there’s pictures from that house. TOXIC REASONS were trying to get together enough money to get down to San Francisco to do some recording with East Bay Ray.

That would have been in the early eighties? Yeah, ’81.

So you stopped taking photos in 1987. What were some of the last bands you remember photographing?

I really don’t know. I only looked until ’84 for this show.

Why did you stop actively taking photos in 1987?

This is how I started out. I knew these people, respected what they were doing, loved the scene and loved the music. It was part of something that was limitless in taking over the world. Somehow I ended up getting caught up in the wrong end of the music scene where the really important big bands seemed to be the measure of what I was supposed to be doing. Part of that was the *Georgia Straight*. You move up, you go to bigger bands and bigger concerts, the Michael Jackson people are phoning you saying ‘You can photograph and

this is where you have to stand to do it.’ It meant nothing and the whole foundation of what I was doing had moved and was moving and I just stopped.

So is there another calendar planned for 2008?

Been there, done that. I did a calendar in 1980 and another in 1981. There were local bands in there and local scene stuff. A lot of reason I did the second calendar was to get one that was printed better and more of the way I wanted it to look. I think we’re here with this one. A book is more what I’d like to do. I think I’m ok with not doing another calendar.

So aside from the calendar where can people check out your photos?

Corolla is going to have a folder here where people can see parts of the show. I’m on Flickr...

That’s a website?

It’s a photo-sharing site. If you Google me you’ll find my Flickr thing. I put a lot more personal and fun things on there like pictures of my cat but there’s some of this stuff on there.

Have you contributed to Punk History Canada?

Yup, I’m on there. I’ve put quite a few photos on there and I’m also scanning photos for it. I’ve also been adding posters to gigposters.com that big American site. Until I started contributing there were none from the Smiling Buddha but now there are.

www.punkrockcalendar.com

www.mypsace.com/thejemgallery

label profile

Subterranean

Ever wonder who does punk record labels and why? What happened to punk and hardcore labels when the major labels went crazy signing punk bands in the 1990s? How are DIY labels surviving today in the era of iTunes? To try to answer these questions and more, Alan O'Connor went on a full tour of the USA in Fall 2006 to visit and interview a sample of punk records labels. He talked with people at *Jade Tree*, *Equal Vision*, *Thrustkill*, *A-F Records*, *Chunksaah*, *Dischord*, *Fueled By Ramen*, *BYO*, *New Red Archives* and *Revelation*. And smaller DIY labels like *Profane Existence*, *Havoc*, *Schizophrenic*, *Punks Before Profits*, *Lengua Armada*, *Firestarter*, *Rat Town*, *Hardcore Holocaust*, *Three-One-G*, *SAF*, *Feral Ward*, *Deep Six* and *Tankcrimes*. Based on over 60 interviews, Alan is now writing a book about punk records labels since 1990.

The most amazing place he visited was the Subterranean warehouse, hidden under an expressway overpass in San Francisco. Large paper puppets hang from the old wooden beams. The space is packed with old filing cabinets, shelves of records, open boxes of LPs on the floor. Steve Tupper wears jeans and a checkered shirt. He's been involved in punk for almost 30 years. He speaks softly, answering questions with a quiet grin.

I guess that you could make the argument that the original generation was basically the '77, early '78 crowd. The label didn't really start until '79. In that general time frame. I'm from Berkeley. Berkeley is sort of a backwater in a way. It's not on the leading edge. Culturally it's very conservative. Punk didn't penetrate to Berkeley very easily. There was stuff happening here in San Francisco that I didn't even really know about. I guess I got into punk in early to mid '77 when I started hearing stuff basically on the radio. Stuff coming out of London and New York. I had no idea that anything was happening around here because living in Berkeley you wouldn't. It's kinda isolated and backwards compared to the city. So I didn't figure out that anything was happening here in until late '77. I started going to shows.



At that point you had the last of the free-form FM stations still going here in San Francisco. It was called KSAN. There were basically two DJs on that station. KSAN came out of an earlier station called KMPX which was the first ever free-form FM station in the world. They started about 1967 and after a short period they moved over to KSAN and took it over. So there were these two DJs one was this guy called Richard Gossett who did the evening show. There was this other guy who did the morning shows. The drive-time morning show. They started playing this insane stuff that you couldn't hear anywhere else. It was a commercial station but one of the last free-form stations.

They played just about anything that was around. I remember this one actual instance listening to that evening show. The RESIDENTS had just walked into the station. Here's our new tape. Put it on the air with out even listening to it. Couldn't happen these days. It was the "Duck Stab" EP and it got played immediately. That was the kind of thing they would do. That guy on the morning show played a lot of the RAMONES. Richard on the evening show would play just about anything.

There were basically two record stores where you could get the records. Here in the city there was one called Aquarius. And in Berkeley there was one called Rather Ripped. A bit later the two Tower stores began small punk sections. At first it was singles. They had this little rack of singles in the Tower stores. And at Aquarius they had a punk

wall.

For live shows there were posters. Bands would do these posters and put them up all over the place. At first when I was seeing posters in Berkeley before I figured there was anything happening around here. I saw the posters and they looked interesting. The artwork looked interesting. But there was nothing to make you connect that this was the same thing I was listening to on the radio. I didn't really clue into that for a few months. The clubs would advertise in the section of the local newspaper called the *Chronicle*. The entertainment section on the weekends. All the clubs would advertise there. And there was also this other free newspaper called *BAM*. That would occasionally have stuff in it too.

I was very briefly in a band in late '79. The FLYING FUCKS. Never got anywhere. Nothing ever happened but it was nice for a while. It was basically an improv punk band. We didn't have songs as such. We would just improvise. I played bass.

To an extent you could meet the people in bands. I'm not the world's most sociable person. I basically met people in bands through people that I already knew. Standing in line to get into shows. There was this one guy John Powers (also known as Johnnithin Christ) that I met standing in line to get into the MUTANTS, one evening. He had just flown in from Pennsylvania, just arrived. We started talking. He later ended up in a band called SOCIETY DOG. After that he became the singer for CODE OF HONOR. But you meet people hanging out. I met Bruce from FLIPPER in the same way. Standing around outside a NEGATIVE TREND show one evening. We started talking. That was before FLIPPER was formed.



The New Youth Organization

Basically the idea was to have a permanent alternative to the Mab. We wanted more diversity. Somewhere where people could come and hang out when there wasn't shows happening. Kind of like a combination of club and youth center. So a bunch of people got together and tried to do that. I fell into it somehow. We tried but it didn't work out. That kind of non-profit thing later happened with Gilman Street, of course. We never got the space going. We tried but we couldn't find anybody that would rent to us. And we were very unsuccessful in trying to raise money. We put on three or four shows. Only one made money. The others lost money.

At a New Youth Organization meeting I met this guy Mike Fox. He had a band called the TOOLS and he basically came to the meeting to plug his band. To get his band into one of our shows. We did start talking and got to be friends. I was over at his house one day and he was telling me how he had just recorded his band's single in his garage. He had this four track set up in his garage. We just started talking about record stuff. And came to the mutual conclusion that what was really needed around here was a record label to put out these bands that we saw all the time but couldn't get a record out. That's basically where that came from.

Getting onto a subsidiary of a major label was far beyond the thoughts of most people around here. Bands with really big audiences like the DKs or BLACK FLAG could do that. I don't think they were even thinking about it at that point. Because basically the DKs started their label about the same time as *Subterranean*. Most of the bands around here couldn't even get it together to get any recording done. Much less to think about being on a major.

Mike was in a band that played regularly around here and knew a lot of people that I didn't know.

Art punk, experimental bands, influence from the art scene. At that point all those things were mixed up. There wasn't a big separation

at that point. You could have all kinds of different bands on the same bill on the same night.

After the compilation 7" that guy that I met standing in line had just formed this band. He didn't know Mike but he knew me. He invited us to come to one of this first shows. We kinda liked what we heard, so we decided to put out this single. That was the first band we managed to get out after the first single.

Flipper

Basically we got this compilation called Live at Target. There was this one FLIPPER track, SF Underground (Subterranean #1). We did pretty well. Some people liked it. Some didn't like it. But overall it did pretty well. I was really interested in that band right from the beginning. It seemed like they were doing something radical, at that point. Kind of reinventing punk in a way. I also felt a certain kind of frustration that a lot of what they were doing depended on their interaction with the audience. It struck me one day that what we need to do is a live record. It expanded into doing an album with four different groups all of whom seemed to share a philosophy of remaking punk. This was '79.

From the San Francisco area. The only exception in there was NERVOUS GENDER, they were from LA. They were also on the "Live at the Target" compilation. Which was #3.

Hardcore

The DEAD KENNEDYS "Nazi Punks Fuck Off" single was in '82. Actually late '81. I don't really think in terms of sticking with a particular genre. That's not how I think at all. I'm more interested in doing music that's interesting. If whoever they are are doing music that sounds interesting to me then I'll do it. I don't think of things in a box. The 1980s was a huge bunch of records. Because in the first few years we were really pumping them out continuously. There were so many. The eighties was the primary decade for the record label. By the time the eighties were over we were up to around 70 releases. So take your pick! That was when almost all the records were put out. After 1990 things slowed down dramatically. Very dramatically. Only a small handful of records since then. Mostly because I ran out of money! I had this job back in the seventies. I was working in

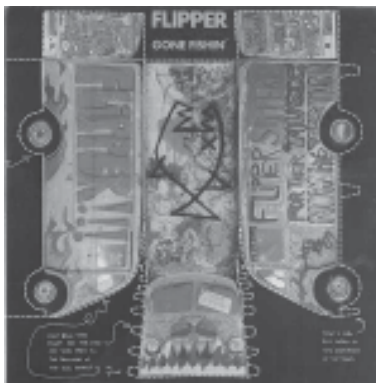


this machine shop making a fair amount of money, union scale. Not spending it. Putting it in the bank. By the end of the eighties I was broke and needed to do something else to make money. So I came up with this distribution thing and gradually fell into doing more and more distribution. Which managed to actually pay the bills.

The LEWD was actually recorded originally for radio broadcast on the UC Berkeley radio station. I ran into this guy who had the tape. The band was really into doing it. The singer did all the artwork. They were very enthusiastic about making it happen.

Written contracts

At first we did. They were very basic things. Not complicated at all. I kind of gave up on it eventually. It just became easier to do things by handshake. It seemed like a lot of the bands, when there is anything to put their signature on, they back away. They were much easier to get along with if this was just friends. A 50:50 split. I think we just came up with it on our own. I'm not exactly sure why. It just seemed the logical thing to do. It just



seemed to make sense. That's what it still is. Recording costs have been all over the map. We had our own recording studio. Mike had his studio. We just did all the recordings there. Of course we paid for it but it wasn't a whole lot. It varied. We did try to keep things low. Mike was generally good at getting really great sound out of bands without spending a huge amount of time on it. After we did that first record in the garage, Mike moved up to an eight track. He pieced together this studio at the back of the Target Video warehouse on South Van Ness.

The first record V/A "SF Underground" might eventually have got up to 4,000. Something like that. Over a bunch of time. The DEAD KENNEDYS 7" is somewhere between 70,000 and 80,000 now, after 25 years. By far that's the biggest on the label. All through the DEAD KENNEDYS problems, I guess nobody wanted to mess with us. After that the biggest in total sales is probably FLIPPER's first album. The legal problems with FLIPPER have pretty much been resolved. [See Subterranean website for details.] Basically I wound up with the vinyl rights for the US. But that's all.

CDs started around 1990. I had some real reservations about the format at the time. Mostly because of the postage-sized artwork. I hated that. Because I always thought of the stuff we put out as a complete package. Artwork and music together. When you're so limited it really seemed to take a lot out of it for me. I was dragged kicking and screaming into CDs.

Did the 1990s GREEN DAY kids discover the back catalog? Not as far as I know. No. It was pretty much the opposite really. We were very much declining. Basically the distributors lost interest. A whole bunch of stuff went out of print in that period. There was basically no interest in anybody buying any of that. It didn't really pick up until much much later when people started digging into the history more and discovering all this stuff. The NERVOUS GENDER LP came out in '82. About the same time as the FLIPPER LP. That was a record that was way ahead of its time in some ways. We got initially some good interest from distributors about that. But nobody understood it. We got a whole lot of them returned. For years and years we had this big pile of them here. What we got back from distributors. About 20 years later all of a sudden somehow people discovered this. And they all disappeared pretty quickly. The big pile that we had disappeared in a year or two. I don't really know why. Somehow people caught up to the record. It was a record that was 20 years ahead of its time!

At first I just carried them around to the record stores myself. Then we gradually started getting wholesale distributors. I guess at first it was Systematic in Berkeley. Then Rough Trade moved here and got into it. I had those two for the first couple of years. Then the

DEAD KENNEDY's 7" came along and everybody jumped on board. That got people interested. It worked pretty well with Rough Trade. Later they moved to New York and signed the BUTTHOLE SURFERS. Both of which pretty much killed them off. It was a bad decision. There were a few bigger distributors along the way like Faulty Products, Jem, Important (who later turned into RED), Dutch East India. No one distributor dominated. I can remember talking with Ruth a little bit about Mordam. But either they weren't all that interested or we weren't interested. I can't really remember. At this point the label is mostly distributed through ourselves.



In the eighties we had built up a really extensive list of radio stations and fanzines. I think it was more than 500. Because as the eighties progressed we built it up more and more. *Maximumrocknroll* was important to a certain extent. They have always been one of the leading punk magazines. But they're very specific in focusing on punk. We were all over the place. A lot of what we did simply did not fit into what they were doing. Not much paid advertising. I shied away from that because its very expensive. Never had a whole lot of money to play with. I being a bit on the cheap side, was always trying to live within a budget. It was very difficult to afford advertising. At that point sending review copies was more important. I'm not sure if it still is.

I was a journeyman experimental machinist. Which basically means that you do a lot of. I was working for a biotech company so I was making do-dads and instruments for biologists. Whatever they needed. They'd come and wave their hands. And I'd made what they wanted.

My Dad has been dead for a long time actually. But for many years he was the business agent for the retail clerks' union. My Mom was a home-maker in the 1950s and when we grew up sold advertising for a newspaper. Something like that. So basically, pretty working class. When the music started there was some head-scratching, I guess. That's about the extent of the interaction. There wasn't a whole lot of interaction. I played them some of my records, stuff like that. They had absolutely no idea what I was doing. They didn't get it at all.

I'd always been very much interested and attracted to people that were trying to make social change through culture. When I first moved to the city in 1967 I immediately dropped into this group of whackos who called themselves the Diggers. We did a lot of crazy stuff. There were basically about three groups of Diggers in the city that operated more or less independently. I was with a group that was running this free store called Trip Without A Ticket on Cole Street. I was probably a bit more structured in my thinking than most of the other people involved in it. Became kind of the in-house draft councillor. When that ended. The Haight Ashbury Anti-Draft Union was doing anti-war kind of stuff. That evolved through time. A bunch of us just picked up and moved to Berkeley at one point and got involved over there. Within a few months People's Park happened and we were all involved in that

quite a bit. Not too long after that there was a tenants' union started up and a bunch of us got involved in that. I'd gone from one thing to another with a common theme of trying to unite politics with culture.

Yeah, I guess I met Tim Yohannan before *Subterranean* started. We used to get together with this other guy Al and we would go to record swaps together. The three of us and hunt for hard-to-find mostly punk and related records. But we were friends before *Subterranean*. Tim grew up in New Jersey and didn't move here until much later.

Basically around the end of the eighties, about '89 this friend of mine came to work here doing phone sales. He was the first person I'd hired to do anything like that. Basically the two of us turned the thing around from being mostly a label to being mostly a distributor. I got laid off in '82 and I've worked on the label and distribution since. During the mid 80s there was maybe three or four people tops. After that it kind of declined towards the end of the eighties to basically just me again. Then it built up with adding more phone sales people. We had maybe half a dozen in the



distribution in the mid 90s. That declined again until now we're down to two again. In this case, the main factors were outside of *Subterranean*. It was basically the cost of living around here. It just got to be so ridiculous I couldn't afford to pay people what they needed to live around here anymore. Pay their rent. So I had to cut that back down. It didn't have to do with records at all but about the stupid economy around here.

Before '82 we were still over in the East Bay working out of either my living room or my girlfriend's living room or just one-room offices. Then in '82 this guy Patrick Miller who was in MINIMAL MAN found us this storefront on

Valencia Street. The rent was pretty cheap. It was basic and not big but we had our own space. Centrally located. People could come in from all over, which they did. That lasted for about six years. Then the building got sold and we got thrown out in '88. I found this place down here and have been here ever since. It turns out that this space has always been a little strange. The big space on the other side here used to be this venue called The Farm. Now its just an apartment building. Its been divided up into apartments. This whole complex used to be called The Farm. People have been living here a long time ago. On the wall you can still see some of their graffiti.



That's shifted quite a bit over the years. I think that the early '90s we got very much into the Japanese noise scene. We were one of the main outlets for Japanese noise bands and developed relationships with the labels and bands at that point. That kind of died off after the mid 90s but we had a lot of different things coming through. The surf and garage revival in the nineties. We were among the first to that too. That helped. The last few years have been mostly dominated by punk reissues mostly on vinyl. It shifts over time. You can never predict how its going to go. Partly what we feel comfortable dealing with. Partly the demand from stores. Right now we sell overwhelmingly mostly vinyl. That's mostly because when you offer something to the stores most all the time they prefer the vinyl. Some stores won't take CDs at all.

Basically its trying to get the work done. At the moment I'm totally overwhelmed with trying to get stuff done. Which basically means trying to get the stuff in, getting the word out about it, getting the orders, packing them and shipping them out. After that there's hardly any time left for anything else unfortunately. We collected all of the CODE OF HONOR tracks and reissued them on a CD. Put that out about a year ago. That's an important band. But there's hardly any time to do things like that. I would have liked to have done a whole lot more. But there just isn't the time. Plus the money is so very tight.

In general terms I think the distribution is a continuation of the earlier cultural activism. There is a lot of other people that do that. The problem is that I have to find things to sell that our accounts will buy from us. In a lot of cases something that might more obviously fit into that category already has good distribution all over the place, that they don't need one more. What little we can do is not very much. That's stuff with good distribution. We ended up in specializing in vinyl re-issues. Some records that we distribute that have done very well are some old stuff by the DICKS. The 10" and the 7". Its been one of the most popular thing we have recently.



Imants in South america

Hi everyone. Imants here. This was my first trip to South America, and I wasn't sure about safe areas and things like that, so I decided to book hotels, city tours, and inland flights through the travel agent in Canada. Also picked up the great Graffiti Brazil book and rented City Of God.



B.U.S.H.

I'd traded music with Santiago from *Waking The Dead Records* in Argentina so I e-mailed him ahead of time to make sure I got to see a few punk things at least. *Waking The Dead* was the Argentine label that released the CD version of the *FIRST STEP LP*. He likes *FUCKED UP* and *CAREER SUICIDE*, and wants to release something, possibly a split 7" with B.U.S.H., if any of you are interested. Santiago put me in contact with Kalota who sings in several great Brazilian bands like *I SHOT CYRUS*, B.U.S.H., *O INIMIGO*, and *POINT OF NO RETURN*. This meant I had people to hang out with, rather than just wandering aimlessly, and possibly going into the wrong areas. Muchas gracias Santiago and Kalota.

Don't know if I was just lucky, but I never had any sense of danger in any of the places I visited, and never saw any crime. There were lots of cops around, but they didn't do much except smoke cigarettes. São Paulo and Rio had whole areas of buildings with wrought-iron gates, so there must be crime somewhere. There were farmacias almost on every block. Lots of European cars : VW, Fiat, Peugeot, Renault. Add Honda for Brazil.

Quick word about Brazilian Portuguese pronunciation. 'R' at the beginning of a word is pronounced 'H' so it sounds like *HATTUS*, *HATOS DE PORAO*, etc. 'D' before 'i' or 'e' is pronounced dg, so it sounds like *JISCARGA*, *JISCONTROLL*, etc. This means non-Brazilian bands like *DISCIDER* and *DISBEER* have unintentionally funny names. 'ã' and 'õ' are heavily nasalized, so it sounds like Saon Paulo, Saon Francisco, etc. *AÇÃO DIRECTA* becomes something like Asaion Jeereta. 'L' at the end of a word is pronounced 'w' - Braziw

Sat Nov/11/2006 São Paulo

BLIND PIGS (PORCOS CEGOS), RUDES, SEM NOÇAO, REJECTS at Hangar 110 (Rua Rodolfo Miranda, 110).



Porcos Cegos a.k.a. Blind Pigs

I'd traded music with Santiago from *Waking The Dead Records* in Argentina so I e-mailed him ahead of time to make sure I got to see a few punk things at least. *Waking The Dead* was the Argentine label that released the CD version of the *FIRST STEP LP*. He likes *FUCKED UP* and



Kalota from I Shot Cyrus

BLIND PIGS are the Brazilian band, with a Canadian singer, who covered **FORGOTTEN REBELS** "No Beatles Reunion" as "No Pistols Reunion", and "The Punks Are Alright" which the **FORGOTTEN REBELS** ripped from the **WHO**. That was back in 1998/1999. The band now uses the Portuguese translation of

their name **PORCOS CEGOS**, and have a bit of a **DROPKICK MURPHYS** influence going.

My first night on holiday, I get to the club where they're playing classic old punk when the bands are not on stage. In amongst all the usual **SEX PISTOLS**, **SHAM 69**, **RAMONES**, etc, they're playing a few **FORGOTTEN REBELS** songs, like "Live Strippers In Action", "Bomb The Boats", "In Love With The System." Small world.

PORCOS CEGOS were totally great - lots of gang chants and singalongs in almost every song. Brazilian kids were doing nutty dives off the high stage, and a few people had injuries and were bleeding by the end. The band actually covered "Rhona Barrett" by **FORGOTTEN REBELS** in their set! This song is not on any **BLIND PIGS** CD that I've been able to locate. There was a guest harmonica player for a couple of songs. At the end, they invited, at first, the other bands, then the whole audience of about 300 to join them on stage, like the **CLASH** used to do in the old days.



Rudes

Opening bands: **SEM NOÇAO** played first, and were like "Hi, we're **NOFX** from São Paulo." They overstayed their welcome by much too long.

RUDES were great. Similar gang chants to **PORCOS CEGOS**, and they had the same guest harmonica player for one song. Check their fantastic first song "Revolução" on their myspace site. I found an older 2002 CD of theirs in a shop, but it's more pop-punk with a couple of different band members.

REJECTS were stylistically diverse. Their first song sounded like **DROPKICK MURPHYS**. Then they went into more of an **EXPLOITED** sound, mixed with old-style Brazilian hardcore influences. They even did an **OLHO SECO** cover, and their CD-R has a **PORCOS CEGOS** cover song.



Rejects at Hangar 110

The Hangar 110 club seems to have been around for a while. There were old flyers from as far back as 1981 on the walls, things like the "Grito Suburbano" comp LP release gig, **OLHO SECO**, **COLERA**, etc.

I didn't get a chance to talk to any of the band members unfortunately. There was a backstage room, and I didn't know what they looked like before they went on stage. And after the show finished at 23:30, I still had to get back downtown to change metro trains, which stop running at midnight, so it was a quick exit. Wasn't sure about getting a cab in that part of town. The ticket office was closed at the Armenia metro, so I jumped the turnstile, and got on the train which was already in the station.

Sun Nov 12/2006 : 10th anniversary of **Verdurada D.I.Y.** space: **POINT OF NO RETURN** (final show), **MUKEKA DI RATO**, **VITAMIN X** (last show of their Brazil tour), **ALARME**, **NAIFA**, Rua Anita Costa 155 (ao lado do Jabaquera metro) São Paulo

Big thanks to Kalota, who made sure my name was on the list, because this show was gonna sell out its 1000 tickets ahead of time. We met



up at the metro station at 16.00, and got into the list line, similar to the FUCKED UP list line in Toronto. I paid my R\$6.00 and went inside to see various people selling cheap vegan food, another room with about 15 distros, an outside area hangout, and a 5-a-side football pitch. Amazing place, and somehow 1200 people squeezed in for this show. Crowd was totally into every band from the first song until the end. Big circle pits, with people jumping out of the circle on top of the people at the sides and back. Crazy atmosphere all through the night. I hear they're looking for a bigger space.

First up were NAIFA. Two of the four band members wore LÄRM t-shirts. Good band - very melodic - reminded me of some sort of 80's thing. You can hear 4 songs from their CD-R on their Myspace page. See also Dec 2006 MRR demos section, which reviews this and other Brazil bands.



NAIFA

During the break, a young woman called Samida wanted to interview me for a vegetarian magazine, even after I told her I was not vegetarian.

ALARME were 2nd. Skate punk type stuff from the Rio area. Some sound problems. Myspace has 3 demo songs and a new one.

VITAMIN X had Boca from PSYCHIC POSSESSOR and RATOS DE PORAO playing drums. Crowd went really insane for them, and completely mad when they played "Gimme Gimme Gimme". There was a slammer in a gorilla suit, and someone brought an air mattress for added crowd-surf mobility. The singer's jumps into the swirling crowd were not always voluntary. Music and the sound didn't matter at this



VITAMIN X

point. VITAMIN X usually write tour diaries, so you'll probably read about it sometime soon.

After VITAMIN X, there was a session where people spoke about the 10-year history of the Verdurada space. Lots of people went outside, and most of the people that stayed sat on the floor, to let the people on stage point to the various gig flyers on the walls. This went on for at least 45 minutes, so it was like a chill intermission for me, since I did not understand the language.

After that, MUKEKA DI RATO played for about 45 minutes. They have releases on *Sound Pollution*. The crowd was singing along with every word, and most people were motioning towards the front, instead of circle jumping like they did earlier. Great set.



MUKEKA DI RATO

That left POINT OF NO RETURN to finish the night, with a combination of screamo and straight ahead hardcore. Maybe 700 people remained to watch their final show, where they played every song they ever did, plus MINOR THREAT's "Betray". Their guitarist, who is also in DISCARGA, has now joined RATOS DE PORAO. The whole thing finished around 23:00. After the show, the food vendors gave away free vegan food. Such a brilliant space.

São Paulo record shops.

Brazil has CD shops full of music genres you've never heard of, like afoxé, axé, forró, etc, not to mention bossa nova, samba, etc. Nothing rock in any of these shops.

So, on my last day before flying to Rio, I took the metro to Pça da Republica, to look around Rua 24 de Maio (off the park), and Av. São João which runs parallel to 24 de Maio.

Before going to the Galeria do Rock, there's another galeria at Rua 24 de Maio 116, which has a load of hip hop, reggae, and some rock music shops, as well as tattoo parlours, clothes shops, skate shops (Drop Dead skates is a company in Brazil) and hairstyling places. There's one hair shop called "Niggaz Place Black Power" (!)

Galeria do Rock is a huge galeria between Rua 24 de Maio and Av São João, it's 5 floors, with about 100 record shops, and the stuff found in the other galeria. The hip hop is on the lower floors, and the rock/metal/punk shops are higher up. Shops use Rua 24 de Maio 62 or Av São João 439 address, depending on which street the shop is closer to.

All the rock music shops had at least some metal CDs in their windows, so it was not always easy to tell which shops had punk records. Baratos Afins is run by Luiz Carlos Calanca, who was the producer of RATOS DE PORAO "Descanse Em Par" LP. If you have this LP, you'll see the address is still the same. Him and his friend were very helpful, pulling out loads of bands that I might like.

Decontrol is the shop run by Fabio, singer of OLHO SECO. Small shop - cash only, no plastic - but the mailorder website seems to have much more. Fabio gave me the new issue of *Aviso Final* fanzine #21, dated Nov 2006.

Dance Of Days is a shop that carried mostly international vinyl and CDs. Cash only - no plastic.

Estrondo Street Rock Wear is a clothing store, but had lots of great CDs.

F Records had a few things and they were one of the distros at Verdurada. Nice guy - gave me a CD of a US band he released, called FABULOUS DISASTER.

After these, I ran into Mateus who I'd met the previous day at Verdurada. He had the afternoon off, so he took me to a bunch of other shops I'd missed or not reached yet. He's the guy who booked the CLOROX GIRLS Brazil tour. He gave me a great little photozine that he's just put out, and introduced me to various punks hanging out in the galeria.

We went to Devil Discos. Have a look at your old COLERA records. Same guy. Same address, and he's still putting out releases by COLERA, KAOS 64, etc. Cash only - no plastic.

There were some other shops like Play Stereo or Fora Do Ar, which had had DVDs of old Brazil bands, and some new demo CD-Rs.

After these and a few more, Mateus told me most of the vinyl shops moved out of the Galeria do Rock, and did I want to visit a few vinyl shops? So we're off, now joined by Pancho from NAIFA, a couple of blocks south, up an outdoor escalator to see which vinyl shops were open on Monday at Galeria Nova Barão.

We also went to Extreme Noise Discos. They run Absurd Records label, and just put out IRA (Colombia) new LP. I picked up lots of worldwide hardcore and grind releases that they'd obviously traded for Absurd releases.

We went to Tuca Discos, and Mafer Records, which is a collector's shop. This guy can probably answer questions about an item's rarity, availability, etc. Wish I could have stayed a few more days and explored this whole area more thoroughly.

I really did not want to leave São Paulo after 3 really great days, especially having to get up at 6:00 to catch a 9:00 plane, but there's football - Fluminense v Cruzeiro - on TV at the airport, so the wait is not so bad. Ugh. Just found out the flagmen's strike has delayed the plane an hour.

And it's raining in Rio. Ride from the airport - favela kids on the freeway, selling crap, in the pouring rain - traffic hardly moving.

Next day's half-day city tour to the Corcovado / Cristo Redentor included a stop at the government-owned Maracana stadium, which is under construction and will have 140,000 seats when finished. All 4 Rio teams play there. We drove by Flamengo's ground which only holds 2000 and is used for practices. Vasco De Gama is the only club with a stadium of any size - 30,000 people.

We passed by Ronnie Biggs's old house too.

Found out today is a holiday, so everything is closed except the Rio Sul shopping mall. I went down there anyway, although the metro is a pain on holidays. I took a couple of wrong turns and went wandering around Botafogo, trying to find a metro entrance that was open.

Evenings on the median at Copacabana Beach, there's native art on display.

After Rio, it was 6 overnights in **Buenos Aires**. Very European city - reminded me of Paris, Madrid, and London. Lots of older vehicles, and



Trust

the buses spew out some serious dirt pollution. Mosquitos everywhere too. Most restaurants were Italian-type restaurants, and I soon got sick of eating pizza, pasta, and cheese. If you go, you might want read a tourist book and note the addresses of any Chinese or Mexican restaurants, because you will not find too many at random.

When I phoned Santiago / *Waking The Dead*, he told me that all the good gigs were happening the weekend after I was leaving (ATTAQUE 77, FERMIN MUGURUZA, MAL MOMENTO). Too bad, but a bunch of us ended up hanging out a couple of nights anyway.

Buenos Aires cheers, hello, apologies for spelling errors and anyone I forgot: TRUST "Hardcore Girls", EL ETERNO ENEMIGO, Tete from Verdurada São Paulo, Kifo / Rodrigo from Santiago de Chile (20 hours by bus eh?), DROP DEAD t-shirt guy, Celtic hoops woman, and Pizza Guerrin on Av. Corrientes.

Quick word on pronunciation: In Argentina, 'y' and 'll' is pronounce 'zh' unless it's 'y' by itself, so 'yo' sounds like 'zho', 'mayo' like 'mazho', 'LA POLLA' like 'La Pozha', etc.

And there's a place called CBGB (Cafe Bar Gospell and Blues) at Bartolomé Mitre 1552 Buenos Aires.

Sat Nov 18/2006:

NUNCA ES TARDE + EX-IN + NMA + DESYGUAL... En Speedking, Sarmiento 1679, Buenos Aires Capital Federal...

Santiago warned me not to bother with this one, but all the good gigs were happening after I returned to Canada, and I wasn't gonna go to the big fest with NEW ORDER, MADNESS, etc. All the bands were snowboard-type commercial punk. No reaction from the 75 people in the audience except for NUNCA ES TARDE.

NMA covered RAMONES "Poison Heart" and "Teenage Lobotomy" with improvised lyrics, as well as POLICE "Message In A Bottle".

Got a flyer for a DOS MINUTOS gig Nov 19 in La Ferrere, outside Buenos Aires, but I was going to the football match anyway. I was later told that La Ferrere is a violent gangster town, and I would not be welcome there as a tourist.

Sun Nov 19: River Plate v Gimnasia La Plata

No idea how much South American football news made it up to North America, but there's been severe fan violence in Argentina. This was the first weekend where the AFA instituted a "club members and season ticket holders" only policy. The only other way to get in was through the tourist bus V.I.P. package at A\$150.00 which included a coach trip there and back. The tourist companies were sold out, so I decided to make my way to the stadium and try my luck.

I'm not going to divulge the whole story in print (buy me a drink and I'll tell you at the bar), but let's just say I got in to see the match with a combination of tourist money, meeting up with a guy from Boston by way of Leningrad, paying someone in a side street for a wristband, saying "prensa" (meaning: press) several times, going through police pat downs, and trying several turnstiles both on the way in, and

also inside the stadium. The game was not worth fifty bucks, but the tourist adventure certainly was.

After that weekend, the players threatened to go on strike if the ban wasn't lifted. Of course the AFA bowed to this pressure.

Should also mention there's at least 4 TV channels in Argentina that show worldwide football constantly. Same is true in Brazil.

Buenos Aires record shops:

The RAMONES have always been huge here, and there's longstanding popular melodic bands like LOS VIOLADORES, ATTAQUE 77, DOS MINUTOS, and MAL MOMENTO influenced by 1977 and Spanish punk. Punk rock is part of the mainstream here, so look under 'rock nacional', 'rock en castellano', etc, in the shops. Hardcore is more underground. Even the tango shops usually have a rock section. I listed some non-punk shops, because they take plastic when you run out of money. There are no longer any vinyl pressing plants in Argentina.

Duck-O-Homo is a small shop run by the folks from the FUN PEOPLE / *Ugly Records* shop, and they are listed in the *MRR* distros page.

X El Cambio distro is a distro for Argentina punk, metal, reggae (very popular here), rock CDs. Probably best to contact Mariano and Kiko through the website.

Santiago gave me Kiko's phone number, and so I went to visit the distro on the third floor of an apartment building. Kiko said they have visitor buyers, as well as doing mailorders. Same guys run Hell Noise booking for bands looking to play down there. Kiko also runs *Varsity Records* label and plays in RECONCILE. Thanks again for the CDs and flyers.

Horror Business. Found out about this one too late, and didn't get to visit. From outside, it seemed there were lots of international punk / hardcore releases.

Transilvania Records is in the same galeria, local 12, and sells worldwide 60's rock releases.

Bonus Track had used vinyl of all genres. This is where they were selling LOS VIOLADORES LPs.

Cactus Discos had a few used punk CDs here. Sells vinyl too.

Hangar 18 is in the same galeria as the above shops, but closer to Sarmiento, hence the different address. They carry used vinyl and CDs.

Oid Mortales which is a CD/DVD store.

La Cueva Del Conde which is a CD/DVD store of most rock genres.

Magimusica is a CD shop, which had a good punk selection.

Zivals which is a tango shop with large rock nacional section.

AbraXas Discos which is a knowledgeable collector-type shop. Not much punk though.

Thor is a Metal shop.

Musimundo is a chain with many locations and is a big one in the old Tower Records location.

There's many others, some with no name, other chains like El Ateneo on Av. Florida walking street and others.



Record shop at airport

On the way back to Canada, the plane had a stopover in Santiago de Chile. Annoyingly, we had to deplane, and go through the airport x-ray machine and back to another gate to re-board. Much to my surprise, there was a record shop near the duty-free. I noticed a 'rock en español' section, so I asked the guy if he had any punk. He pulled out a bunch of CDs and unsealed them, and started playing them. Some of it was rock, but I ended up buying one by old Chile band FISKALES AD-HOK and one by LOS MOX!

best of 2006

New Releases

Aaron Brown

Here are ten great releases that came out in 2006 and got airplay on Generation Annihilation more than once. The show can be heard every Saturday from Noon to 1PM on 101.9FM CITR in Vancouver BC and on line at www.citr.ca. You can view the playlists at www.streetpunkradio.com and download the podcasts at www.citr.ca as well.

ASSERT "Bulletin" CD - The fifth release from this UK act that have been going since 1994. Containing more NYHC style mixed with a Radically Left wing lyrical stance. (Hideous Eye / www.assertkickass.co.uk)

BRISTLE "1984450" CD - Comeback release from this Seattle act that put out a few singles in the mid-90's. (Rodent Popsicle / PO BOX 1143/Allston MA/01234/USA www.rodentpopsicle.com)

DREADFUL CHILDREN "Dot to Dot..." CD - Lonny from Bristle's other band. Very fun songs in a Toy Dolls sort of way. (Street Anthem/www.streetanthemrecords.com)

GOVERNMENT WARNING "No Moderation" 12" - These Hardcore blasts sounds like they could've been released in the early 80's. The real deal here! (Feral Ward / www.feralward.com)

MASS GRAVE "People Are The Problem" 12" - Vancouver crust at it's finest! (Unrest / 10654-82nd Ave., Suite 239 / Edmonton AB / T6E-2A7



www.unrestrecords.com)

PROUDFLESH S/T CD - Featuring Sothira and Jimmy from the seminal SF act CRUCIFIX who broke up in 1984. PROUDFLESH picks up right off where they left off. (Wired Gnome)

SHOCK NAGASAKI Year Of The Spy CD - A heavy Sex Pistols influence is shown by this upstate New York act, and not in a bad way either. (TKO / www.tkorecords.com)

SOLDIER DOLLS S/T CD - An early Welsh act resurrected from the second wave of British Punk. Lets see them get their due this time around! (Longshot/PMB #72, 302 Bedford Ave., / Brooklyn, NY / 11211 / USA / www.longshotmusic.com)

VICTIMS "Divide And Conquer" CD - Sophomore release from this Swedish act. Very thrashy stuff indeed! (Havoc / P.O. BOX 8585 / Minneapolis, MN / 55408 / USA / www.havocrecords.com)

WITCH HUNT "Blood Red States" CD I believe the third full length from this dual female fronted act from Philly and by far their

best! (Havoc / P.O. BOX 8585 / Minneapolis, MN / 55408 / USA / www.havocrecords.com)

Dave Brown

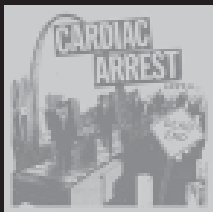
GOVERNMENT WARNING "No Moderation" LP - After looking around at everyone's favorite releases of the year, I think this is the one release that everyone can seem to agree on. How could everyone not though? After their first ep, I was convinced that they were a band that I was going to have to keep an eye on. After going on tour with them and seeing them live for 5 nights, I was convinced that GOVERNMENT WARNING were here to show everyone what good punk/hardcore means. When you listen to this LP, I think you can hear just that. It's hardcore, fast and ripping, fairly simple, but you don't end up forgetting the songs 10 minutes later. I think these days it's kinda rare for a punk or hardcore band to produce a solid full length, but these Richmond kids have done just that. #1 indeed. (Feral Ward / 2603 NE Sumner / Portland, OR / 97211 / USA / www.feralward.com)

CARDIAC ARREST "Life's A Dead End" 7" - Who's CARDIAC ARREST? Well, they're a band from St. Louis that sounds like the 2nd coming of NEGATIVE FX. Who's NEGATIVE FX? What are you kidding? Choke and company aside, this is probably the best band that's been hiding out in the crotch of america and it DESTROYS! Would you like the perfect soundtrack to tear your room apart to? Next thing you know, the 6 songs will be over and you'll wonder how you could have done so much damage in such a short period of time. This will do. Totally brutal, totally fast and very angry my friends. The lyrics on this thing are great



Best New Releases of 2006 in Review

Some ex-members of DOMSDOMD release an ep as a band called 365 DAGAR AV SYND. Swedish scenesters, IMPERIAL LEATHER get a full length released on *Profane*. * BOMBSTRIKE gets another kick at the can as a split with d-beat mates REIGN OF BOMBS * A DISKONTO / MASSGRAV split LP is released and *Crimes Against Humanity* release a new DISKONTO CD titled "Watch Us Burn" * A new SANCTUM ep gets released. * Fans of Swedish crust should take note of the LP by MASSMORD * *Kick n Punch* continues releasing top notch material starting out with a TRISTESS ep * A new KRIGSHOT LP get released by *Communichaos Media*. The LP is titled "Till Vilket Pris Som Helst" * a new VICTIMS full length comes out on *Havoc* titled "Divide and Conquer". If they were a new band this would have easily been in my Top 10. * *Terrotten* releases the newest KVOTERINGEN ep, which rages * AMBULANCE from Sweden releases a new full length * A d-beat band featuring at least one member of WOLFPACK called END OF ALL get a CD released on *Crimes Against Humanity* * Long awaited new material by Finland's RAJOITUS gets released. It's only an eps worth, but it'll do. A new group called AORTAORTA release a 10" as debut of crustified noise. LAHEMPANA LOPPUA out of Tampere get an ep released on *Fight* * *Bro-Core* out of Boston, re-issue an ENSAM ep in the States * A new NEUROOTTISET PELIMANNIT ep is released called "Putkassa" * 8 * Denmark continues to make their mark on the international scene with a new band called HJERTESTOP. *Kick n Punch* releases an ep * And a YOUNG WASTENERS ep gets released as well * Out of Norway comes a band called 2:20 that release an LP * A pretty bizarre project out of Poland called POST EXTREME STRESS DISORDER or P.E.S.D. for short release their first full length. The band is a two piece and features the vocalist of TRAGEDIA and the guitarist from POST REGIMENT. * *Profane* releases one



of a full length of one of my favourite Germany hardcore bands MURDER DISCO X * Splits are back in fashion and good ones at that. *Hate* records releases a bunch of them. German crust newbies BOMBENALARM pair up with DEAN DIRG * *Heartfirst* releases a new BURIAL ep * *Heart First* also puts out a double ep by SOLID DECLINE, formerly Y, called "Adorning the Void" * *P.F.C.* releases an LP by DOOMTOWN titled "Forever Fucked" * RIOT BRIGADE release a new CD titled "Here's Our Answer" * *Underestimated* release an LP titled "Remain Steadfast" and an ep titled "Fruitless Efforts" of SHORT FUSE material * *Sound Pollution* releases a new CYNNESS CD * *Thought Crime* releases an ep by an Austrian band that sings in Spanish called RUIDOSA INMUNDICIA * OUT WITH A BANG from Italy release a scorching debut 12" called "I'm Against It". Out of Italy comes the return of DS-13 in the form of a band called MADIDO RESPIRO * And *S.O.A.* releases a CD by ANTI YOU called "Making Your Life Miserable" * The FATALS out of France release a 10" Who does those anymore ? * PERIPHERIQUE EST from Belgium press their demo on an LP * MAN MADE FILTH from the Netherlands self-release a CD titled "Structures" * *Refuse* out of Poland releases a Macedonian band known as FPO as a CD * And *Third Party* release an ep by F.P.O. * Scotland - OI POLLOI return to the fold releasing a new split with a band called NIKMAT OLALIM * A new DISCHARGE ep gets released called "Beginning of the End" * SICK 56 release an ep with HIGGINS * Japan - A new AGE LP came out * DUDMAN release a new ep which is great in terms of GAUZE manicness and then they go and release a split with NK6 - GAUZE's roadies.

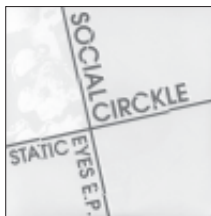
FEROCIOUS X get an ep released on *Overthrow*. * NO VALUE from Tokyo get an ep released on *Blurred* * BREAKFAST return with a new full length on 625 titled "3rd & Army" * 625 releases a JELLYROLL ROCKHEADS discography * FUCK ON THE BEACH return to the fold with a 10" picture disk * CRUCIAL SECTION also return

best of 2006

too. "Everyday I fight the urge to put a knife into your face", "You used to push me in the halls, now you push me in the pit" & "You tell me you're from the underground, I guess I'll keep digging further down" are all priceless. Their first ep got my attention, but this record will keep it until the bitter end. You are an angry person, you need this. (Grave Mistake / P.O. Box 12482 / Richmond, VA / 23241 / USA / www.gravemistakerecords.com & No Way Records / c/o Brandon Ferrell / 13 S. Blvd #3 / Richmond, VA / 23220 / USA / www.deepfrybonanza.com/nowayrecords)

VICIOUS "Alienated" LP - I don't really understand why, but I'm drawn to keep listening to this album. Over and over, something just grabs onto me and makes me want to keep listening to it. I'm not overly crazy about most of the bands from Sweden these days playing this sort of early punk, but I do like this a lot and think this full length is the band's best release to date. Sounds like old '77 Swedish or English punk, but with this whole errie feel to it. Can't say the lyrics are too enlightening, but nevertheless this is a great listen from start til finish. (Feral Ward / 2603 NE Sumner / Portland, OR / 97211 / USA / www.feralward.com)

FORMALDEHYDE JUNKIES S/T 7" - Hey retards, way to forget to write you name on the record! Not everyone knows what that stupid symbol on the cover means. Anyways, aside from that, these goons have actually dished out a great record. The songs are short, but still memorable. The recording isn't over the top,



but still it sounds awesome. This is exactly what hardcore should be. I guess one could say that they've got sort of a "Boston, Not LA" sound going on, but that comparison gets made too much these days. At the same time, I guess I could see those bands writing songs with titles like "PCP Funtime" and "Jesus Christ Vice Grip". Midwest fuck you. (Fashionable Idiots / P.O. Box 580131 / Minneapolis, MN / 55458 / USA / www.fashionableidiots.com)

NiX "Speed Freaks" 7" - Sometimes a band comes along that sort of passes most of the world by while only a select few ever get to hear their rockin jams. The NiX def' fall into this category. One sided self released 7" with sharpie branded labels and a black and white sleeve featuring these 4 Portland goons riding/posing with their skateboards. Add to that 3 rippin' garage tunes about drug addicts and I'm sold on this bad boi. Who can't get behind a band sending their tunes to the pressing plant on a cassette tape? Already a tough one to track down with only 300 copies made, but I bet you can turn one up somewhere. (Self Released)



with a split with HIT ME BACK * MCR releases a S41 CD * HG Fact releases a new SLIGHT SLAPPERS LP titled "Ashita Hi Wa Mata Nobori Mashuka ?" * CURIOSO's demo comes out on *Devour* * Hate Records releases a new NIGHTMARE ep titled "Refugee of Logical Society" * DISCLOSE do a split with WORLD BURNS TO DEATH and it comes out just before Jack Control gets attacked. * VOETSEK out of the Bay Area and BANJAX out of Japan team up for a split release on MCR * MIND OF ASIAN does a CD on *Sound Pollution* * Australia's PISSCHRIST release their first bit of vinyl, which is an ep * I heard great things about a band called SET TO EXPLODE and *Grave Mistake* releases an ep of their stuff. *Grave Mistake* also releases WASTED TIME's ep * A new SICK TERROR release came out, this time as a split with MIGRA VIOLENTA. Other Brazilian showdowns include the DISCARGA / I SHOT CYRUS split LP. Fuck is that a killer. * A super group based out of Peru releases their first official CD. The band is called ASMEREIR and is rumoured to have members of ATAQUE FRONTAL and DEADFALL in the band * *Terrotten* releases a SICK TERROR / MIGRA VIOLENTA split ep * This great new Dutch group called SKULLS AND FLAMES release a full length with skate references on the artwork * RUPSBAND self-release an 8 song ep * BLACK SHEEP SQUADRON release the first of a couple of eps to come out this year. "Extermintor II" on *Third Party*, and a split with HOW WE ARE on *Specimen 32*. And then *Reaper Records* releases a CD titled "Foreign Objects" * *Six Weeks* releases new CONGA FURY * Reno's CRUCIAL ATTACK get a new ep released * a new LOOK BACK AND LAUGH ep gets released called "Street Terrorism" * PELIGRO SOCIAL out of the Bay Area release a full length titled "No Social" * Out of Van Nuys comes BAD REACTION with a CD titled "Symptoms of Youth". * BORN / DEAD get a CD released that collects of few of their recent releases * CONQUEST FOR DEATH releases



NO HOPE FOR THE KIDS "Angels Of Destruction b/w Cold Touch Of Death" 7" - Here's a band that sort of just dropped off the face of the planet and I never thought I'd hear from again until I heard tell of this new single through the internet grapevine. Excited I was and disappointed I wasn't when I put this slab of wax on my turntable. A rerecorded version of Angels Of Destruction (originally appearing on the "Kobenhavn I Ruiner" 2x7" comp) and a B side that seems a bit on the poppy side (even for them) makes this single short, but a must for anyone who's been taken in by these Danish punks. One of the better bands coming out of Denmark these days so I just hope this isn't the last we've heard from them. (Backwards Masking)

BRAIN HANDLE "Both" 7"s - There's a lot of different influences going on in these 2 records, but all I can really say is that these guys are making it work no matter where they are getting it from. Nothing heavy, but fast and mid tempo 80's hardcore songs that have tons of melodic guitar work and Greg Ginn solo craziness. I really don't hesitate in saying that these Pittsburgh dudes eclipse anything CAUSTIC CHRIST has released in the past few years. (Fashionable Idiots / P.O. Box 580131 / Minneapolis, MN / 55458 / USA / www.fashionableidiots.com & Self Released)

SOCIAL CIRCKLE "Static Eyes" 7" - I think I almost wore out my copy of their demo, but this ep thankfully makes the cut for 2006. 4 songs, 2 new and 2 rerecorded from the demo that carry with them sort of an ANGRY SAMOANS feel, while not straying too far from a Chavo era BLACK FLAG. I didn't really think

an ep. This band features members from ASSFORT, ARTIMUS PYLE, and WHN ? The ep gets great reviews and the band gets featured in *MRR* * An INFEST clone band called CEREMONY get a

CD released titled "Violence Violence" * John Baker's new band, INSTANT ASSHOLE gets a CD release on *Tank Crimes* * SEX VID get an ep released titled "Drugging" * LIFE CRISIS, out of San Diego, get a ep titled "Churchstate" released on *Deep Six* * *Deep Six* also releases a new PHOBIA CD titled "Cruel" * A band from Oakland called TOP TEN, that do a TEENAGE HEAD cover release an ep titled "Easily Unkind" * GUNS UP get a CD released on a California label * GO! Have relocated in San Jose and have released a new ep titled "Reactive" * A limited tour pressing of a KAKISTOCRACY finally gets the official release treatment * *Gloom* finds this incredible unreleased STRAIGHT TO HELL recording that finally sees the light of day. It's called "Commencing the Apocalypse". Remember when they were all the rage releasing split eps with TALK IS POISON ? * A new ARTIMUS PYLE ep was released by *Wrench in the Gears* out of Chicago * Black Flag connoisseurs ANNIHILATION TIME release a new ep on *Tank Crimes* * I ATTACK out of Chicago have a new ep come out titled "American Dream" * *Criminal I.Q.* releases the great ARMY OF JESUS ep titled "Book Bomb" * FEW AND THE PROUD release a CD * *Youth Attack* releases a REPOS LP titled "Hearts and Heads Explode" * An anarcho punk band called CHRIST! self-releases their first CD * A new group out of Pittsburgh called BRAIN HANDLE release an ep titled "Scratching at My Skull". This is one of my runners up for best new bands. They feature Jeff Gentle of WARZONE WOMYN. * *Havoc* releases a new CAUSTIC CHRIST full length titled "Lycanthropy" * the ERGS release a CD of material titled "Jersey's Best Prancers" - Get the reference ? * The HOLY MOUNTAIN gets a 12" released in Europe * On the straight edge front INTERNAL AFFAIRS get a

best of 2006

it was possible for bands to still write songs as simple and catchy as USSA, but the proof is all here. (No Way Records / c/o Brandon Ferrell / 13 S. Blvd #3 / Richmond, VA / 23220 / USA / www.deepfrybonanza.com/nowayrecords)

MARKED MEN "Fix My Brain" LP - A personal favorite of mine, a band that's never really disappointed me with any of their records and one of the best live bands around these days. "Fix My Brain" doesn't really leave me with the same great feelings that "On The Outside" and their first LP did though. There's a share of tossable tracks on here, but the good stuff is REALLY good. Well worth your money to pick this up for the tracks that count. (Swami / P.O. Box 620428 / San Diego, CA / 92162 / USA / www.swamirecords.com)

DEEP SLEEP "You're Screwed" 7" - There's been a lot of bands over the years trying to grasp onto that classic DESCENDENTS sound, but few seemed to really get it. DEEP SLEEP's debut ep sounds like some of the harder and more punk DESCENDENTS tunes while still offering up something new. Not only does this record shred and sound awesome, but it looks killer too. (Grave Mistake / P.O. Box 12482 / Richmond, VA / 23241 / USA / www.gravemistakerecords.com)

Stephen Perry

MY OWN LIES / BETERCORE "No more Imperialist War!" ep

A fastcore pairing. MY OWN LIES from Germany. BETERCORE from Holland. Both



bands rage. Politics are spot on. Good sense of humour. Released on a Brazilian label. What's not to like about this release. (Peculio Discos / Caixa Postal #393 / Santos - SP / 11001-970 Brasil / www.peculiodiscos.com.br)

DEATH TOKEN / KYKLOOPIEN SUKOPUUTTO split ep - KYKLOOPIEN SUKOPUUTTO is a hardcore tour de force. And as much as these Finnish scene vets develop a sound that is manic and crazy, their k-town counterparts are not forgotten about here. This is an unbelievable pairing equivalent to what might have happened if there was a DRI and COC split ep back in the 80's or a SEX PISTOLS / CLASH split ep in the 70's. And the cartoon artwork on the cover is pretty awesome. Think STUPIDS or Brain Walsby era 7 SECONDS, but with birds. (Hate Records / P.O. Box 105824 / 28058 Bremen / Germany / <http://unsociable.net/hate/>)

RUIN "Distort/Confuse" ep - this political d-beat ass whopping unit releases an incredible ep. A little more off the hook than "Ghost of the Past". (Putrid Filth Conspiracy / Box 7092 / 200 42 Malmo / Sweden / www.putridfilth.com)



KNUCKLE SCRAPER "a.k.a. Max Isn't the Bastard" ep - SPAZZ meets LACK OF INTEREST meets INFEST meets M.I.T.B. And they are from the Gulf Coast (Read: Houston). Isn't Houston the new Wisconsin? (625 Productions / www.625thrash.com)

SECOND OPINION "Youth Revolt" ep - youth crew and fastcore combined into this energetic and urgent sounding brand of hardcore. Think LIFE's HALT meets NO JUSTICE. (625 Productions / www.625thrash.com)

VOLEDAM DISEASE "Allways" ep - I'm not sure what to make of this band and their brand of high energy rock n roll. It sounds like a tug of war between STUPID BABIES GO MADD and SMASH YOU FACE on one side and URBAN WASTE and JFA on the other. And they turned Charlie Brown into a slasher on their cover. (Kangaroo Records / Henk Smit / Middenweg 13 / 1098 AA Amsterdam / Holland / www.geocities.com/tysonkangaroo/index2.htm)

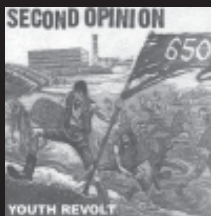
NO DICE "Suffer" ep - One sided ep. Not to be confused by a now defunct band from Minneapolis of the same name. Max Ward claims he pooped his pants from the excitement of listening to their demo. It is insanely frantic combining elements of CITIZEN's ARREST with elements of YOUTH OF TODAY. This is so good it should be illegal. (625 Productions / www.625thrash.com)

POSITIVE REINFORCEMENT / OUTRAGED "How Could Hell Be Any Worse?" ep - OUTRAGED raise the question that BAD RELIGION once asked while wondering about L.A. OUTRAGED are from California. They sing en Espanol. They blast out some straight forward no frills hardcore. POSITIVE



CD released on *Malfunxion* * THE FIRST STEP get an LP released on *Rivalry* titled "What We Know" * PHOBIA release a new album of grind called "Cruel". * A great new band called RABIES release an ep titled "Disease Core" * A label out of Portland releases a new HELLSHOCK LP titled "Shadows of the Afterworld". * Out of the ashes of the OBSERVERS break up comes this great new band called the ABSOLUTE RULERS with Fred the Barber leading up the charge. He puts out an ep of material on *Vinyl Warning* * LEBENDEN TOTEN get an 8-song 12" released on *Wicked Witch* titled "State Laughter" * *Jonny Cat* releases an AUSTISTIC YOUTH full length * A new CLOXOX GIRLS ep titled "Novocaine" gets released * And a new band called ROTTEN CADAVER, featuring the singer from RELIGIOUS WAR release an ep titled "Starve to Death" * *Feral Ward* releases the new WARCRI "Deprogram 12" * HIT ME BACK gets their first full length released by 625*

CENTURY OF WAR out of Texas get an ep released * two street punk bands from Austin get together to put out a split on TKO. Look for the COMPLETE CONTROL / KRUM BUM split * RUINER from Baltimore debut a CD of goods titled "What Could Possibly Go Right?" * PRESSURE releases an ep titled "Beast" * BAIL OUT! From DC self-release a discography CD of 36 tracks of the SPARK influenced material * The INMATES out of Ohio get a LP released titled "Assholes Unanimous Presents..." * An oi band from Cleveland called LABOR FORCE self-release a CD titled "...True to the Blue" * the HOMOSTUPIDS featuring Steve from 9 SHOCKS releases two eps this year * Minnesota - The AGENDA release an ep titled "Articulation" that draws comparisons to ILL REPUTE and AGGRESSION * Some of the members of RIVETHEAD started a new band called OFF WITH THEIR HEADS and had a 12" released called "Hospitals" * Wisconsin - BOB BURNS AND



THE BREAK UPS get a full length released * a thrash band out of Appleton called CHOOSE YOUR POISON release an ep titled "thrashed to Ribbons" * MODERN MACHINES team up with BLOTTO

for a split ep * Boston - A great new skate thrash band emerges called CONCRETE FACELIFT. They get to releasing an ep * *Third Party* releases the new BLANK STARE ep called "White Hell" and Refuse Records out of Poland releases a third ep titled "Suicide". Get on that band. * PANIC get back together to release a CD of new stuff on *Bridge Nine* * *Nation of Finks* releases a POSITIVE REINFORCEMENT ep titled "Skate and Create" * *Painkiller* releases a WOUND UP ep titled "How to Make Friends and Influence People" * **Off the beaten path** - Two new bands come out of Kansas: a skate-core band called ALERT! ALERT! that released an ep called "First Aid" and ANXIETY ATTACK tat released an ep titled "Fine Art" * Out of St. Louis comes a new crossover band called CROSS EXAMINATION releasing an ep * GHIDRAN out of Louisiana released a killer ep titled "Community Defender" * Ari from DOMESTIC DOKTRIN has started up a new band with his drummer Kenchi. The band is called HARK! IT'S A CRAWLING TAR-TAR. *Thrash Steady Syndicate* releases their first CD titled "Dorr Dar Gelap Ward Communique" * *Feral Ward* releases a full length by GOVERNMENT WARNING titled "No Moderation" * Also hailing from West Virginia are WASTED TIME. *Grave Mistake* releases an ep by them called "Shameless" * THIRD DEATH from Rhode Island get an ep released titled "Confusion" * *Spacement* releases a new band from Nevada called DOG ASSASSIN. The ep is titled "Imperial States of America" * *Wantage* does a new ASS END OFFEND ep titled "Unchecked Aggression" * *Recess* releases a new band called BENT OUTTA SHAPE with a noticeable SLF influence * 625 releases an ARM / FINAL DRAFT split ep * a RADIO BEATS 12" gets released by *Big Neck* * *Shattered* releases the RAT TRAPS ep "New

best of 2006

REINFORCEMENT are from Boston. This is a tour single of theirs. And they love hardcore. Not a dud on here. East coast meets west coast. (Unholy Thrash / c/o Jose Ramirez / P.O. Box 675 / Santa Cruz, CA / 95061 / USA)

ROSENBOMBS ep – The ROSENBOMBS create a world of A.D.D. inspired fastcore that borders on power violence. A 12 song ep. Insanity, intensity, and calling out motherfuckers for being motherfuckers. *Trustkill* can suck it. (625 Productions / www.625thrash.com)

SIN ORDEN "Somos La Maroia" ep – Their second ep. Some of the same hip hop meets hardcore antics are on here. Reminds me of PLUTOCRACY. But then you get down to the rapid fire hardcore that these windy city youngsters are capable of dishing out. Rabid. (Lengua Armada / 530 Divisadero, #241 / San Francisco, CA / 94117 / USA)

Honourable Mentions

OUT WITH A BANG "I'm Against It" 12" – Italy's version of CAREER SUICIDE. Snotty retro-core with a grade 2 sense of humour. Artwork that uses an FYO style of kids drawings with a cut and paste approach a la BORN AGAINST. (Vida Loca Records / Casella Postale 17033 / 00189 Roma Grottarossa / Italy / www.vidalocarecords.com)

KVOTERINGEN "Vidrig Maskinell Framfart" ep – wreckless thrashing d-beat. Swedish veterans doing this side project. Every recording they have done blows me away. This is no exception. (Terrotten Records / Caixa Postal 8080 / Porto



Alegre, RS / 90201-970 / Brasil / www.terrotten.com)



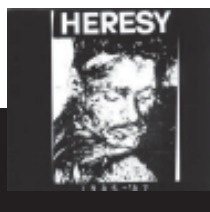
Re-Issues / Discographies / Bootlegs

Aaron Brown

Here are ten re-issues that were resurrected in 2006. Generation Annihilation is just as excited about playing old releases as playing the new.

CAREER SUICIDE "Kangaroo" 12" – My first introduction to this fine act out of Toronto. Originally released as a 7" in 2002 featuring Eric Smith who now plays in Vancouver's HONG KONG BLONDE. (Deranged / 1166 Chester Road / Gibsons BC / VON 1V4 / Canada / www.derangedrecords.com)

CHARGE "Perfection-plus...The Best of Charge" CD – Recorded in 1981/82. The style on this disc ranges from JOY DIVISION style post-punk to a style that would please many fans of UK '82 punk. (Cherry Red / Long Island House / Warple Way / Acton / London / W3



ORG / UK / www.cherryred.co.uk)

THE DESTRUCTORS "Punk Singles Collection" CD – Long overdue re-issue of this early 80's act. Containing "Senseless Violence" "Religion", "Jailbait", "Forces Of Law", "Wild Thing", "Cry Havoc" and "Electronic Church" EP's. (Captain Oi! / P.O. Box 501 / High Wycombe / Bucks / HP10 8QA / England / www.captainoi.com)

DOA "Bloodied But Unbowed" CD – Containing material from "Something Better Change" and "Hardcore '81" LP's. When originally released both those records were out of print. Nowadays this would be a worthwhile release for a DOA or punk novice while the picture disc vinyl would be a great addition for any punk vinyl collector. (Sudden Death / Cascades P.O. BOX 43001 / Burnaby BC / V5G 3H0 / Canada / www.suddendeath.com)

THE FIX "At The Speed Of Twisted Thought", CD – Containing all the recorded material from this Hardcore Act from Lansing Michigan. We get "Vengeance" and "Jan's Room" EP, "Process Of Elimination" compilation track along with some out takes from 80-81. Also included are some live recordings, which are quite good considering the time. Buy this and save yourself the big bucks you would save on the original material. (Touch And Go / P.O. Box 25520 / Chicago IL / 60625 / USA / www.touchandgorecords.com)

THE FREEZE "Guilty Face" 7" – Another official release designed to save one a whole wack of dollars. Originally released in 1983. This seminal Boston has been around consistently in one form or another since 1980. Excellent liner notes included which originally came in the batch of

Flesh" * Dead Beat releases a RADIO REELERS LP * Goner does a new REATARDS LP * the STREET BRATS release a CD titled "See You at the Bottom" * Out of New Jersey comes a super group called SPLITTING HEADACHE. *Collapsereleases* an ep titled "Drowning" * *Collapse* also releases an ep by TARPIT * a label called Blood Money releases a CD by a sxe band called IN THE CROSSHAIRS * *Dead and Gone* does a WALK THE PLANK CD.

Re-issues / Discographies / Bootlegs in Review

The Israeli band DIR YASSIN gets a discography put together. * *Crimes Against Humanity* releases a complete discography for ACCION MUTANTE early in the year * The first Ecuadoran band known as DESCONTROLADOS had their 7" bootleg. The 7" is called "Aburrimiento" * DIOS HASTIO, out of Peru, get a discography CD released * A very unknown band from Brazil called PATRIAARMADA get a CD of material released on a label called *Punxx Cat* * ESPASMODICOS were a band around in 1981 from Madrid. Their ep was re-issued by a label called *Radikal 1977*. And *Munster* re-issues a TOREROS AFTER OLE double ep titled "Porom Pom Pero" originally released in 1983. * S.O.A. releases a classic punk band called UPSET NOISE * *Dirty Faces* re-issues the first BASTARDS LP. That's the Finnish band and the LP is "Jarjeton Maailma" * *Assel Records* out of Germany re-issues a classic early Finnish hardcore split between CADGERS and KAAOS. *Assel* re-issues KAAOS' "Ismit" 10" on an LP * And then Assel goes and releases an LP titled "Fukk Your Discos" by a band called POLISIVATIO which is rumoured to be in the same school as APPENDIX or RIISTETTYT * "The Horse" by TERVEET KADET, originally released in 1985 gets re-issued by *Power It Up Records* * *Woimasointu* releases a live CD of YPO-VIIS material * CITY X gets a discography



pulled together by *Grand Theft Audio* titled "Elektriske Svin" which follows in the path of other early Danish material that the label has put together like the WAR

OF DESTRUCTION discography * *Havoc* releases a slew of MODERAT LIKVICATION eps * A double CD of HAPPY HATE ME NOTS out of Australia gets released * The THOUGHT CRIMINALS from Sydney get a double LP collection cleverly called "Chrono-Logical" * *Coalition* re-issue a bunch of early BONES BRIGADE material * *Schizophrenic* releases an LP by a Japanese band called LSD that collects material between 1983 and 1986 * *P.F.C.* re-issues a NIGHTMARE 12" called "Scatteraw" * An old German band by the name of B. TRUG gets an LP re-issued. The LP was originally released in 1982. The 2nd HANS-A-PLAST LP gets re-issued by *Re-Force* * *Re-Force* also releases a 12" by PHOSPHOR titled "Granola" * *Boss Tuneage* re-issues the SPERMBIRDS "Something to Prove" * A collection of independent singles by the ANGELIC UPSTARTS gets compiled and released by *Rave Up* and not *Captain Oi!* * The ADVERTS "Crossing the Red Sea with..." gets bootlegged and reportedly a top notch boot on vinyl. * The MAJOR ACCIDENT re-issues start with "A Clockwork Legion" getting re-issued on CD by *Captain Oi!* * A FINAL SOLUTIONS ep gets re-issued * A live CLASH set gets bootlegged called "A Night of Treason" recorded back in 1976. * A bunch of Peel Sessions get bootlegged which include a GANG OF FOUR session and a GENERATION X session * *Detour*, the label that did the last FAST CARS CD, released a mod punk band from 1979 called THE AMBER SQUAD * An anarchist band known as LACK OF KNOWLEDGE gets the discography treatment by *Southern*. The band is rumoured to sound like JOY DIVISION. * A HERESY collection gets released by *Boss Tuneage* of all labels. And then they go and release a DAN discography which is more up their alley. * A UK band known as the GOBBLINZ get their back Catalogue re-released by *Nat Records* * *Deranged* do a second anthology

best of 2006

the first 500 of the original pressing. (Schizophrenic / 17 West 4th Street / Hamilton ON / L9C 3M2 / www.schizophrenicrex.com)

HERESY "1985-1987" LP - 19 songs of pure raging thrash from this Nottingham act. Compiling the "Never Healed" flexi, "Thanks" 7" and demo recordings. (Boss Tuneage / P.O. Box 74 / Bedfordshire / SG19 2WB / UK / www.bosstuneage.com)

KILLJOYS "Johnny Won't Go To Heaven" 7" - A picture disc containing two snotty as fuck numbers recorded in the 70's. Originally released on *Raw Records*. (Damaged Goods / P.O. Box 45854 / London / E11 1YX / www.damagedgoods.co.uk)

PLEASANT VALLEY CHILDREN "Welcome To Bedlam Valley" CD - Discography of this gloomy thrash act from the UK. Recorded from 1988-1991. (Flat Earth / Box 145-149 / Cardigan Road / Leeds / LS6 1LJ / UK / www.flatearth.free-online.co.uk)

VERBAL ABUSE "Just An American Band" 12" - Debut release, which originally came out in '83. Playing a Hardcore style unlike the crossover this act would produce later with a completely different lineup. Featuring Gregg James who would go onto to do a brief stint with DOA shortly afterwards. (No Way / c/o Brandon Ferrell / 13 S. Blvd #3 / Richmond, VA / 23220 / USA / www.deepfriedbonanza.com/nowayrecords)

Stephen Perry

A lot of the current scene is informed as much by the early waves of punk as the current waves.



The bands getting re-issues and discographies reflects what people are passionate about. So here are my top 10 favourite re-issues from 2006.

SKEEZICKS "There's a Charlie Brown in Every One of Us" ep - The SKEEZICKS had this ability of playing early American hardcore much better than most bands in Europe. This re-issue of their first ep brings back too many memories. And the peanuts metaphor works on all the right levels for punk. (Bolzkow Records / Lobuschstr 37-39 / D-22765 Hamburg / Germany)

The FIX - I never knew much about the FIX the first time around. And this collection does all the hard work. Tough, no frills hardcore. Think NEGATIVE APPROACH meets ARTICLES OF FAITH. (Touch And Go / P.O. Box 25520 / Chicago, IL / 60625 / USA / www.touchandgorecords.com)

HEIMATLOS "La Seconde Necessaire 1983-1988" dbl CD - An unbelievable double CD of the band's material gets dressed up with extra great liner notes and a booklet for the band's history. Plus a double CD of material. (Ratbone Discos /



c/o Luc Ardilouze / B.P. 40011 / 33023 Bordeaux Cedex / France / ratbone.free.fr)

CODE OF HONOR "Complete Studio Recordings 1982-1984" CD - Great band from Northern California. Former members of SICK PLEASURE making music that sounds like MINUTEMEN meets the YOUTH YOUTH YOUTH. Collects an ep, an LP and a split LP. (Subterranean Records / P.O. Box 2530 / Berkeley, CA / 94702 / USA / www.subterranean.org)

BOXED IN "2001-2005" CD - They aren't exactly old. But they are made up of scene veterans. And this CD collects everything the band did as they prematurely call it quits. Blistering fast music a la LARM or HERESY with the politics of RUIN. Just an unbelievable collection. Unfortunately the price was their band. (Flat Earth / Box 145-149 / Cardigan Road / Leeds / LS6 1LJ / UK / www.flatearth.free-online.co.uk)

RIOT SQUAD "No Potential Threat" CD - *Captain Oi!* are in a league of their own when it comes to re-issues. In fact, I think I could fill a top 10 re-issues with just their stuff from only a few months worth of releases. So to even things up I reserved my picks to just one *Captain Oi!* re-issue. RIOT SQUAD combined the anthems of the EXPLOITED with the raw energy of INFA RIOT. An original member initially released the LP on his own label. *Captain Oi!* gets Ian Galsper to write the liner notes and fills out the flawless recording with singles and unheard demo tracks. "Fuck the Tories". (Captain Oi! / P.O. Box 501 / High Wycombe / Bucks / HP10 8QA / England / www.captainoi.com)

GASMASK / **COWARD** split CD - Not only



Confidential gets a CD compiled of their stuff. The band is called DARK and the CD is titled "Scream Until We Die". This is done by GTA * And *GTA* also releases a STATE collection of the ep and

of CAREER SUICIDE material spanning 2004 and 2005 * An old Welsh band called SOLDIER DOLLS moved to a camping community in Canada and release a collection of material and a new CDs worth of stuff * *Audio Fellatio* releases the B-side to the BLACK DONNELLYS "Life's a Scream" demo * *Sudden Death* compiles three singles and some demos of the POINTED STICKS for a CD release and the band starts playing out live again * *Sonik's Chicken Shrimp* releases a FAIR WARNING discography compiling the LP, comp tracks and a 12" of material that never got released. Montreal's answer to SSD * This little known Montreal label also releases a KIDS "30th Anniversary Issue" CD * *Third Party* re-issues the FASTBREAK "Don't Stop Trying" ep * *Tooth Decay Records* re-releases the THEY LIVE "Blurred" ep * A Boston band called the BAGS release a CD of old material from 1991 * "Bloody Tear" by CROW gets re-issued in a vinyl format by *Prank* * *Delta Pop Music* unearths some DICKS material. One release are alternate takes on the "Pigs Run Wild" ep and the other is a live show of early DICKS material at what I think might have been a punk prom. * *Beer City* releases the best DRI record on a CD format making it the "Dirty Rotten" CD * *TKO* releases a GG ALLIN re-issue of "Murder Junkies" * the "Let's Get Tammy Wynette" single by the MAGGOTS gets re-issued. * *Kangaroo* does an OFFENDERS discography * *Coalition Records* releases a series of BONES BRIGADE re-issues * OLD LADY DRIVERS self release the "Regurgitation" LP onto a CD * HICKEY out of San Francisco get their LP released on a CD * *Sorry State* re-issues the KORO ep. I think this is the second or third go of this 7" * *Bonfide Records* re-issues the LEFT's "Jesus Loves the Left" on to a CD * the ZERO BOYS "Vicious Circle" LP gets re-issued * A discography for 86 MENTALITY gets released * Cleveland power violence band APARTMENT 213 also gets immortalized with a 625 discography * And another old Cleveland band that appeared on *Cleveland*



demo material. The CD is called "Nixed Life" * And if that wasn't enough *GTA* pays homage to Portland with a SADO-NATION with a discography called "Future Past, Present, Tense" * A series of WIPERS bootlegs get released this year. * *Dirtnap* releases the first two EPOXIES eps onto a CD * *Feral Ward* releases a LEBENDEN TOTEN discography * *Dead Beat Records* pulls together a bunch of DEAN DIRG releases here in North America and North Americans start paying attention * *Fat* releases a SCREECHING WEASEL 'Best of'. * A WEAVING THE DEATHBAG compendium gets pulled together * *A389* releases a discography of an old Baltimore band called GUT INSTINCT * A Japanese label called Speed State releases a CD of New Jersey's PSYCHO SIN * Nearly 70 songs in total * A synth band from Texas called the RALPHS gets an LP worth of stuff mostly released for the first time * A bootleg of a EBBA GRON material from 1978 gets released * *Beer City* re-issues the first of many BROKEN BONES re-issues this year releasing "F.O.A.D.". Dr. Strange releases new material by the band * An Italian band called ICE AND THE ICED from the Killed By Death era of punk has an LP released titled "Drunk at the Duke". Reportedly one of the biggest punk exports out of Italy. Released on *Big Star Rolling* * *Coalition* re-issues SEEIN' RED's "Workspiel" * *Get Hip* releases a CD of material by the NEW SALEM WITCH HUNTERS which originally came out in 1986 * *Overground* releases a CD by ICON AD titled "...Lest we Forget" * *Boss Tuneage* releases a DAN CD titled "Thology" which collects 64 tracks by this UK band *

Canadian Releases in Review

...AND THE SAGA CONTINUES released a new ep titled "Ferocious". Their best stuff yet. Fuck

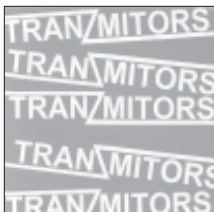
best of 2006

are the re-issues of the band's respective eps pretty great. But the collaborative work between the two bands is even better. "Attack with a Gasmask". GASMASK were a punk band. COWARD played noisier thrash. The combination of the two brings both styles together beautifully. (MCR Company / 157 Kamiagu / Maizuru / Kyoto 624-0913 / Japan / www.dance.ne.jp/~mcr/englishsite.html)

BLACK MARKET BABY "Coulda ... Shoulda Woulda" CD - One of John Stabb's favourite bands. Stabb writes the liner notes. A DC band that sounds like the CLASH. They are fuckin' excellent. (Dr. Strange / P.O. Box 1058 / Alta Loma, CA / 91701 / USA / www.drstrange.com)

KUNG FU RICK "Fragments of the Past Time" Dbl CD - Now this seems like an unlikely choice. Especially because I wasn't much of a fan when the band was around. But the insanity of their material and their ability to bring together so many influences of the scene from a few years back really came through on this for me. (625 Productions / www.625thrash.com)

PLEASANT VALLEY CHILDREN "Welcome to Bedlam Valley" CD - This under-rated power violence band from the UK gets all the material released on this disk complete with a book telling you about the band. The band combines the slow with the fast and loads of demented tales. (Flat Earth / Box 145-149 / Cardigan Road / Leeds / LS6 1LJ / UK / www.flatearth.free-online.co.uk)



Canadian Releases

TRANZMITORS "Bigger Houses, Broken Homes" ep - They release three eps this year, but this one is my favourite of the lot. SHAM 69 meets 999. (Deranged Records / c/o Gordon Dufresne / 1166 Chaster Road / Gibsons, BC / V0N 1V0 / Canada)

GUNNAR HANSEN "Village Idiot" ep - Think CRO MAGS meets 9 SHOCKS on a self-released ep. All the guts with the DIY spirit. (Audio Fellatio / c/o Brain Ram / 102 Cartier Cres., / Hamilton, ON / L8W 3T8 / Canada / www.audiofellatio.com)

DEAD STOCK CRUSHER "40 Hours" LP - Think LEFT FOR DEAD meets AGNOSTIC FRONT. Too bad it's the band's swansong. Winterpeg strikes again. (Hit the Deck / 1531 23rd Avenue NW / Calgary, AB / T2M 1V5 / Canada / www.hitthedeckrecords.com)

BRUTAL KNIGHTS "The Pleasure is Thine" CD - This sick new five piece of T.O. all stars get

down to the business of releasing a full length. And it fuckin' shines some of that goodness that was TEEN CRUD COMBO. (Deranged Records / c/o Gordon Dufresne / 1166 Chaster Road / Gibsons, BC / V0N 1V0 / Canada)

ABOUT TO SNAP "One Sided" ep - The singer runs the label. He is funny as shit. He used to sing in a great power violence band called OXBAKER. He teamed up with a guitarist who can play super fast and loves youth crew. Fuckin' go. (Specimen 32 / c/o Tim Drew / 6 Confederation Drive / St. Thomas, ON / N5P 3N9 / Canada / www.specimen32.com)

DIE BRUCKE CD - These guys love BONES BRIGADE. It comes out in their writing. Another crunching get up and go style of band. These cats are from Halifax. (Die Brücke c/o Mark Black / 6015 Willow Street / Halifax, NS / B3K 1L8 / Canada)

THE KILL DECIBEL "My Final War" ep - If the ACCUSED were a straight edge band and lived in Mississauga you would get the KILL DECIBEL. (Specimen 32 / c/o Tim Drew / 6 Confederation Drive / St. Thomas, ON / N5P 3N9 / Canada / www.specimen32.com)

RADICAL ATTACK "Priority" LP - All out sxe hardcore attack. From Sherbrooke, a great scene in need of some recognition. (Vinyl Addict Records / 1835 De Bourgogne / Sherbrooke, QC / J1J 1B1 / Canada / www.myspace.com/vinyladdictrecords)

THE BAYONETTES "Stuck in this Rut / Sour" ep - AVENGERS meets X RAY SPEX with their second release. (Deranged Records / c/o Gordon Dufresne / 1166 Chaster Road / Gibsons, BC / V0N 1V0 / Canada)

TERMINAL STATE "Panic Attack" ep - ripping hardcore of early DC meets L.A. styled hardcore.



I forgot about this record. * BALLAST get an ep released in France called "The Stand Off". * *No Idea* releases a CD of FIFTH HOUR HERO material * Picton's grind sensations the POLIDICKS release their latest CD titled "Mutenation". * Winnipeg's PROPAGANDHI return from a long hiatus with a new CD titled "Potemkin City Limits". The same could be said of Vancouver's SUBHUMANS. A band long considered dead pull together a full length of hard hitting material titled the "New Dark Age Parade". And it is complete with Winston Smith artwork. * The JOLTS self-release a CD called "Jinx" * SINKIN' SHIPS self-release their second full length titled "All Signs Are Wrong". Later in the year the SINKIN' SHIPS release a split with the THREAT * the 3TARDS release their second full length titled "Crystal Balls" to less than critical acclaim. * MAXIMUM RNR finally release a CD. This one is called "Horns Up" * Edmonton' RUM RUNNER release two things this year. The first is an ep on *Longshot Records* and the second is a new CD on *Stumble Records*, the same label that brought you the KNUCKLEHEAD CD last year * Also from Calgary are a skaterock band called SHEGLANK'D SHOULDERS. *Hit the Deck records* releases a CD titled "Endless Grind" * BC's ALTERNATE ACTION get a split ep released with MARCHING ORDERS * NO MEANS NO releases a new CD of stuff titled "All Roads Lead to Ausfahrt". It is rumoured to be good * The new FALLOUT CD came out. I don't know how this band isn't more well known, but this release is as much of a rager as the last one. * RESERVE 34 gets an old recording released as a 10" on *Bistro Distro*. And *Specimen 32* releases a discography titled "Everything" of the band complete with a Nardwuar interview * FUCK ME DEAD release an ep titled "Humanize Me" * Another BC band called the SPIN OFFS gets a CD released. More in the pop punk vein * HOSTAGE LIFE released their second full length titled "Sing for the Enemy". * A garage band from Edmonton called the VERTICAL STRUTS releases



their own CD * Quebec City's AVERSIONS re-emerge with a new ep titled "Black Alibi" * THE ENDLESS BLOCKADE get an early recording finally released and is called "Come Friendly Bombs" * 625re-releases the split they do with WARZONE WOMYN * Out of Montreal comes KONTEMPT and a label out of Connecticut releases their ep titled "The End" * *Havoc* re-issues the "Litany" ep * *Hate Records* re-issues "Dangerous Fumes" with a different B-side * And *Jade Tree* release their double LP which sees a three day record release fest in the city * And FUCKED UP get on MTV but the hosts refuse to say their name preferring to use the name F**ED UP while simultaneously doing a show on censorship * *Burning Sensations* adds to the FUCKED UP repertoire with two simultaneous releases "Black Army" and "Black Cross" * VICIOUS CYCLE, from Sudbury, self-release an ep titled "Germ" that just floors me * ABOUT TO SNAP release a one-sided ep before their "Already Dead" ep * *Deranged* presses a sound board tape of the LEFT FOR DEAD reunion show * And Gord also gets out the long lost recordings of TEEN CRUD COMBO. The LP is titled "Judgment Night Soundtrack Part Two". * *Wounded Paw* releases the second SAIGON DISTRESS SIGNAL full length complete with hand silk screened covers. The new LP is called "Darkness". * And Hammer's SAM LAWRENCE 5 release a new CD titled "This City is A Fist". * the TRANZMITORS go on to release two more eps. One called "Some Girls" which came out on *La Ti Da Records* and and a third ep that came out on *Cat Call Records*, Simon Harvey's new label * Grind masters MASS GRAVE release a split with PRETTY LITTLE FLOWER * TAKE ONE FOR THE TEAM, out of Ottawa, self-release an ep titled "Mosh Hard with a Vengeance" *

Demos in Review

A CAREER SUICIDE knock off called FIGHT FIGHT FIGHT release a 9 song demo * K-BAR

best of 2006

Think TEEN IDLES meets CIRCLE JERKS.
(Hate the 80's / 204 Belvedere Street / Nazareth,
PA / 18064 / USA)

Honourable mentions

FUCK ME DEAD "Circling Dead" ep (Clarence Thomas Records / P.O. Box 21530 / 1424 Commercial Drive / Vancouver, BC / V5L 5G2 / Canada / www.bistrodistro.com)

MARGARET THRASHER "Are You There God ? It's Me, Margaret Thrasher" ep - Vancouver's answer to the REGULATIONS. They are fuckin' awesome and I don't know how they didn't make it into my top 10. (Clarence Thomas Records / P.O. Box 21530 / 1424 Commercial Drive / Vancouver, BC / V5L 5G2 / Canada / www.bistrodistro.com)

Demos

IDIOTS RULE - a tough d-beat sound. Like JOHN BRANNON fronting for DISCHARGE. (Waste Your Life tapes / P.O. Box 105824 / 28058 Bremen / Germany / e-mail: upinsmoke@ajz-bielefeld.de)

PERMANENT TRIP - also from Albany. Nate Wilson returns. There is an air of DEVOID OF FAITH to the sound, but more in a mid tempo way with charging hardcore. 3 of these four songs go on to become an ep. (858 Warren Street, Apartment 1 / Albany, NY / 12208 / USA / e-mail: 946jkrak@gmail.com)

ACID REFLUX - This CAREER SUICIDE



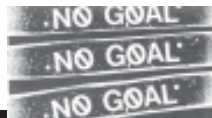
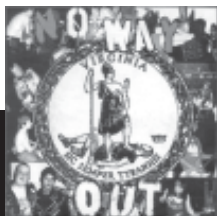
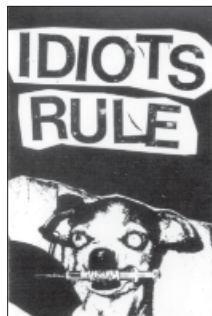
inspired band from Albany also catch my ear for the year.

Knocking out a 9 song demo of catchy and hilarious hardcore. Do Your Parents Know you're a Ramone ? (474 Hamilton Street / Albany, NY / 12203 / USA / e-mail: computercontrol1984@yahoo.com)

NO GOAL - Awesome straight edge from a veteran cast out of the Buffalo scene. Think CHAIN OF STRENGTH meets DIRECT CONTROL. (Shawn Martin / 60 Stenzil Street / North Tonawanda, NY / 14120 / USA / www.myspace.com/noXgoal)

DEATH WITH A DAGGER - also a veteran cast but this time from Finland. A blend of crust, sxe, and arena rock makes this as awesome as VITAMIN X. (c/o Aleksi Nurminen / Pajjamkentie 4 F66 / 00500 HK1 / Finland / e-mail: aleksi.nurminen@gmail.com / www.myspace.com/deathwithadagger)

MY WAR - not a BLACK FLAG clone. More like the SWARM. And they do a BORN AGAINST cover to boot. (236 S. Pine Street / Richmond,



a 13 song CD * RAVAGED out of Belgium releases a 6 song CD * SELF DESTRUCT, inspired by early 80's UK hardcore, release a 5 song cassette *

Compilations in Review

Emancypunk releases their second all girl punk comp titled "Girls Can Dish It out Too". This one features MIND OF ASIAN, DAISY CHAIN, LAS PERRAS DEL INFIERNO, and SPUTTER DOLL. * *Agipunk* re-releases the Japan "Tribute to Amebix" * An oldies label called *Varse Vintage* puts out a *Mystic Records* sampler featuring bands like RKL, SUICIDAL TENDENCIES, GI, DR KNOW, and others * *Rescued From Life* releases a scorching ep titled "All Punks Spending Drunk Night, All Drunks Making Punk Noise". The ep features RAJOITUS, VOETSEK, BRODY'S MILITIA, MASSGRAV, MERDA, WIDESPREAD BLOODSHED and loads more. * A Southern Florida comp called "So Fla, So Good, So What" comes out * Fred Brahmin out of France collects a couple fo comps off the beaten path. One from Uzbekistan called "Paxta-Core" and another from Tajikistan called "Dushanbe Punks" * It seems like every



VA / 23220 / USA / e-mail: myxwar@hotmail.com)

CODE WORDS - packaged in a DVD clam shell case. TAB or HOLY SHIT inspired hardcore. Vocals like GUILT PARADE. (Brian Marshall / P.O. Box 1004 / Danbury, CT / 06813-1004 / USA / e-mail: cashflagg13@hotmail.com)

TANK - similar to RUNNING FOR COVER with the INFEST emulation, but with a bit more of a rounded style of hardcore incorporating d-beat to their power violence sound. (www.myspace.com/tank1one / e-mail: Impistough@yahoo.com)

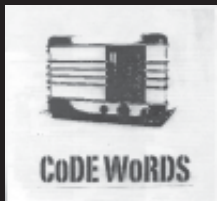
NUCLEAR FAMILY - a new band from Albany that veers towards a mid-tempo punk sound similar to that of A.P.P.L.E. (474 Hamilton Street / Albany, NY / 12203 / USA / e-mail: computercontrol1984@yahoo.com)

NO WAY OUT - sound like GRIMPLE but come from the scene that produced GOVERNMENT WARNING and DIRECT CONTROL. (Matt Montgomery / 9605 January Way / Richmond, VA / 23258 / USA / e-mail: luke-mumford@hotmail.com / www.myspace.com/nowayoutrva)

Compilations

V/A "Public Safety" CD - MRR is back in terms of comps. A comp of this quality has not been seen by the likes of punks since "Not so Quiet on the Western Front". And like the early MRR comps this one features the current scene. Very North American heavy this comp has tracks by DIRECT CONTROL, DEADFALL, SLEEPER CELL, the OBSERVERS, and REGRESS. But the comp also has contributions from international

out of San Francisco release a 6 song cassette * And a band that rocks like MOTORHEAD called RAT BLOOD SOUP releases a 4 song CD-R * FESTA DESPERATO release a 10 song cassette of Portland style emo-crust * A BLACK FLAG knock off from San Juan called FREE RADICAL releases a 6 song CD-R * A BLACK FLAG knock off from San Francisco called JUMP OFF A BUILDING release a 5-song cassette * POISON CONTROL from Boston also have an early L.A. sound and release a 6 song cassette * And Truro has their own BLACK FLAG knock off in GENETIC ANGRY. They released a 6 song CD * GUNS AND ROSA PARKS wins name of the year award and release a 7 song CD-R. They are out of Colorado. They go on to release another 17 song demo later in the year * WASTELAND, from Oxford, release a 4 song CD-R * A band from Winnipeg called BORN BAD release a 9 song cassette * A GERMS knock off from the same hometown called CUT LOOSE release a 13 song cassette * And a fastcore inspired band from St. John's called JUDGE DREAD release a an 8 song CD * A skater band from Argentina called BROKEN KIDS release a 10 song CD-R * I OBJECT release a split demo with a band from Belarus called LAMANT * LISTEN UP out of Minneapolis release a 7 song cassette of youth crew inspired hardcore * Vancouver's MARGARET THRASHER release an 8 song demo of REGULATIONS inspired retro-core * GROSS NATIONAL PRODUCT releases a 12 song CD-R and then go on to release an ep * FIGHTING CHANCE re-invent themselves as SPIT ON YOUR GRAVE and release a 6 song tough as nails CD-R * And Boston's SOCIAL CIRCKLE release an 8 song cassette * MY WAR from Virginia release a 4 song CD * SKINNED ALIVE from Oakland released a 5 song CD * the DANGERLOVES, featuring two members of the BAYONNETTES, release their 6 song cassette * Out of Connecticut comes NANCY REAGAN DEATH SQUAD with



best of 2006

sources like the SUNDAY MORNING EINSTEINS, FRAMTID, PERSEVERE, GORILLA ANGREG, AARITILA and the list goes on. (Maximumrocknroll / P.O. box 460760 / San Francisco, CA / 94146 / USA / www.maximumrocknroll.com)

V/A "Deutschland in Decline" ep – Although this is not really part of the "...in Decline" series, the comp does keep the spirit of those comps. A recent spotlight on a country of bands wrecking shop and trashing the system. Everything on here is top notch from BOMBENALARM to BURIAL to SOLID DECLINE to DOOMTOWN. It is hard to imagine that all these bands had more than one song and that there are three other bands also packed onto a 7". And the sound quality doesn't suffer because of it. Condensed wallop a la Deutschland. And great packaging idea, as well. (Heartfirst Recordings / www.heartfirst.net)

V/A "Killed By Canada" 2 x CD – Chris' latest comp of Canadian material. Far surpasses the predecessors of "Go!" and "Street Enters the House" and "Fuck the Commonwealth", but I think that is because there are so many good bands recording stuff across the country at the moment. And to be fair, each of those comps were awesome in their time. This is a double CD because there are so many bands. Everything from the TRANZMITORS to GUNNAR HANSEN to the CURSED to FUCKED UP to CAREER SUICIDE to INEPSY to DIE BRUCKE to MALEFACTION to UNDER PRESSURE. There are so many heavy hitters on here it is hard to



know who to highlight. A Canadian comp to make your head spin. I haven't heard anything like it. (Fans of Bad Productions / 64 John Street / Kingston, ON / K7K 1S9 / Canada / www.myspace.com/fansofbadproductions)

V/A "Forever in our Hearts" ep – If you're a straight edge kid what's not to like about this? This represents *Commitment's* 25th release. So the label showcases a smattering of the best of the lot released to date. From FAIRFIGHT out of Finland to VITAMIN X out of the Netherlands to REACHING FORWARD. And the comp is a benefit for a zine editor Adele Collins of "Stand Alone" zine who has been struck by a rare disease that has her in and out of treatments centres throughout the rust belt. Pretty selfless. (Commitment Records / Klein Muiden 38 / 1398 RL Nigtevecht / the Netherlands / www.commitmentrecords.com)

V/A "Class Pride World Wide, Volume 3" CD – the third in a series. Originally started up to give skinheads an option of some good anti-fascist street punk. *Insurgence* delivers some new material by RUNNIN' RIOT, HARD SKIN and

DISCIPLINE, among others. (Insurgence Records / 2 Bloor Street West, Suite 100-184 / Toronto, ON / M4W 3E2 / Canada / www.insurgence.net)

release an international fastcore comp titled "Common Life, Volume 2". GEORGE HARRISON out of Moscow, LOW VISION from Tokyo, FPO from Macedonia and loads more ripping you a new asshole * A grind comp called "Finding a Voice" does an animal rights benefit for "No Compromise". I OBJECT, HEWHOCORRUPTS, FUBAR, CATHETER, WARTORN and a bunch of others rise to the occasion for this animal rights cause. * A punk rock Johnny Cash tribute comp comes out of Holland * TKO does an ANTISEN tribute comp * A Spanish based tribute comp for the MISFITS gets pulled together by *Bazofia* * The comp is a 10" titled "Night of the Covers Dead" * The "Anti-Society" comp on *Overground* gets released making this the third in a series of comps showcasing the early anarcho-punk bands. This one has OI POLLOI, AOA, ICONS OF FILTH, and others. * And speaking of OI POLLOI, I think they are behind this all gaelic comp ep that features themselves, ATOMGEVITTER and two others. * A No wave comp called "No New York" gets released on a Russia label. Can someone smell bootleg? A bootleg of a comp by the same name that came out in 1978 on a major. * "Connecticut Fun" gets re-issued as a CD featuring your favourites like 76% UNCERTAIN, VATICAN COMMANDOS, SEIZURE, NO MILK ON TUESDAY and some early YOUTH OF TODAY * A regional com from the UK gets released titled "The Ugly truth about Blackpool, Volume 1". The only good bands worth mentioning on this comp are ONE WAY SYSTEM and SICK 56. I would be re-miss to mention that



SKREWDRIVER also make it onto this comp * A CD of live shows from a place called the Anarchy Library also gets released and features material from the ANGRY SAMOANS, the ADICTS, CHANNEL 3, D.I., and others *



Reviews

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

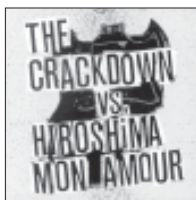
California Love "Can't Waste Death" CD

Grindcore thrash homage by some California heavy hitters. The band features members of TALK IS POISON, DEAD AND GONE, LOOK BACK AND LAUGH, and MINDLESS MUTANT. The idea of the band was demonstrate their mutual love for CROSSED OUT, NAPALM DEATH, DOOM, and GEHENNA. I hear the GEHENNA influence. CALIFORNIA LOVE borrow loads from "the Birth of Vengeance" in that playing as fast as possible so that you sound like you are about to trip over your own speed. And there is also these scorched out vocals that I remember folks saying borrowed a lot from the death metal sound. I mean I can hear the NAPALM DEATH in here as well with heaviness and the speed, but really this does remind me a lot of GEHENNA. Grindcore revisited a la GEHENNA tribute masters. (California Love / P.O. Box 3103 / Berkeley, CA / 94703 / USA / www.myspace.com/cantwastedeath) – SP



Crackdown, the vs. Hiroshima Mon Amour "Broken Guitars & Rasby Bars" CD

The CRACKDOWN reminds me a little of TRANZMITORS with a CLASH influence. The band hails from Winterpeg and they do a respectable ROSE TATTOO cover. Now I now some people have a hard on for ROSE TATTOO, but they were always too rock for my liking. Well the CRACKDOWN turn "Nice Boys" into a rockin' punk song. Now there is a neat vocal effect thrown on "Out Tonight" and you know the more I listen to this the more I hear that wreckless RANCID sound. HIROSHIMA MON AMOUR are from Deutshland and have a bit of that SHOCKS sound of reviving the old punk sound. Don't think the ripping of "Pretty Vacant" for the opening of "Condemned to Rock" didn't go unnoticed. And the whoa-ohs on "radio Mon Amour" sound like they are sampled from TURBONEGRO. But that is part of what makes the SHOCKS so good. You'd swear you'd heard that part of a song from something more classic punk and they bring life to it. Part of the new good punk coming out of Germany in the same lines as NAZI DOGS and the SHOCKS. (Longshot Music / PMB #72 / 302 Bedford Avenue / Brooklyn, NY / 11211 / USA / www.longshotmusic.com) – SP



Diskonto "Diskontography" CD

What can you say about DISKONTO ? For a band that started out as a joke they have some pretty serious hardcore. And even more importantly they have a pretty serious track record for writing material. Their output could rival any DISCLOSE or AGOTHOCLES discography. In fact, when I heard that there was a DISKONTO discography I thought it impossible. Now I don't know loads about the band but I do consider myself a bit of a collector of their stuff and this CD doesn't have any full length releases on it. But what this CD does do is collect all the hard to find eps, comp tracks and even a couple of unreleased songs for good measure in the band's first 3 years of existence. From the "A Shattered Society" ep that came out in 1994 to the split with DISTJEJ that came out at the beginning of 1996 this CD has it. I didn't realize how many holes I have in my collection. The liner notes not only have all the details on this but they have a fairly good recollection about the band as written by the singer. And you get 66 tracks of unrelenting fist in your face hardcore. DISKONTO are like the precursor to RUIN. (Crimes Against Humanity / P.O. Box 1421 / Eau Claire, WI / 54602 / USA / www.cahrecords.com) – SP



Fallout, the "The Turning Point" CD

The Turning Point was the first place that I saw my first show at. I got to see BFG's first show with a band from London called 10,000 SCREAMING MOHICANS. The Turning point was where bands like MDC and DRI played their first shows in T.O. But more importantly the club was where so many local bands got their first shows. In a recent interview with the VILETONES the band jokingly referred to the club as the Learning Point. Coincidentally, the VILETONES are one of the bands that the FALLOUT cover here. In fact this 7 song CD is all covers. Covers of bands from this area that never got their due and probably spent their time slugging it out at the Turning Point. I wish there was more shots of the place that had red velvet wall paper and an old fridge of beer that people would just help themselves from. I wish there was more stories of this place because it really was the home of Toronto hardcore. But the FALLOUT do a great job of it in the liner notes explaining the relationship of which bands they cover and what their place was in the scene. The all important YOUNG LIONS track starts out this CD. Would someone set about to releasing their first two demos already. NOBODY'S HEROES, U.I.C., Y.Y.Y., the ALLIES, and the RED SQUARES all get covered on here. The YOUTH YOUTH YOUTH song isn't so good, but it would be hard to do that band justice. The rest of the covers are fuckin' excellent. What an idea. What a tribute. The FALLOUT keep crankin' em out thoughtful ideas. Keep it up. (Longshot Music / PMB #72 / 302 Bedford Avenue / Brooklyn, NY / 11211 / USA / www.longshotmusic.com) – SP



For The Worse "Blood, Guts, Going Nuts" CD

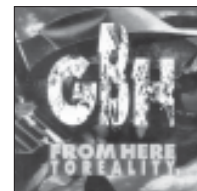
Hot on the heels of Mr. Perry's review in the last issue these Massholes known as FOR THE WORSE have released their



third full length release. 23 songs of fast, machine like precision hardcore with Mike McCarthy's vocals sounding like a madman contaminated with the D.N.A. cocktail of John Joseph and S.F.A.'s Brandon. Musically there's lots of crunching NY heaviness and a few faster thrashy tunes that just don't have the impact of their heavier, slower songs. Nonetheless this is a powerhouse of a disc with enough stylistic changes to keep it interesting, as well as lyrics about a wide variety of topics from Morrissey to Road Rage to Wrestling and Taking a Shit. This disc has become my new work disc to break out in times of need. The disc finishes with a rousing cover of The FREEZE "This is Boston Not LA" and some great cover art. (Bridge Nine / www.Bridge9.com) – CC

G.B.H. "From Here to Reality" CD

This is GBH's sixth album. It is a re-issue. It's hard to believe this is a GBH album. It has so much of a crossover influence. But that was the time. This was recorded in 1990 when bands like the DRI, COC, and ACCUSED reigned supreme. So GBH wanted to keep up with the times and they got a little heavier. The recording reminds me a bit of ATTITUDE ADJUSTMENT. The song "The Old School of Self Destruction" has a few MOTORHEAD moments. And rumour has it that a cousin of Angus Young from AC DC played on a song or two of this recording. The band claims this was the most fun record to record. I can't say that it is the most memorable. In fact, you would be hard pressed to recall a song from this disk. But it does rock like a motherfucker. And Captain Oi squeezes on some demo recordings. (Captain Oi! / P.O. Box 501 / High Wycombe, Bucks / HP10 8QA / England / www.captainoi.com) – SP



Get the Most "Common Goals" CD ep

Here is a new band from Canada's left coast. The band is made up of current members of GO ITALONE, IN STRIDE, ORDEAL, and BLUE MONDAY. Now I thought BLUE MONDAY was an indie rock band, but GET THE MOST are no indie rock band. They are a straight edge band. Why else would they be on *Crucial Response*. And maybe there is more than one BLUE MONDAY because I thought Bubby used to drum in BLUE MONDAY and it is doubtful that he would be commuting to a suburb of Vancouver for practice. Anyway for a straight edge band they borrow from the youth crew sound as opposed to the metal mosh of the more current era. So in a way they are going for the revivalist sound of '88. The band name I believe is a reference to INSTED. And with good reason as they play a style of straight forward youth crew reminiscent of the late 80's band from California. But GET THE MOST are a bit more on fire from thundering breakdowns to rapid fire breakaways. They do this style flawlessly like CHAIN OF STRENGTH. And their singer Kyle reminds me of GORILLA BISCUITS era Civ with a little of the Tony Tiger growl that Ray Cappo would pull off. And the lyrics are as good as a hardcore band's taking on conformity ("Brainwashed Youth") to labour issues ("Clock Me Out"). Now there are the typical straight edge theme songs of betrayal ("Moral Fraud") and unity ("Common Goals") found in the bunch, but are those such wrong things to call upon the scene to work towards. Unlike so many of their peers, GET THE MOST has the "Core Values" they sing about. I am talking about hardcore values. And I was reading a review this release being available on vinyl as a 5 song ep. But the CD has 8 tracks so there are some extra tracks. And watch out for the band's contribution on a comp being compiled by "One Kind Word" fanzine. Anyway, I think this is fuckin' awesome for what started out to be a side project for these folks wanting to paying tribute to their favourite sxe bands UNIFORM CHOICE, UNITY, and UNIT PRIDE, who are some of the others that we have failed to mention thus far in the interview. Essentially this is early *Revelation* era meets early *Wishing Well* bands, but they are from Canada which blows me away. I'm glad a German label got on that demo recording seeing as Canadians are chronic for under appreciating local musicians. (Crucial Response / Kaiserfeld 98 / 46047 Oberhausen / Germany / www.crucialresponse.com) - SP



Homostupids "The Glow" EP

Who the fuck are the HOMOSTUPIDS because there sure ain't any identifying information on the record sleeve. The HOMOSTUPIDS are a trio from Cleveland and feature Mr. Steve of NINE SHOCKS on bass and some vocals. I have no clue who the other folks are, and it doesn't really matter because these folks come together and create some of the most blissful fuckin primitive thrash I have heard in a long time. Primitive like the Flintstones... tiger-skinned Cavemen thrashing in a cave, bashing out fast and furious hardcore using dinosaur skulls as drums and giving themselves a hernia in the vocal attack. There are no photos or names of the members, no lyrics just a plain white sleeve with some primitive cave drawing for a cover. I want more, 3 songs is just a tease. Released by my fave record store in all of the U.S.A. (My Mind's Eye Records / 13727 Madison Avenue / Lakewood, Ohio / 44107 / USA) - CC



Misguided "Fuggets" CD

The MISGUIDED represents a band from the early New York hardcore scene represented by the infamous "New York Thrash" comp. That was a cassette comp put out by *Rior Records* back in 1982. Much like their peers from the boroughs, this queens unit upped the ante of punk. Although they owe much to the DEAD BOYS for getting started, like so many bands of the era they were trying to improve on the punk



sound with speed and with lyrics that had more of a statement. So although the MISGUIDED do have a punk sound, you can also hear the beginnings of the "Loud Fast Rules" ethic that the STIMULATORS wrote about. And like URBAN WASTE they had to prove themselves to the city as more than a band from the boroughs. There are some noticeable resemblances in sound to their peers like KRAUT, the MAD, and HEART ATTACK. This retrospective collects the bands two eps which are pretty raw and snotty to begin with. And the song "Blacklist" has a noticeable resemblance to BAD BRAINS "Pay to Cum" who were part of the New York scene at the time. But this CD collection also has loads of gems in terms of demo material. "Fuggets" releases unheard material from four different demo sessions. The first two demos are a lot rougher sounding. And then demo in '81 sounds a lot more punk, whereas the 2nd demo has more hardcore songs. So within the band's first year there was a huge development. And the "Alex Drops Out" demo could have been an ep unto itself it is that good. There is also a number of live sessions found on here. A session at Max's in '81 has the MISGUIDED doing a rendition of SHAM 69's "Borstal Breakout" which is priceless. Through and through another amazing unearthing of the early hardcore scene. It rivals the MAJOR CONFLICT discography and the NIHILISTICS release that MATW have also released. Keep up the good work. (Mad at the World / www.matwrecords.com) - SP

Mortal Combat "Hello?! Fuck You! Thank You!" CD

MORTAL COMBAT are from Singapore. This CD is a collection of material recorded over the past four years. In my opinion the best stuff on the CD is the most recent stuff which is the first three songs on the CD. That's when they sound most like 9 SHOCKS TERROR. Even the songs recorded in 2005 have that sound. But the stuff recorded earlier than that borders on fastcore with a tendency towards blastbeat and grind paces. That's when MORTAL COMBAT starts to sound like FUCK ON THE BEACH or EXCLAIM. I mean they still have their 9 SHOCKS sound, but it is just laced with hyperspeed playing when they aren't rockin' out in that LIP CREAM sort of fashion. Songs like "Perfect society" is where MORTAL COMBAT demonstrate their hyperspeed talents. The song "Watching a Broken TV" sounded like NEGATIVE APPROACH's "Friend or Foe". There was some live stuff tagged on at the end of this. In particular the last song "Live @ Fucked Up Night" was inaudible. People know filler when they hear it and they don't like it. The last song should have just been left off this collection altogether. But I am glad the band's first two eps on here along with new and unreleased material. A hodge podge of what essentially is a current discography for MORTAL COMBAT. It's not everyday you hear about the scene in Singapore so this makes a great introduction into one of many great bands from there. (Thrash Steady Syndicate / c/o Normann Rashid / BLK 11 Toa Payoh, Lorong 8, #03_310 / Singapore 310011 / www.thrashsteadysyndicate.com) - SP



No Evacuations "Truth" CD

This is a crossover recording that borders heavier on the metal than on the core. They have a METALLICA meets ZEKE sound to them that is paced by that charged burning spirits tempo. It's pretty sick. And the MAIDEN like soloing makes this even more of a metal extravaganza. The band thanks Japanese bands from the oi scene, the crust scene, and the peace punk scene, so I don't know what to make of them. I get the sense that they have taken the ZOE sound one step further. Take EFFIGY and throw in some ACCUSED and the result will be something close to NO EVACUATIONS. (HG Fact / 105 Nakanoshinbashi / M 2-7-15 Yayoi / Chou Nakano / Tokyo 164-0013 / Japan / <http://www.interq.or.jp/japan/hgfact/>) - SP



No Turning Back "Holding On" CD

This is metal in that straight edge way. Not so much mosh as more in a hard rockin' sound a la the CURSED. With big production and the never ending breakdown NO TURNING BACK remind me of UNDERTOW on steroids. Huge breakdowns, huge gang chants, huge guitar sound, fuckin' huge everything. They do the NYHC sound better SICK OF IT ALL and they are from south-eastern part of the Netherlands. This is the band's third release and it sounds pretty polished. Like flawless for the genre. Think VERBAL ASSAULT meets WOLF BRIGADE. Bring the fuckin' mosh. (Bridge Nine / www.bridge9.com) - SP

Periphere Est "Demos" LP

Some days life just doesn't make sense and this self-released PERIPHERIQUE EST LP is the perfect example. PERIPHERIQUE EST had a demo that they wanted to shop around for a release and rather than send a tape or a CDR of the session to somebody like me - they pressed it to vinyl in a limited pressing of 300; creating an instant collectible record. Perfect!!! PERIPHERIQUE EST are from Belgium, sing in French and play a wonderful blend of early KBD. I have no idea how you can get a copy of this. DEMOLITION DERBY in Belgium had a few and a distro or two had them in the States. Just in case your wondering why I mentioned the band by name so often....I'm hoping PERIPHERIQUE EST will be engrained in your subliminal memory and when you see the no frills package you will pick it up. (self-released) - CC



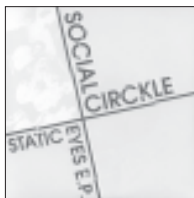
Piovera, la "Risacca" ep

This is a lot more rock 'n' roll sounding for this band's previous outings. This is a lot more rock 'n' roll for this labels previous releases. Now the bands that these guys are former members of makes more sense as a Punks Before Profits release. Stemming from both sides of the L'AMICO DI MARTUCCI / OHUZARU split which came out on 625 last year that kind of blazing fast music is more of PBP's speed. But penpals are penpals and friendships are more important than putting out the right sound. Except in this case LA PIOVRA are playing a style of garage and mid tempo punk that has everybody's ear. Self-described as 'Las Vegas grind meets this is Boston Not L.A.' I would take issue with the 'This is Boston, Not L.A.' part. It is more like listening to Las Vegas grind meets BLACK FLAG. I keep hearing "Nervous Breakdown" as the beat behind the songs. And 'Danni Collaterali' starts off with the Chinese scaled which makes you think they are going to break into a cover of 'Turning Japanese'. But luckily for us they veer away from new wave and pound out a punk beat. (Punks Before Profits / Grand Rapids, MI / USA / www.myspace.com/punksbeforeprofits) - SP



Social Circle "Static Eyes" ep

This is one choppy scrappy sounding punk record. I love how snotty it is. The taunting of "USSA" - 'Get Used to it'. The frustration behind "Can't Take It". The driving energy behind "Static Eyes". All the frustration and agitation of a good record wrapped up in vocal taunting. And musically they remind me of CAREER SUICIDE with a bit more of a plodding DEAN DIRG feel to them. There's a good solid punk beat like the more rock out parts of a CAREER SUICIDE song. And every song is fuckin' great. The record is just solid. It reminds me of early Reagan era punk singles. Packed with fuckin' gems. This will be one that stands out from this year. (No Way Records / 13 S. Blvd #1 / Richmond, VA / 23220 / USA / www.nowayrecords.com) - SP



Valse Triste "Madon Luku" CD

This is VALSE TRISTE first full length. It's a fuckin' stormer. Very bass heavy like early NO MEANS NO. But the songs are all hovering around the one minute mark. It's hard to believe this was recorded in a living room and a kitchen.



Is there any other logic this is going to defy? Anyway if you want to get an idea of what this is like think GANG OF FOUR in the rhythm department with a style that borrows from the NO MEANS NO school of bass driven hardcore. VALSE TRISTE plays up the noise and the syncopation even more than either of these bands. And the vocals sound like they are part gargled out, part strangled out. Everything on here sounds mean in a NEGATIVE APPROACH sort of way. Just incredible that they have been around since 1983 and don't fuckin' suck. (if society records / P.O. Box 6 / 00511 Helsinki / Finland / www.ifsociety.com) - SP

Varukers, the "Still Bollox But Still Here" CD

A warm up recording of the reformed VARUKERS. This captures loads of the band's hits as the new line up got their chops from learning the band's classics. In referring to a reformation I am talking about the band's first reformation, which took place in 1993. That's right this is a re-issue of a later period of the band. And why not? This recording, although missing some of the rough nervous energy, is pretty heavy on it's own and comes closer to sounding like DISCHARGE, which is what the band wanted to do in the first place. The idea of this recording was to get a new version of the band to learn the VARUKERS classics while recording material that was out of press and was missing master versions making them difficult to keep in press. Some of these versions surpass the originals. Some of them sound overdone. Either way it's just good to hear them bashed out by the first of many renditions of the VARUKERS. And this is one of the band's better line ups. (Captain Oi! / P.O. Box 501, High Wycombe, Bucks / HP10 8QA / UK / www.captainoi.com) - SP



Warkrime "Give War a Chance" ep

This is faster sounding hardcore. It's very loose and gets away with some errors like the shouting out of Yassir Arafat as a religious leader in the song "Glass Parking Lot". But so what? The spirit of taking a potshot at religion is there. You get the point. Like you do with all their songs. "Longhairs" is making fun of hippies. "Give War a Chance" is a play on "Give Peace a Chance" and certainly facetious of the current foreign policy of the US's. Lyrically they are brilliant in an easy to understand way. Musically they remind me of URBAN WASTE. Fast, manic, and a little crazy sounding. The vocals remind me of early ATTITUDE ADJUSTMENT. In fact, I keep thinking they are about to break into something from "American Paranoia" or a rendition of "Police Brutality". The lyric sheet has a great cut and paste design. (No Way Records / 13 S. Blvd #1 / Richmond, VA / 23220 / USA / www.nowayrecords.com) - SP



Windpipe S/T 7"

Long lost debut record by Ohio's WINDPIPE. You may ask 'who the fuck are they?' WINDPIPE existed in the infant stage of the current Clevo scene, and this session was recorded by Mr. Thugbear in their practice spot. The recording is rough as fuck and captures the band in all of their raw and primitive glory. It's not an essential document but is pretty fuckin' nice to have because it fills in some vital early years in the Clevo Hardcore timeline. Band members went on to form H 100's, CONFRONT, RINGWORM, and DARVOCETS. For you lovers of short, fast and raw, this is it. I can only imagine that this band must have ripped it up live. This bastard is limited to 300 copies so if your interest is peaked you better get off you ass as this pup will be gone in

no time. (Noncommercial Records / 1028 Kenilworth Ave. / Cleveland, OH / 44113 / USA / www.noncommercialrecords.com) - CC

Various Artists "Battle of the Worst Bands" LP

Godamn!!!! I fell like Mr. Roger's dancing around when the postman dropped off a bunch of these at Schiz Central. I danced, screamed and ranted....welcome to my neighbourhood. For those of you in the know; Cleveland is one ugly; fucked up city and boy do I fuckin love that town. This comp LP captures the city in all it's unfound glory. This LP is a textbook of pure anger; misfits and fuckups and some of the best damn people I have ever met. Sure I may sound biased but at the end of the day I have the distro copies of this compilation so I win by default. Bet you've never seen this side of Mr. Roger's. So what about the LP you ask? Well fuckos we need a history lesson. There was once a time when HC sucked. Yup it was all about wearing sweaters and growing beards and finding our inner self. If you think that's a pretty picture you should have heard some of these bands. Anyways I digress. The bands on this LP are like me. They don't wash up well and they really don't give a fuck about it. The LP contains three long out of print 7"s from the DARVOCETS, CIDER and the RUINERS. The BRAINWASHED YOUTH demo are being released to the asses for the first time. Wow just looking at that line up reminds me of a show a bunch of us Hammer folks went to and Wedge played in about 6 of the 8 bands that played that night. So what else do you need to know. The music's raw, in your face hardcore. BRAINWASHED YOUTH and CIDER have incorporated some Brit accents and tinges of oi! - it must be something in the water. The RUINERS make one hell of a racket and have bad manners. They get a million bonus bucks for scaring PAINDRIVER away from a Clevo show based on their crazy show antics. Ha ha the memories. The DARVOCETS are the sole band to have some KBD sensibilities to their sound. The remainders of the bands have that power tool method of peeling your face off with raw, nasty hardcore. I would write more but while you're busy reading some indie kid is probably buying this on e-bay. 300 pressed. (Non Commercial Records / 1028 Kenilworth Ave. / Cleveland, OH / 44113 / USA / www.noncommercialrecords.com) - CC

Various Artists "No Bullshit, Volume 2" ep

I never heard Volume 1, but people have told me that there was only one good song on the comp. That is not the case with Volume 2. Every track is punk gold. And there is a little icon in the bottom right hand corner of the comp that states 'We don't want your bullshit'. They have done a great job with this comp. Now initially I thought this might be a punk sampler comp because two bands that are on here, also recently had eps come out on the label. But the songs are unreleased and they could have easily appeared on the eps. In other words they aren't the bands throwaway tracks. And that is in keeping with the motto for the comp. So aside from great songs by SOCIAL CRICKLE and WARKRIME, there are tracks from RABIES, BRAIN HANDLE, CARDIAC ARREST and WASTED TIME. All of these bands are shit hot right now in the world of hardcore. I have been hearing about how great the "Disease Core" record was. And BRAIN HANDLE have two great eps. They played Studio 3 and absolutely blew me away. They remind me of early AOF in all the right ways. And this track alone has been intentionally been played repetitively on the radio show by different hosts. "Disheveled" is a stand out on the comp. Everyone knows how great CARDIAC ARREST are. I think this song is a tribute to Pig Champion, maybe. The song gets banged out like a NEGATIVE APPROACH number. And WASTED TIME have a crazy good self-released ep out. Their song starts out like SSD before ripping into some real hardcore sounding stuff. Just drop the needle anywhere on this disk and you will strike it rich. My only complaint is the big hole. I lost my centerpieces and so these big hole records sound warbly. (No Way Records / 13 S. Blvd #1 / Richmond, VA / 23220 / USA / www.nowayrecords.com) - SP



Various Artists "Public Safety" CD

This looks like the old comps. "Public Safety" could be "Welcome to 1984" part 2. A good international comp at a time when they are very few good comps coming out. And I think that was part of the mission of this comp. Hopefully to bring back the need for good comps. But I think the stated mission was to put out a great comp like the ones that MRR was known for doing back in the "Not So quiet on the Western Front" days. Well Martin of *Lengua Armada* and a team of MRR shitworkers have done just that. First off representing Canada CAREER SUICIDE are on here with a new unreleased track. Out of Europe you have the mighty AARITILIA and SUNDAY MORNING EINSTEINS. There is some of the more punk bands like NO HOPE FOR THE KIDS, SMALLTOWN, and GORILLA ANGREB. Japan is represented here by FRAMTID, PERSERVERE and NIGHTMARE. But the biggest contingent is from the States which is presented by bands like LOOK BACK AND LAUGH, REGRESS, HOLY SHIT! (who are a personal favourite of mine), LIMP WRIST, DIRECT CONTROL, the OBSERVERS, and FORMALDEHYDE JUNKIES, among many others. This is a must have in any ones record collection. And to give you an idea of the quality of the material on here I heard that there was enough material submitted to put out a double LP at one point. Maybe this is the first in a series. And the piece de resistance is a photo on the back of the cover that rivals the shot on the "California Hardcore" book and proves the people can fly simultaneously. Pick this up while it is still in print. (Maximumrocknroll / P.O. Box 460760 / San Francisco, CA / 94146 / USA / www.maximumrocknroll.com) - SP



Various Artists "Who? What? Why? When? Where?" CD

This was one of the original anarchist punk comps. I know *Overground* has been putting out some comps that reflect various aspects of the anarchist punk scene. But this comp and the "Bullshit Detector" comps were the originals. And although things like MOET THE POET are forgettable this comp also contains some pretty great tracks by the likes of CONFLICT, the LOST CHERREES, and ICONS OF FITLH. And there are some great tracks by some lesser known bands like SUB SQUAD, EXIT STANCE, and DEATH ZONE. Not a comp to write home about but good to see it back in print. (Mortarhate / P.O. BOX 448 / Eltham / London SE9 2QS / England / www.mortarhate.com) - SP

video Reviews

The Minutemen "We Jam Econo" DVD

I have a Love-Hate relationship with the MINUTEMEN. There are days I cannot get enough of their jagged, fucked up racket and there are days the thought of playing one of their discs makes me want to throw their records across the room. The end result of either experience is wanting to start my own band. And that my friend is the power and the beauty of THE MINUTEMEN. The MINUTEMEN have captured every kid's dream of rocking out in their own band, to their own tunes, to their own rules. When I was a young punker dunker I couldn't stand this band and wondered how the fuck does this fit in with BLACK FLAG and other bands of its ilk. I sold many of my early comps because I just didn't understand this hybrid sound that the MINUTEMEN were blasting out. Years later I of course re-purchased all of those records and view their jams with a new refined understanding. More than any wine THE MINUTEMEN get better with age. "We Jam Econo" is a fan film and captures the love and the passion that was the MINUTEMEN. After D. Boone's untimely death I remember seeing FIREHOSE a bunch of times. Mike Watt would always end the show by showing the crowd a picture of Boone and shouting "start your own



band". You could feel the loss and the grief that he had for his long lost friend. That love and passion is still there. This time around fans, comrades and Mike Watt get together to share their love and passion in a retrospective walk down memory lane. This DVD has been produced by a couple of the bands fans is a moving monument to who are also the producers have captured their love for the band, as well as Mike Watt's love for his old band mate. Watching this film is like watching a personal love letter from friends and close acquaintances of D. Boon all sharing their thoughts and stories related to the band. I remember the first time I watched the DVD there was dead silence in the room as we absorbed the film. It took my almost a month to be able to watch the bonus DVD that contains 3 live shows. We Jam Econo indeed. As I indicated, this DVD was made by fans and their love of the band comes across loud and clear. The film is well produced and can be watched by rabid fans of the band or folks who have no idea who the fuck they are. Finally the packaging is top notch, featuring 2 DVD's and a 16 page booklet all for the normal cost of a DVD. 'Nough said. (www.minutemen.com) - CC

"The Day the Country Died" DVD

This is a documentary on the "anarcho punk" scene, around in the early 80's. Although the scene had germinated internationally, the roots pretty much grew out of the UK. I mean I think bands like MDC and CRUCIFIX played a part, but CRASS and the SUBHUMANS UK and FLUX OF PINK INDIANS and the bands to follow afterwards like CONFLICT and CHUMBAWAMBA and AMEBIX were all from England. And the reason they started really grew out of the failure of punk to be a serious vehicle for change. Coming up at the same time that hardcore started, anarcho punk worked in tandem and borrowed some of the same ideas from the hardcore scene. DIY grew out of this time with bands booking their own gigs, putting out their own records, doing their own promotion with gig flyers, fans publishing their own media and the list goes on. The anarcho punk scene applied DIY to everyday life from "Stop the City" demos to "Pay No More Than ____" records. And this in turn influenced the hardcore scene with cheap shows and punk labels. Roy Wallace captures that here with interviews of Dick Lucas of the SUBHUMANS UK, Penny Rimbaud of CRASS, Colin and Paco of CONFLICT, and countless others. Other interviews include Boff of CHUMBAWAMBA, Mark Wallis of LIBERTY, Steve Lake of ZOUNDS, Gee Vaucher who did the CRASS artwork, the lads from FLUX OF PINK INDIANS, the lads from STALAG 17 and countless others. On a personal note it was great to get Sean McGhee's take on the scene. Sean does *Overground Records* and is responsible for the recent "Anti" series of anarchist comps. But Roy also interviews folks like Jon of Active Distribution who is still on fire to this day. And Sions Whellins of Anarchy Magazine gives his take on the war between labour and capital. And although you don't want to assign favourites in a film about anarchy, Ian Glasper, who wrote the book "Britain's Burning", has a lot of insight into various aspects of that scene. Ian he just wrote a new book by the same name as the film and so his observations cut through the shit. A telling observation is that most of the folks who Ian interviewed are still active in some alternative lifestyle that they were tuned into when first getting involved in the anarcho punk movement. Now that says something about commitment to ideals and principles from that scene. But there is a lot more value to this film. The loads of great footage on here of bands that I grew up only seeing patches of on black dyed jeans is worth it alone. You get incite behind the punk gatherings at the Brixton Academy organized by CONFLICT. I think these may have been the first ever punk fests which are common place today. You get incite into the birth of DIY. You get incite into the KILLING JOKE influence on AMEBIX's sound. You find out how the CRASS logo was derived. You find out about the flourishing of fanzine culture. You find out about the meaning behind "Tube Disasters". But my favourite moment of the film is when Sean from RUGGER BUGGER retorts "Of course they fuckin' do" to the question "Do



They Owe us a Living ?" Priceless. Aside from all these great moments you get a pretty pissed soundtrack of CRASS, CONFLICT, the SUBHUMANS UK, AMEBIX, FLUX OF PINK INDIANS, and loads of others. And the DVD has bonus gig footage of A.O.A., DISRUPTER, PECKINPAH / ERATICS, ICONOCLASTS, ICONS OF FILTH, STALAG 17, TOXIC WASTE, and more. (Cherry Red Films / www.cherryred.co.uk) - SP

zine Reviews

Quick Fix, February 2007, 40 pages

Whereas the first issue of Quick Fix focused on New York bands, this second issue focuses on straight edge bands. I think these are the editor's interests. Considering that the zine is a patchwork of on-line articles, it makes sense that the zine would reflect Dave Koenig's tastes. And there is a current picture of the editor hanging out with JUSTICE from Belgium in New York City. But these are Dave Koenig's digs. And this latest issue is pretty fuckin' awesome. First off there is a huge interview with 108 in their re-united form. Now I'm not a fan of the band or their krshna thing, but it was interesting to read about how the band has come back to finding music after their adult crash. And there was an interview with a guy from CONSTANTINE SANKATHI who now has a straight edge band called FORCED FORWARD. The interview was originally translated from Russian. The same interviewer did the 108 interview. I enjoyed the 97a interview which explored some of the shit the band put up with for advocating voting. The reason why Bush and most conservatives get in is because progressive minded folks don't vote. I don't know why this band got shit for taking a non-partisan stand on voting. Anyway, they talk about that in this brief interview. There is a great interview with the singer from GOVERNMENT WARNING in this issue. And of a Canadian and radio note there is an interview with the hosts from a radio show called "The Serenade is Dead" out of Kingston, on CFRC which is the oldest radio station in Canada and possibly the world. These two girls do a weekly d-beat show and you can tune in through the internet. Anyway, as if that weren't enough this issue also explores the world of grind with an interview with INSECT WARFARE. There is a columnist who gets into some of the scenes from Moscow and tries to do a Russian scene report. And then the zine fills out with current photos, loads of great flyer art pages and a ton of reviews taken from on-line sources and some written by the editor. And in keeping with the on-line tradition of the zine you can download this issue as a PDF file from the following URL: <http://media-nf.media-nf.sslpowered.com/quickfixfeb2007final.pdf> or at Hardware's my space site which is <http://www.myspace.com/hardwaremediaandradio>. - SP



rumourmill

There's a new VAPIDS record in the making. They hope to release this in February and it is to be called "The Point Remains the Same". * Jimmy should be married by the time this goes to print. Sorry ladies. * VICIOUS CYCLE from Sudbury have just recorded their second ep to be titled "I'm Watching You". * *Wasted Sounds* is putting together a discography of FINAL EXIT who were a Swedish straight edge band comparable to PROJECT X. * *Wasted Sounds* is also working on a new KNUGEN FALLER LP, a DODSDOMD ep, ASTA KASK, and new SAYYADINA. They are also putting out some new bands. One is called INSURGENT KID and the other is called BLIND and they both sound like they are awesome bands * GEHENNA have a new 7" coming out called "Land of Sodom". NEVER HEALED are a new band featuring members of LOOK BACK AND LAUGH and LIGHTS OUT have a new ep. They're 12" just came out on *Parts Unknown*. * FUCKED UP

will be releasing a self-destructing 7" on acetate that erodes everytime you play it and should have a play life of 60 or 70 plays. * The last S.T.R.E.E.T.S. LP will also be released. * TIOXIN 245 have a split 7" with BESTHOVEN coming out on multiple labels initially coming out on *Muerte Nagra Discos* and later on *Destroy Records* and *Raw Records*. * Also out of Ottawa GERM ATTACK has released a 7" ep, titled "Canadian concentration camp", and will have a new one out in a few months. * Jo from TRIOXIN 245 plays in a third band called BASTARDATOR. But they are more of a metal band. * Jay Brown drummer for Victoria's ALCOHOLIC WHITE TRASH passed away January 29th 2007 after battling with cancer for sometime. ALCOHOLIC WHITE TRASH are continuing on. The group along with BREACH, THE SHIVS, THE REBEL SPELL and NEO NASTIES played a memorial party for Jay at The Cobalt on February 16th. * Vancouver's first ever Punk band THE FURIES recently got back together for the first time in over 30 years to play two shows. * Joe Keithley from DOA is currently working on a solo project entitled BAND OF REBELS. Expect a singles collection from DOA to come out on *Sudden Death Records* sometime in April. * LIMB FROM LIMB have just completed recording a full length album, which is scheduled to be released on *No Options Records* from the California. The album will be entitled "Death Famine Plague". The group also plans to do a West Coast tour in May. * a New ENDLESS BLCOAKDE record is out. this one is a split with HATRED SURGE from Texas.

show listings

TUESDAY MARCH 13th @ Red Square (St. Catharines) - ANOTHER BREATH, THE KILL DECIBEL, RIVALRY, LIONS, MAKE OR BREAK, EASY DAYS, MOMENTUM

WEDNESDAY MARCH 14th @ Formac (Burlington) - ANOTHER BREATH, LIONS, THE KILL DECIBE, TO THE LIONS, EATING GLASS

THURSDAY MARCH 15th @ MTV - BRUTAL KNIGHTS

FRIDAY MARCH 16th @ Rancho Relaxo - THE GROOPIES, THE DIABOLLOCKS

FRIDAY MARCH 16th @ 5058 Shirley Ave., (St. Catharines), 7:00pm - LIKE YOU, VICIOUS CYCLE, ABOUT TO SNAP, OUR FATHER, BLACKBIRDS, KIDS, GET LOOSE (reunion)

FRIDAY MARCH 16th @ Punkalow (Guelph) - LEMURIA, THE BAYONETTES, BATTLE CREEK, A GOOD STORY

FRIDAY MARCH 23rd @ O'Grady's Pub - THE GROOPIES, THE CEXSHUNS, STRAIGHT GOODS, WORST CASE ONTARIO, JOHNNY DUMPTUCK

SUNDAY MARCH 25th @ 29 Custer (Buffalo) - ASSHOLE PARADE, HOLY MOUNTAIN, I OBJECT, CORPUS DEI, LIKE YOU

TUESDAY MARCH 27th @ Lee's Palace - GIRLSCHOOL

FRIDAY MARCH 30th @ Horseshoe - POINTED STICKS (from Vancouver), SHIT HOT

FRIDAY MARCH 30th @ Red Square (St. Catharines) - EARTHQUAKE, FEVER OUT, LIKE YOU, RAMP LOCALS, BORED TO DEATH, CONSUMER ALERT

SATURDAY MARCH 31st @ Smiling Buddha - VELVET CLAWS

- Benefit for the Ungdomshuset Collective (Denmark) - **SATURDAY MARCH 31st** @ Punkalow (Guelph)

- YAKUNIKU WARFARE, KNIFE HAMMER, U-LOCK TERROR, KILDREN

SUNDAY APRIL 1st @ Studio 3, noon - VELVET CLAWS (from Kingston)



Girlschool



Subhumans UK

SUNDAY APRIL 1st @ TBA - RIFF RANDALS, THE BAYONETTES, BLVD TRASH

THURSDAY APRIL 5th @ 29 Custer (Buffalo), 6:00pm - I ADAPT, SCHIESSE KREIG, MOMENTUM

- Breast Cancer benefit -

SATURDAY APRIL 8th @ Cathedral, 6:00pm, All Ages - 3 TARDS, MATADORS, PANTYCHRIST, FIDGET, FAMOUS MONSTERS, CROWN AND COKE, PRINCES RIOT, ORGANIZED CHAOS, THE CAUSE - IF ANYTHING, HANG YOUR HEROES

TUESDAY APRIL 10th @ (Buffalo) - VICIOUS, the DANGERLOVES

FRIDAY APRIL 13th and SATURDAY APRIL 14th @ Ciao Eddie - SIMPLY SAUCER

SATURDAY APRIL 14th @ Cathedral, 6:00pm - THE VILETONES, BLACK DONNELLYS, THE FALLOUT

DIRTY BIRD, GOODTIMES, CORPORATION, HARDCORE RIOTS

FRIDAY APRIL 20th @ Reverb - LIFETIME, THE DRAFT

SATURDAY APRIL 21st @ Studio 2, 10:00am - 1:00pm - Skarpretter interview (pre-record)

SATURDAY APRIL 21st @ TBA - CLOROX GIRLS, THE RED DONS (formerly the OBSERVERS)

- Horrible Fest - **April 19th, 20th, and 21st** (Cleveland) - AMERICAN CHEESEBURGER, BEAR PROOF SUIT, BELLIGERENT OUTBURST, BILL BONDSMEN, BRODY'S MILITIA, BRUTAL KNIGHTS, CANDY SNATCHERS, CHRONIC SEIZURE, DARVOCETS, DEAD HOOKERS, HOLY SHIT!, HOMOSTUPIDS, INMATES, KOCKASIANS, MCSHITZ, OUT WITH A BANG!, OVERNIGHT LOWS, PET MONSTER, RIVER CITY TANLINES, SHOOT IT UP, TERRIBLE TWOS, TEST PATTERNS, THE JURY, THE STATE, TRUTHDEALER, VEGETATIVE STATE

SUNDAY APRIL 22nd @ Reverb - SUBHUMANS UK, 3 TARDS, ANTICS, THE NO JIMMIEZ, FROM PARTS UNKNOWN

SUNDAY APRIL 22nd @ TBA - BEAR PROOF SUIT (from Wisconsin)

- Canned Food Drive - **FRIDAY APRIL 27th** @ Rancho Relaxo - THE GROOPIES, GHOST DESERTERS, DROP DEAD PIN UPS

SUNDAY MAY 6th @ Studio 3 - The EXISTORS

FRIDAY JUNE 8th @ TBA - CONFLICT

- Benefit for Sick Kids - **FRIDAY JUNE 8th** @ Tranzac - THE GROOPIES, THE

MAHONES, THE EXPOS, THE OUTBRED INLAWS, THE DIABOLLOCKS, BS101, HALF FULL

SUNDAY JULY 15th @ Studio 3, noon - VICIOUS CYCLE (from Sudbury)



Conflict

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

CIUT Friends of 89.5 Membership Drive, April 11-17

Our bi-annual Friends of 89.5 Membership Drive will take place on Sunday April 15th - but you can become a member or renew your membership right now! In fact, if you do so by April 1st you'll qualify for our early bird draw to win VIP passes to the renowned Fringe of Toronto Theatre Festival coupled with a two-night stay at the Madison Boutique Hotel, and dinner for two at By The Way Café and the Mt. Everest Restaurant on Bloor St. A total value of over \$500. Visit our Membership Page at www.ciut.fm

