

EQUALIZING X DISTORT

Volume 7, Issue 2

April 2007



LEFT TO RIGHT: Mark, Mitch, and Lachie.

DIE BRÜCKE are a 4-piece from Halifax. They were touring out in Southern Ontario with SWORDS who are also from the East Coast. I can't believe it has taken me a year to get this transcribed. Mark Black helped out my old band when we played Glace Bay. He put on one of the most amazing shows we ever played and put us up afterwards and then came for the ride to Halifax. Looks like him and Lachie never left. So it was awesome to have them and their new band play the radio show. And I have to admit that I am a little jealous. DIE BRÜCKE are so fuckin' good and their self-released CD proves it. Susan Smith did the interview because she was just out in east coast and we figured she had the inside goods on the band.

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

Lachie (L): My name is Lachie and I play the bass and sometimes sing.

Mark (M): My name is Mark and I do vocals.

Mitch (Mi): My name is Mitch and I play guitar.

Greg (G): My name is Greg and I play drums.

And how do you pronounce your band name?

M: DIE BRÜCKE. Silent k.

You don't like Bruce ?

M: Not a fan.

What if he's listening ?

M: It's really Die Bruc-ka.

G: Yeah, Die Brucka, but we pronounce it Die

DIE BRÜCKE

Bruck because you don't really associate ... it's not really It's just a name that sounds cool really.

And how did you choose that name ?

G: I took a survey of 20th Century art history and it was an early 20th Century expressionist group and it just had an umlaut and it sounded really cool so we picked it as our name. And it also has some slight ... if you want to dig deep it has a very youthful, very kind of aggressive painting style and so I thought that was kind of similar in a couple of ways.

M: Yeah. There is also a cool anti-war movie. It is a German anti-war movie with the same name. It's good.

How long have you guys been together ? Is this the original line up ?

M: More or less. We had practised with a different line up with Greg actually on bass and another guy named Greg Napier on drums, but that was kind of a few practices and then Lachie moved back to Halifax in September and we got him to play. I had played with him a few times before in a number of bands over a number of years and that made a perfect fit I guess. Now it's been together since the 1st of September. Somewhere around there. The first couple of weeks of September.

And how often do you play in Halifax ?

Mi: At least once a month. Sometimes more than that.

M: We actually ... by the time we play Halifax on May the 5th we won't have played Halifax in three months I don't think. Is that right ?

L: We just played there on Thursday (laughter).

M: Oh yeah. Sorry. Well yeah there is that but other than that....

G: That was a hip hop show so we don't count that as a real show. Hip hop's not real music.

M: It's just talking over beats (more laughter). What we do is real music (laughter). We scream over beats.

Do you guys have anything else on the go right now ?

L: Yes.

And what is that Lachie ?

L: I'm in like four other bands.

G: As am I.

Mi: And I am in a band that is just starting.

What are they called and what do they do ? What exciting things are happening on those bands right now ?

L: I am in a band called HORSES that I play guitar and sing in. It is more of a straight up sort of early punk rock band. I play mandolin in the TOM FUN ORCHESTRA and I play bass in a band called YELLOW and bass in a band called GREAT PLAINS.

Wow. You're busy.

L: Yeah, I'm busy.

M: I don't do really anything else. Collect E.I. cheques.

Mi: I play guitar in another band called ON THE BLOOD OF OTHERS which is kind of changing how we play, but has more of a metal hardcore influence type thing. Pretty apocalyptic. Pretty epic.

I saw your band EVICTION PARTY when I was there last January.

Mi: I actually just stopped playing drums, but I am playing drums for a new band with the guitar player Sam from that band. We don't know what it is going to be yet.

Is that band over - EVICTION PARTY ?

Mi: No. I think that is going to keep going on just without me.

I liked it. I thought it could be good. In January was that new ? How long had it been going on ?

Mi: Yeah it was pretty new. I think it was my third show probably.

What about you (Greg) ?

G: I play bass in a band called WINDOM EARLE. It is a three piece electro-pop band. I play guitar in a band called SHARP LIKE KNIVES. And I also play bass in a band called JUAN LOVE from PEI. And I play drums for



Greg, with some 20th Century expressionist drumming.

this band.

M: What ? Really ?

And what other punk band and hardcore bands are going on right now in Halifax or in Nova Scotia ?

G: DISSKUM are pretty wicked right now. The HOLD released a 7" with GILBERT SWITZER, which no doubt is amazing. I haven't had a chance to listen yet. It's not really a punk rock town. Or a hardcore town. There is RISKY BUSINESS and the clones. There is a lot of really good indie rock bands like DOG DAY and

M: DOG DAY are awesome.

Yeah I think they played here at Adrift last year.

G: They are probably one of my favourite bands from Halifax right now.

M: Greg meant a band called the CLONES. There is not a

G: No I didn't (*laughter*).

And what about some fun places to play. Like are there any cool punk rock basements ?

M: There is and there isn't. Mitch's house puts on quite a few shows. It's called Woosley Farm and they have got ...

...that's the one I was at.

M: And there is an awesome jam spot called the Rock Garden that allows us to have smaller shows. They are probably about the same size. Probably a little bit bigger than the Bagel. And we can do all ages shows there. There is also a club called the Pavilion. It is an all ages venue, but it is rather expensive to rent.

Mi: It is usually for bigger shows and stuff.

Which is too bad because it is a really nice venue. It is pretty amazing.

Mi: It used to get used a lot more.

Yeah I went there probably in '98. I saw SNOT PARTY and ...

G: That was back in the Condon Days.

Mi: They just changed how they run it

Even back with Condon I think it was a bit rough.

M: It was rough but....

He wasn't paying bands or something.

M: Well it wasn't that Condon didn't want to pay bands.. I don't think... it was just that it was hard to pay bands and keep the place open.

Mi: And that is the difference now I guess. The new guy has been able to keep it open it's just not as good as it used to be.

What are you going to do next as a band after this tour ? Do you have any bands of recording ?

Mi: Well we just did a recording. We just recorded an album basically. It is basically the stuff we just played, but we recorded that and we are going to see what we can do with that. Maybe see if we can get it released or get it around a bit more other than selling it on tour. And then when we get back I think we are

EQUALIZING DISTORT

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

The show dedicates itself to the underground hardcore punk scene. There is a particular emphasis on international releases in the developing thrash, straight edge, retro punk, garage, Killed By Death, the crust and d-beat scenes, which means we play material like Life Crisis, Pilger, Red Dons, King Khan & the BBQ Show, the Wipers, Aaritila, and Kontempt.

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

Equalizing-X-Distort

CIUT 89.5 FM

Sundays 10:00 pm - midnight

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CIUT 89.5 FM - "Equalizing Distort" Top 10 Hardcore Releases for April 2007

Band	Title	Format	Label
1. BEHIND ENEMY LINES	"One Nation Under the Iron Fist of God"	CD	Profane Existence
2. JIBARA	"And Now And"	ep	HG Fact
3. GET THE MOST	"Common Goals"	CD	Crucial Response
4. APPALACHIAN TERROR UNIT	"Armageddon Won't be Brought by Gods"	ep	Profane Existence
5. PIOVRA LA	"L'Ultim Sigaretta"	LP	Agipunk
6. V/A	"Mal do Ojo"	CD	Southkore
7. TRIOXIN 245	"The Experiment"	CD	Counteract 81
8. MERKIT /ROBOTEER	split	CD	IFB
9. BAD AMPS, THE	"Two Face"	ep	It's Alive
10. DISCIDER	"Total Loss"	ep	Offensive Media

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



LEFT TO RIGHT: Mitch, and Lachie.

going to write new stuff. That's the main thing. Write new songs.

Cool. What are your influences? What punk bands influenced you to start a band?

M: I think that is going to be different for everyone.

You can start Lachie. Or Mark. You could take it.

L: I'm not really sure. I guess like bands like playing in this band is kind of weird for me because I don't really listen to a lot of hardcore. But in thinking about playing bass in this band I think about bands like the DEAD KENNEDYS, MINOR THREAT...

The RAMONES.

L: No I hate the RAMONES.

Mi: Me too.

L: I don't understand the ...

M: I'll get rid of that tape.

L: You really should.

M: Are the QUEERS alright to play in the car?

L: Don't they just sound like the RAMONES perhaps with worse lyrics ? *(laughter)*. If that's possible ?

M: They say more slurs.

They are more drunk I think.

M: So that's how we relate to each other.

L: So when I think about this band I just think about early hardcore punk bands that I would have listened to when I was younger but since then I don't really listen to that kind of music.

M: I guess for me when we started it was sort of... I think Greg and Mitch and I had kind of an idea like we wanted to be sort of like CUT THE SHIT, BONES BRIGADE, kind of along those lines. The ATTACK was a pretty big influence on me. I don't even know because I guess because they were not a huge band, but I don't know there was something about that band that I really liked. Their energy and their politics were pretty spot on. Not too overly political, mostly personal, but that's what it is for me, those sort of bands. But also again

bands like DEAD KENNEDYS, BAD BRAINS. I really like for some reason....Lachie got me into this band CHRIST ON A CRUTCH. For some reason, even though I don't think we sound anything like that band I want to sound like that band. I always think of them. Anyway that's about it for me.

Mi: For me, I guess like, more ... when we started this band I was listening to stuff like BONES BRIGADE, as well as WOLFPACK and WOLF BRIGADE. I really love those bands, but I also like the more straight forward straight edge hardcore. Stuff that I always listen to like WIDE AWAKE, who I still think we should cover, and

M: VEGAN REICH *(laughter)*.

Mi: I actually do like VEGAN REICH *(laughter)*.

M: His two favourite bands are VEGAN REICH and FALLOUT BOY *(laughter)*.

L: I don't get that joke.

Mi: But then there is stuff with more of a metal edge to it like EARTH CRISIS or STRIFE or bands like that, which are classic.

G: For me it is really GORILLA BISCUITS was a really big influence and I guess the same as the other three dudes. I like CUT THE SHIT and I like R.A.M.B.O. and I just kind of love that ridiculously fast drummer and I like to try and play as fast as I can. I like really fast music.

Cover yourself up when you are covered in blood.

G: Yeah. But I just try and play like the really energized urgent kind of music. I really like that.

Mi: Urgent.

G: Just because you just heard the word doesn't mean ...

Mi: I just love that word.

G: It's a good word.

M: We realized in the car that I guess we are sort of influenced by thrashier bands, but I can't ollie and I don't think anyone in this band could name the last time they ollied on a skateboard. Does anyone own a skateboard ? I own a skateboard but

G: I have a skateboard.

M: ...but I don't use it.

L: There is one at my mom's house I think.

M: We're just rich. That's sort of our thing.

G: We're not a thrash band that skates. We're the world's richest thrash band *(laughter)*.

What about record stores in Halifax ? Where do you guys pick up good records ?

M: Halifax has a serious problem with record stores. Not in a bad way. There is no store that deals with specifically indie rock. One store is a little bit better, CD Plus. I guess it is a chain now. But they are a little bit better for getting things in and they have got a fairly decent selection. There is a place called Select Sounds, which usually has, for some reason, a lot of 90's records that came out on *Ebullition* or *No Idea*. Like someone just dropped off all of their grindcore and ...



Mark raises Studio 3's roof.

L: ...distro ?

M: Yeah, basically it is someone's distro and they sell them for twice the price. Other than that there is Sam's and HMV (*laughter*).

G: That's a pretty small....

Mi: There is the internet. You can order there.

L: Yeah there is really no one who carries a lot of hardcore.

There was a record store in the upstairs in some place.

Mi: Khyber

...but that's not there I know that.

M: No that store had some problems.

L: It was pretty terrible actually.

M: It had some problems paying bills.

G: They had some problems returning CDs to bands that dropped them off, but anyways (*laughter*).

What do people say you sound like ?

M: Uhhhh (*laughter*). Lachie heard a good one. The first time we played in the Attic which is this crazy club/bar that has six bars in one. It is like a Cheers and this place called the Attic which is like this smoking bar and there is like a dance club. It's pretty crazy. What was it that the guy said to you? This was at a hip hop show.

L: No. This is from the first time we played.

M: We played a CKDU benefit.

L: The Attic is connected to this place called the Liquor Dome where people basically go...it is like a meat market where people go to dance and find other people to have sex with and one of these guys that I am assuming was smoking in the Attic saw our band and he said a bunch of things to me and then the last thing he said

to me was 'Yeah you guys get high and go crazy,' and I turned and walked away because I didn't want to hear another word. That was the most perfect thing that anyone had ever said to me about any band I had been in. So yeah we get high and go crazy.

M: The next time we played the Attic some guy came up to me and said 'Oh man, I used to be totally into that kind of music. Do you remember like CHOKE and STRAIGHT FACED and that kind of background. Do you know what I'm sayin' ?' And I was like 'I was at that STRAIGHT FACED show.' But I guess for some other influences some people have said LOOK BACK AND LAUGH, 9 SHOCKS TERROR, bands that get high which we don't. I can't really think of anything else that people have said.

Mi: The only one that was slightly right.

G: 9 SHOCKS TERROR was the one that I heard. What was the one that we heard where someone said we sounded like that was totally wrong on "RockinHalifax" (local messageboard)?

M: HIS HERO IS GONE.

G: Yeah. I mean that's a compliment but ...

L: Didn't someone say we sounded like the CASUALTIES too ?

M: Yeah, that was wicked. This is awesome. This is so wicked. We were playing with RAMMER in Truro and Halifax and people were complaining ...

G: ...on the metal board.

M: People were complaining because there was more of these poppier bands playing and I went on to be like 'Oh, you know it's cool that we're playing with a metal band. We sort of have some similar influences to some degree. Like we are both influenced by thrash bands. Here is our myspace demos. They are a little old (I can't believe I said my space demos). Anyway, check it out.' And this guy came back and wrote 'I hate how any band that thinks they are relatively loud calls themselves thrash. You guys sound nothing like EXODUS. I could see a CASUALTIES influence but that's about it.' I was like 'Dude, it is a GLOBAL THREAT that we sound like not the CASUALTIES.' (*laughter*).

Mi: For the record we are not a metal thrash band.

G: Oh yeah. We forgot to clarify which thrash. Anyways, yeah.

M: Oh no! Philistines! (*laughter*).

Mi: We sound exactly like VENOM.

What about a new band you have heard...It doesn't have to be a new band, but a band that you are really stoked on right now ?

G: I have to say that AMPERE are blowing my mind because of the exact same reasons that I want to be in this band. I like hardcore and I haven't been playing in a hardcore band for a long time and I just want to play in something really really fast because there is a bunch of really good bands that play mid to slower tempo hardcore sort of like but I wanted a really fast one and they are kind of like to me this perfect example of how they



The interview in Studio 3, as conducted by Susan.



Mitch, Mark, Lachie, and Greg holding hands in front of the sign for the Sexual Education & Peer Counselling Centre which is on the side of the CIUT wall.

have nine parts for 28 second songs. They are just so blistering and really really talented. They are ex members of ORCHID. That's a band I can't stop listening to.

Mi: I have been actually complaining to everybody how I can't find any good bands recently. I don't know. I have been listening to a lot of slower stuff like the band we are touring with, SWORDS. They fall in that vein a lot, like A CULT (?) and ISIS and SWARM OF THE LOTUS and bands like that, but that stuff wears thin too. You can't listen to too much of it. You got to break it up with other stuff.

M: CHARLES CURRIE. That's about all I listen to right now.

L: I guess two things that we listen to in the car on the way here that kind of blew my mind were the EXPLODING HEARTS. I had never heard that band before and I didn't know anything about them. And it's pretty sad but they made pretty awesome music, too. And also SLEEP. SLEEP reminded me that I really like BLACK SABBATH.

M: SWORDS have been awesome. Good guys to tour with. Good dudes (laughter).

How can people contact you ? What are your e-mail addresses. Just say them.

M: Like personal e-mail addresses. **If you want to ? If someone is listening and they want to play Halifax or get your demo.**

M: Oh. That's fine. If you're emo you can contact us through mspace (laughter) or its diexbrucke@gmail.com.

Any last comments ?

M: What about the five records desert island question ?

Did you guys have it prepared ?

M: No.

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

L: Punk releases ?

Yeah. You're fucked Lachie. The PONYS count.

L: Well someone else go first. I am totally not



prepared.

G: "The Shape of Punk to Come". That would be one that I always re-listen to it after three months and always remember how much I love that album. Um. That's all I got (laughter). Bands I could continue to listen to. I guess ORCHID. Anything by ORCHID really. It's all the same. Yeah. Wow. I am just going to stop there rather than just um and ah for the next fifteen minutes.

M: I always hate this when I think of it because I know what I would take and they are all terrible. I would take CHOKEHOLD "Content with Dying", CRASS "Best Before" all the singles and I would probably listen to that 5 seconds each day and that would probably be enough. Then probably LIFETIME "Hello Bastards", HIS HERO IS GONE "15 Counts...", and why can't I think of the second RAMONES album. Ah no. I would probably take "Leave Home" by the RAMONES. I should have thrown in something obscure there.

G: I would probably get "Static Age" by the MISFITS and the first HOT ROCKS record, a "New Set of Lungs" because I love that record.

M: "Punk-o-Rama" one through five (laughter). And I know someone is out there going "That is basically what you said before you dumbass (laughter)!"

Mi: I think I would takeI can only think of four. Fuck. I would take the FINGERPRINT discography, HIS HERE IS GONE "Monuments of Thieves", TRIAL "Are These our Lives", and one that is more recent is that ... and I hate picking ones that I like but I have the new BURIED INSIDE album "Chronoclast". I really really love. But you never know if you are going to get into it because

I have only had it for a year. I can't think of a fifth.

L: Okay. I'm ready. I'm totally ready. "London Calling" by the CLASH. I had more. AGAINST ME "The Eternal Cowboy". The EMBRACE record. I am going to count the CONSTANTINES as a punk band and take "I Shone the Light". I don't even care.

M: Just bring a SHOULDER record.

L: And we'll say AVAIL "Over the James"

M: OPERATION IVY "Energy". I am going to take one of Mitch's.

Alright. Cool guys. Thanks for coming. You guys played great.

M: Thanks for having us on. This is a mental check list. This is one of those things that we can say we did before dying. Sweet. I'll die soon. A couple of more things... photos taken by Shawn Scallen (laughter).

Since this interview Lachie has moved to Toronto and DIE BRUCKE have a new bass player.

Jill (Jill) Heath

Jill Heath has been a prominent figure in the Toronto hardcore scene around in the scene for a long time. She's been a promoter, run a record label, hosted numerous radio shows, written a punk column for Nerve magazine, managed bands as prolific as the ROLLINS band, and moved on to do bigger punk events like the Warped Tour.

Jill (J): Oh yeah and tour managed.

Yes. Welcome to the show Jill.

J: Thank you.

First off I wanted to ask you how did it all start ? How did you first get into punk rock?

J: Well this is going to be the weird part. Stephe and I started this conversation about two years ago when the creative reality book known as "American Hardcore" by Steven Blush came out. Actually if you are really interested in how creative that book got you can check all the reviews on amazon.com and they'll kind of give you the lowdown on it. Anyways that kind of started an e-mail conversation that started about two years ago so I'm gonna read my response and then we will sort of see if I disagree with anything I said two years ago.

Okay.

J: Oddly enough I can't really remember. There is no one minute that stands out in memory that said this is what I want to be doing with the rest of my life. But I do remember my mom taping an interview for my from CBC Radio with Bob Geldof of the BOOMTOWN RATS who even back then well before



THE YOUNG LIONS



Jill shooting photos of skaters out in Burlington.

Photo by Mark Hesselink

something he dreamed up called Band Aid had his brain in gear with his mouth open. That interested me. I think I was 12 or 13 at the time. The CBC back then, we are talking the 70's back then, were giving a certain amount of air time here and there, in their regular news programming to this wacky new thing coming out of the UK without giving much attention to or perhaps not realizing the extent of the local scene that already existed here in Toronto. Back then I was turning on the television with some regularity, I don't relate these days. So that would have been another access point. And once you realized it was out there it was just a matter of getting out there and connecting with it locally. And by locally I meant the Toronto scene, although Oakville later had a little burgeoning scene including shows at the Y, back when I used to teach Tai Chi there. That was not happening back in the day, as we say. And once you actually looked for punk rock it was easy to find a community because there was a lot less people into it so you were a lot easier to spot. I got involved at the Rock Against Racism - Toronto chapter early on as a teenager and that is also how I hooked up with like minded folks like the YOUNG LIONS and YOUTH YOUTH YOUTH for example, and Deanna from the fanzine *Script*. And also Nick Smash from the fanzine *Smash It Up*, the first fanzine that I ever saw from Toronto. I first met TOXIC REASONS through a road trip with the Rock Against Racism folks to Dayton Ohio for a conference there. CKLN 88.1 FM wasn't on the air yet, neither was CIUT nor CHRY.

No there probably wasn't any campus-community radio stations.

J: Yeah. It wasn't on the air yet being the first of the three campus-community stations to get on the air, neither was CFMU in Hamilton where I did my first two years on the air. But Brave New Waves hosted by Brent Banbarry, which was in the graveyard overnight slot on

the CBC Radio. That was like having a really cool jukebox that went coast to coast. The internet didn't exist as we know it today. So the printed word was in hard copy only for zines and music newspapers. And can I also say that CBC "Brave New Waves" was much more interesting then it is now. I have to admit that I have tuned in a few times and have gone "Nahhh".

I agree. Enough with the Knitting Factory.

J: Yeah Brent Banbarry was an amazing, kind of like he was our John Peel. Really taped into stuff. Played a lot of interesting and diverse stuff. A sad thing that he doesn't do that anymore.

He does "Go" though on Saturday mornings, which is amazing. It's a Game Show.

J: He knew when to quit though, which is good. Before the show started to suck like some bands that don't know when to quit. So yeah I pretty much agree that that is how I got into punk rock. That's what I thought two years ago. That's pretty much what I think now. It wasn't really any kind of one thing that made me go....

So I have a question. You mentioned about Bob Geldoff. Did you go see them ? The BOOMTOWN RATS at Seneca College.

J: No I did not. This was before there was like a public transit thing that worked. It wasn't as connected as it is now. We are talking back when the Go Train ended at my stop. And now it goes way beyond, way over to Hamilton.

All the way around the lake.

J: Yeah, yeah. It didn't do that back then. And there was the last train going westbound was 11:43pm.

So how did you get, I mean you mentioned Rock Against Racism, how did you get involved in a local scene ?

J: Well I saw a poster and I think it might have been on your basic phone pole, all hail to street

postering and the people that still do it.

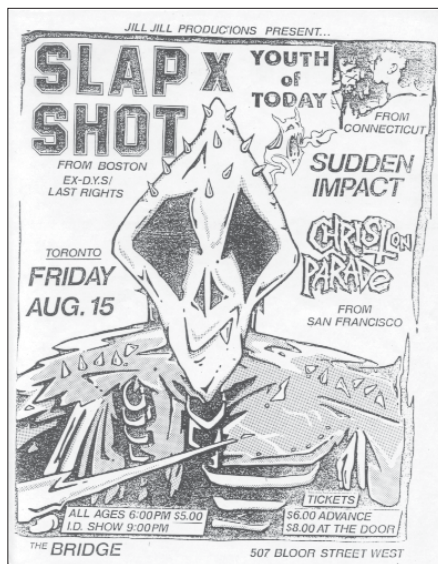
Was this in Oakville or Toronto ?

J: It was in Toronto actually. I think it was the first Canadian chapter and one of the first ones in North America. I probably either saw it there or there was this very cool record store that Brian Taylor used to work at ...actually even before Brian Taylor worked ... actually even before Brian worked at it one of the buyers at Rotate This. They used to have a small store on Queen Street, 110 Queen Street East, and that was before they took over both sides of this foyer. They only had one side of a foyer beside "This Ain't the Rosedale Library" and the whole foyer became everything. Posters for this, posters for that, gig posters. It was like this really large bulletin board. So I think I may have seen a poster there or on a street corner between walking from Union Station, where the train stopped over to Queen East. And I went to a chapter meeting and that is where I meet Nick Smash from the RENT BOYS and *Smash It Up* zine. The RENT BOYS didn't exist yet, but *Smash It Up* zine did and Chris from the YOUNG LIONS, the bass player. He was there. That's how I made their acquaintance.

That's crazy. And so what happened then ? How did you start finding out about more punk bands ? Was it all through Rock Against Racism ?

J: That was kind of an interesting entry point. And also bare in mind that around about that time if not then, shortly thereafter they interviewed a guy who looked a lot like Lemmy from MOTORHEAD on the New Music, which was actually a reasonably decent hour long program on City TV on Sunday evenings from 6:00 - 7:00pm. Actually it is really funny. The guy that does "White House Report" or whatever, John Roberts was JD Roberts back then and he interviewed BLACK FLAG for example when I brought them here in 1984, very strange. Anyway they interviewed a guy who looked a lot like Lemmy called Ben Hoffman who some years later went to really great lengths to defend your right to put out records that might be offensive to some people when DAYGLO ABORTIONS went to court over whether they were allowed to release certain records. And he ran a small store called the Record Peddler. That was one of the really good things about ...chain record stores have their place however there is nothing like being able to walk into a record store or a book store or whatever, that is not a chain and just walk in and know someone well enough to say "Is there anything in here I need to buy ?" And they can tell you what you might want to buy and this band put out a record but it's not all that. They were pretty honest about it. This one really stinks. This one you might like. This one is really obscure. The fact that they know your taste well enough that they can just make recommendations and that the recommendations don't suck.

I want to go back to the scene a bit. I want



to ask you about some of the bands aside from the RENT BOYS, YOUNG LIONS...

Actually the RENT BOYS weren't around yet, but the YOUNG LIONS definitely were. That's how I met Chris. That was just about 1980 or thereabouts. From Rock Against Racism putting on a few shows because if you were in a band you knew other bands, so that's where you get things like L'ETRANGER and Andrew Cash. Peter Cash wasn't in bands yet but Andrew was. Peter was the roadie. They played along with the YOUNG LIONS and also the place where the YOUNG LIONS rehearsed was a place called the Garage because it was a garage and they lived upstairs. And the rehearsal room was downstairs main level. They rehearsed there as did the 20th Century Rebels, who were an 8 piece, kind of varied....

.....ska band.

Ah no. Reggae band actually.

From Malton.

Yeah.

I have their 12".

They did a really great version of the national anthem with the HUMMER SISTERS and the CBC paid for it. It's great. They actually rehearsed downstairs too and you could tell when they were practicing because all you could hear was bass rumble through the floor. The drums were very quiet, the guitar was very quiet, but the bass was so loud. So it was because they all knew each other that they went we'll go on and put on a show together. This is before things like "Start Dancing". So this was local bands playing generally in church halls and basements that were amenable to the concept that racism was not cool. I mean it sounds like a very basic concept 25 years on, but back then it was something radical. We hadn't heard about this because the Rock Against Racism in Europe and the UK hadn't really come here. They released a compilation but that is really as far as the profile got.

And there was a skinhead scene at the time.

Yeah. Even before...and that is where you started getting SHARP which was Skinheads Against Racial Prejudice so you knew that they

were in this camp and not this camp over here. We just happen to have short hair.

You started mentioning "Start Dancing" and some other things. What were some places that you got to go see shows at ? What were some of the places that allowed shows to take place ?

Oddly enough, this place that is now a youth hostel on the North West corner of King and Spadina, the Cabana Room, which actually if you left there at 11:30 at night you could run to Union station in 13 minutes because I had done that a few times. So there was bands there. There was the Turning Point which for a while was the Young Drivers of Canada. It was 192 Bloor Street West.

Right beside McDonald's.

Yeah. It was a Young Drivers of Canada and then it was something else. Who knows what it was. The Edge. Actually I was at the very last show ever at the Edge that a couple of guys called the Garys - Gary Cormier and Gary Topp - used to book a club called the Edge which was on the north east corner of Gerard and Church. So this was the Edge and the very last show there was DOA with Randy Rampage in it actually. That was an odyssey. By the time I started doing shows, I guess in '81 or something like that we had the Edgewater which was at Roncesvalles Hotel. It was basically in the Roncesvalles Hotel, like the Drake...oh and the Drake had shows too. So the Edgewater was at the north west corner of Queen and Roncesvalles. And then the Drake Hotel which still exists and is so much swankier now had shows both on the main floor and in the basement. But it changed. For a while they had them on the main floor and then for a while they had them in the basement.

And Larry's Hideaway ?

...which was bulldozed. You wouldn't want to stay there anyway even though they let the bands stay there.

So that had started already.

I think for me a really big year for Larry's Hideaway and I'm sure there was earlier stuff, but in 1985 I saw the GUN CLUB, EINSTURZENDE NEUBAUTEN, NICK CAVE AND THE BAD SEEDS, BLACK FLAG. Oh I think that was in '84. Anyway that was a hammering year for music there. There was just a lot of shows. The Gary's were bringing tons of stuff. They basically brought up most things they wanted to see. Oh the Concert Hall, did they....

The Concert Hall did lots of shows.

888 Yonge which is on the north west corner of Yonge and Davenport.

CTV.

Isn't it the Mike Bullard show ?

It is the CTV building with MTV there.

Opposite Canadian Tire more or less.

What about the Upper Lip ?

Oh Yeah. The Upper Lip came along. Actually the SUBHUMANS played their first show. The Canadian SUBHUMANS, eh. And I did some shows there as well. And that would

have been Yonge and Wellesley more or less. West side of the street, second floor.

Bond Street ?

167 Bond Street. No. 167 Church Street was a hall too.

Was that the Party Centre ? BLACK FLAG played at the Party Centre.

Yeah I brought them. Those are the two shows that I did in '84. They also played at Domino's. Domino's was on Isabella on the south side just in from the corner. They had dance nights. And it was around the corner from Nuts and Bolts, but everyone called it Sluts and Dolts. So it was kind of like a dance club, and so was Domino's but Domino's had bands so the first time that BLACK FLAG played here, I guess it was in 1982, which was the who the heck is singing and the guy playing guitar is supposed to be singing. Dez Cadena on guitar and Henry Rollins on vocals. That was their first time in Canada. And they played at kind of a dance club. There wasn't a lot of clubs back then.

Although we've listed a bunch.

That was over the years. Oh yeah and 167 Church Street was this awesome multi use facility. Kind of build up on the Masonic temple where there was multiple rooms that you could use. I actually had rented a couple here and there and actually MDC brought a band with them from Chicago called ARTICLES OF FAITH. They said 'Yeah there is this band that we really like and we would like for them to open the show.' I'm like 'Sure, why not.' Yeah so ARTICLES OF FAITH opened the show for them and that was the first time I saw them. Actually I did TSOL there and I can't remember who else. Oh yeah the SUBVERTS from Chicago.

Oh Rob was talking about the SUBVERTS when he was in.

Really really good band. But do you know one of the best things that ever happened at 167 Church. I mean there was good shows like T.S.O.L. and MDC with ARTICLES OF FAITH, but in 1984 in December I put on the BLACK FLAG "Slip It In" show.

I was there.

Do you remember the guy protesting ?

I remember the christians outside with the cover of "Slip It In" ...

And "Your going to burn in hell if you go into this show".

Yes. My brother loved it.

So here we are burning in hell. What happened was, this was about 20 years ago, if you have not seen this album cover ...

...and we both went to Catholic school at



the time.

Oh yeah. Have we talked on air about how Stephe's parental units were not very keen about his record collection, at the some point...

No we haven't talked about that.

Oh. We could talk about that some time.

We could. But that was big when the P.M.R.C. was active.

The Parents Music Resource Centre done by Tipper Gore. Al Gore who is Mr. Enviro guy know....

According to Eye Weekly.

Well you know what is funny is that the PMRC, for those who didn't have it inflicted upon their universe were all about rating records, which you know what good luck if you could ever keep quorum and put a sticker on a record that was accurate. That was about the time that people started putting Parental Advisory stickers on just so they could get people to buy it because 'this will offend your

parents, better buy it quick.' Oh yeah, so if you have not seen the album cover for "Slip It In", and oddly enough it was censored for Canada.

Was it really ?

Well there is a piece of art missing so.... Censored in quotes okay. It's got a nun who's got her arm wrapped around the bare leg of a man. You can tell it's a guy

because it's got black long haired legs. And so she's got her arm wrapped around this guy's leg saying 'No one knows more than I that the less that girls or women know the better they are likely to be'. So this Christian group had these little lovely placards in which, I don't know how they got the art, but on the Canadian *Fringe Product* release the little saying was not on the front cover. So just the nun hanging out with her arm around the guy's leg. I

don't know where they got the art but they had little placards and little flames of Armageddon....

...oh they stapled the cover. Someone went and bought a record and stapled the cover to the placard

That's hilarious. It's like 'Okay we are going to support this record by buying it and then we are going to deface it. But what did they do with the records is what I want to know. Did they listen to it ? Are they also know eternally damned.

Yeah, who knows ?

Yes that was the only show of mine, I am so disappointed, that was the only show of mine that ever got protestors out to it.

That was great. I think there was more than one.

One was a dentist. A born again dentist. I remember that for some reason. He was the leader of the little squadron. Actually the other Many moons ago I did a Hallowe'en show in Oakville. We have a little Masonic temple there. It is quite small. And Brian from YOUTH YOUTH YOUTH did the door for me. And he had a mohawk then. So it was SECTION 8, ZEROPTION, and the YOUNG LIONS that were playing. So the Mayor came to the show.

No way.

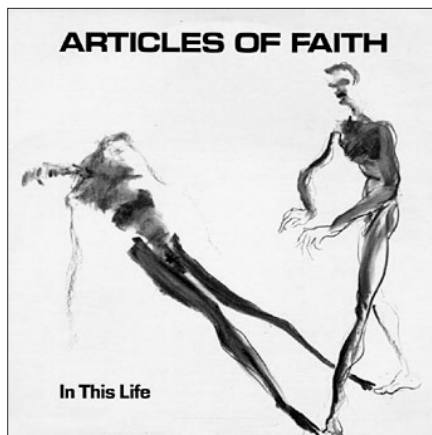
Yeah. It was the first punk rock show in Oakville.

And he wanted to open the show or something.

No it was Harry Barrett. My dad knew him actually because they had both done some time in the military so they knew each other. My dad was in town planning and Harry was the Mayor. And he came to the show and Brian was working the door and he goes 'Can I help you Sir ?' and he stuck his head in and said 'So this is what they call punk rock,' and Brian goes 'Apparently so.' And that was about it. He didn't want to go in and tear it up or mosh or anything or start a circle dance. So he just stuck his head in. It was Hallowe'en costume party too and there was one guy dressed as a Tylenol cap because that was around the time when the Tylenol capsules had the cyanide scare and that. He left shortly after. I think the noise was a little much for him. Yeah. It was funny though. The Mayor came to my show.

Is there other memorable moments. That was one of my question in this round of things that I wanted to ask. Memorable moments of the early punk scene.

Yeah the police shut down...well they didn't exactly shut it down. Back in the day it was kind of tricky getting your all ages shows to happen in bars. They kind of figured out how to make this happen now, but you had to have a certain amount of food rung in to balance the alcohol if you were having underage people in the bar. So technically then you had a restaurant license. So the Roncesvalles Hotel, conveniently enough, you did shows in the basement. There was hotel rooms upstairs but



kind of in between there were stairs up to the pizza place. And then six stairs more up to the hotel lobby kind of thing. What they did. I had the CIRCLE JERKS in 1981. Oh yeah it was actually within a very short period of time where I did the SOCIAL DISTORTION on the "Another State of Mind" tour with them and YOUTH BRIGADE. Yeah, so I did them at the Club Without Name, which was 8 or 900



Dovercourt east side of the street maybe just a little north of Bloor. A guy called Ian was booking it. But the CIRCLE JERKS, I think it was slightly earlier than that I am having some brain drain here. We did two nights there. We also had them play Grimsby at the Grimsby Hotel. So if there is anyone there...that was a really rare show.

Is there anyone who went to Grimsby ?

Yeah. People came from out of town. It was actually good. The show broke even, which was kind of cool. It was kind of funny. We had to bring in a little P.A. for the room. So I did the CIRCLE JERKS and it was two nights at the Edgewater Hotel. And a really great poster, you know someone had an old school vertical says the Edgewater running down the side in a long skinny line of type, so someone did a poster, Ken Brown as a matter of fact, which had little punkers stage diving off it and swinging from it. Ken Brown was my favourite poster artist. I used him for many of my shows for a long time. So he, Ken Brown, this is one of my really weird parts, he was underage. Like way underage. Like I think barely got his driver's license to be able to drive to the show because he kind of lived out by Highway 427 and Islington. So he was at the show on the Friday evening and the police came in and they were getting around the no restaurant license by having the pizza parlour upstairs bring down pizzas and selling slices to everyone which was cool. It was like if I could get that happening at all the shows it would be awesome because it was pretty good pizza. So they came in and they were selling slices to everyone and the weird thing about the set up for the Edgewater was that you walked downstairs, like 12 stairs or whatever and there was two sets of glass doors. The room was essentially shaped like an "L". So if you look through one set of glass doors the room looked empty. Like you couldn't see a person in there because everyone was in the front. Like if you looked through the other doors it was crammed and there was rather an active pit going on. So the place was like look through one door and it's empty and you look through the other ones and there is this little snapshot

of chaos in their mind and they said 'this show is bordering on a riot and everyone had to sit down immediately and watch the band.' And the CIRCLE JERKS were on the stage at the time. So what Keith Morris did was bring up a chair on the stage and sat on the chair and said "Okay everyone has got to sit in a chair because the police are here and this is how we have to be at the punk rock show." And they started

going through the entire room I.D.ing everyone. Like just carding the whole room, right. So my little artist pal Ken Brown who might have been 16 at the time and he said the police have my ID. I don't know what to do. And I said 'Have you been drinking ?' 'No, no. They left with my I.D.'. 'Did they say they were coming back ?' and he goes "No they told me to wait here. They didn't say what was going on." 'Well lets just hold on there and see if the police come back with your I.D. or not.' They were trying to see if they could bust them for underage drinking. It was really interesting. I mean you just can't see it happening nowadays, you know you hire security and the police don't come. Things like that where it was such an unusual and bizarre thing to have a punk rock show and the police would show up and try and shut down your show.

Trying to screw with the venue, which in this case was a hotel that happened to be smart enough to figure out 'Yeah we can do an all ages show here. All we have to do is bring food in and we have a restaurant that serves pizza and we will bring it in.' Yeah, the police didn't like people being clever. So that was kind of a memorable evening. And the next night I think we ended up having to play at a speakeasy. Oh, did I say that out loud. Yes. And it was lots of fun. That was where you had some really serious word of mouth going because now you would send out an e-broadcast to your list and that's how people would find out about stuff and that's how I got feedback from people.... **But back then you had to call people or let them know if you saw them on the street or whatever...**

Yeah. And then I pulled another weird stunt, and this gets into how I started doing shows,

but there was this band playing Buffalo that I knew who had the day off the next day and in some ways you just get over having to drive to the States to see bands.

Is this 7 SECONDS ?

Yeah, yeah.

I remember that show. I went to that one. With YOUTH OF TODAY.

YOUTH OF TODAY were already playing at the Bridge / Ildiko's, whatever you want to call it. The Starwood. 507 Bloor West just east of Lee's Palace.

So many people showed up to that show and there was no flyer. Nothing. It hadn't been booked. It was all word of mouth.

I went to the show the night before in Buffalo and I said 'So you guys got a night off, why don't you come to Canada ?' and they agreed to it. And so I drove home that night, put on nice clothes, put my funny hair under my hair band and went into the immigration office and did permits that morning. You could do that back then. It was a paper or two. And then I drove to the border which was only an hour away and showed up... because we didn't really have fax machines back then, like twenty years ago. So I drove to the border, showed up with their permits and I actually, this is hilarious, the guy Sammy that was drumming in YOUTH OF TODAY, he was very young. And he eventually ended up drumming in CIV when he was a little older, but he was so young I had to sign legal guardianship to get him into the country as a Canadian.

I think he was twelve.

He was out on summer vacation. They were like 'what is this guy doing ?' and I was like

'He's the drummer.'

His dad was a jazz drummer, which is why he was such a good drummer. I didn't realize that you had to sign guardianship for him.

Well I didn't either until I got there and they were like 'Okay this guy is really young and do his parents know where he is ?' 'Yes, he's on the record see.' Yeah it was strange.

So the first time I ever heard about you was Jil Jil Productions or Jil Jil Promotions.

It was productions because that is how I registered the name (*laughter*). And that was kind of a slam although it just seems so small minded after the fact but years ago there was this other guy who did shows under the name of Jam Jam. He was not especially well liked here for a few different reasons which relate to some things that went on at his shows, so it was just kind of a joke because someone phoned me up and said 'this band is coming to the Toronto area. Would you like to do a show



with them ? We need to do a show.' And I went 'Oh, okay.' And I needed a logo to stick on the poster so it was kind of a joke at the time and it stuck. Jil Jil Productions. One 'L' of course. And so it just stuck.

Okay. When did you get into doing shows? How did this start ?

Well actually someone phoned me up and said, it might have been the CIRCLE JERKS. Oh no. SOCIAL DISTORTION / YOUTH BRIGADE I think was the first thing. On the "Another State of Mind" tour. They showed up here a few days....

So that would have been your first show ?

I think. Well I was doing local shows too. Because if you are kind of involved and going to shows you end up just knowing people. And there was bands from Oakville but there was no place to play. We couldn't play at the YMCA yet or the Kanoke Arena because they wouldn't rent rooms to us.

They hadn't been broken in yet.

Boy they really needed to be worked on for a few decades. And so people would come to Toronto and play the Turning Point for example. And actually we did kind of a joke show where there was a record that came out called "This is Boston, Not L.A." in which there was all the Boston bands on it so we did a show called "This is Oakville, Not Toronto". In retrospect you ask 'Did we really do that?' Yeah we really did that just as kind of a joke because there was enough bands from Oakville.

Didn't you distribute that record here ?

Which one ?

Didn't you have something to do with that record getting it here?

Well here's the thing that I did a number of times when actually I did this with the MISFITS too, but they didn't actually play the show because they ended up breaking up. Distribution was a little different then. The internet didn't exist as we said, so unless the store was actually stocking your stuff already and really the store that was most helpful to you having a show and to people getting the music was the Record Peddler so I said 'Can I bring a box of 25 records so that we can actually have the record on sale here so that people can find it and buy it in advance of the show because that kind of helps the show out a little bit and it helps the band out. So I would bring in boxes of 25 or 50 copies. Actually I bought 25 copies of the BAD BRAINS with the thunderbolt over D.C. 12" took that into the Record Peddler because people were selling stuff at their show and they didn't know that



they could just 'I'll buy those and take them to a store for you.' It was weird because it was like a mini distribution thing specifically related to 'this would be helpful because it would help a band that wants to come and play here.' So just send me 25 records and I would take them to the store and they would sell there so it was good.

But I remember seeing that record at the Record Peddler and that is one of the first records I ever bought.

A good record too.

And I thought it had

something to do with you getting it there.

I am trying to remember if it did. Memory lapse. But for me I was doing local shows and then....I am trying to remember how someone got my phone number. I'm thinking it was I can't remember if it was the CIRCLE JERKS with the infamous 'Oh we closed your bar.' The police shut down the Edgewater and the Roncesvalles Hotel or if it was SOCIAL DISTORTION and YOUTH BRIGADE and SOCIAL DISTORTION and YOUTH BRIGADE showed up a few days late because that was the bus.... If anyone has ever seen that movie the ongoing thread throughout the

entire movie is that the bus is always breaking down. So someone threw up on the bus so they had to stop and clean it and then they couldn't really get the bus rolling again. Someone blamed it on someone else and years later admitted it was him and not whoever the headlining act or singer for that band. So instead of Saturday they showed up on a Monday. So what we did was we had the YOUNG LIONS and someone else. We made an announcement that they were stuck and not making it here tonight. If you wish to leave right now you get your money back. If you stay we have the YOUNG LIONS and a handful of people left. And everyone else was like 'ehhh it's fair money. We'll stay. And they will be here on Monday, we hope' So there was less people on the Monday and it wasn't that huge of a show.

What were some of the bands that you brought to town ?

Wow.

Because there was a lot.

There was a lot. I was going to bring out a whole list that I e-mailed you ages ago, but I forgot to print it. CHANNEL 3, SOCIAL DISTORTION, YOUTH BRIGADE, ARTICLES OF FAITH, MDC, DOA, DEATH SENTENCE, DR. KNOW. Oh this is one of the best shows. The three D show. DRI, DR. KNOW, DIE KREUZEN. It doesn't get any better than that. And that was the guy from the courtship of Eddie's father. That is one of those....do you know El Jave from NO FX who was actually one of the Bad News Bears kids. The little Hispanic kid in the movie. So the courtship of Eddie's father, the kid from there is DR. KNOW.

What ?

From the band DR. KNOW. Come on, didn't you watch tv when you were a kid ? It rotted your brain.

Not enough.

So that was at the Ukranian Hall, which was just on the south west corner of College and Spadina.

And you went down these set of stairs

...and there was this huge room.

It was insane. It was the first time I was getting beaten up by metal heads because they didn't really know how to dance. They didn't really know how to circle pit they just killed you with their spiked leather jackets.

Their spikey things. Well we had to groom them into that. So yeah it was DRI, DR. KNOW and DIE KREUZEN.

It was definitely a meeting of the two scenes. One of many.

Well and Reid English from SUDDEN IMPACT did a very fine job on the poster of that.

Yes he did. That was an amazing poster.

Reid English was also a fabulous artist as well.

He did a lot of great flyers.

Yeah including the SUDDEN IMPACT album covers. But what was really interesting was, as you said, that was kind of the meeting of the minds as far as metal and hardcore

scenes go in Toronto. And that was like '84 / '85. And we had heard about it in other cities where it was just a rough meeting of the minds. People didn't get along. People would beat each other up at the shows, Blah blah blah, where the worst thing we had clueless people who needed to be groomed into circle dancing politely with other friends. And people actually commented upon this especially on that tour. Well actually that wasn't a tour. Those three bands just happened to come together at that point in time. And they had seen lots of it particularly with DRI who were



doing the crossover era. Like they were getting really fast anyway so there wasn't any difference between them and a thrash metal once Spike could play lead. Do you know what I mean. Okay I am going to play a double kick drum and know I am going to play it really fast. So there wasn't a huge difference a lot of the time. And at that point in time CKLN was on the air. That was the first time a community radio station in Toronto. It wasn't just broadcasting cable. It was right up there at 250 watts at the top of the building. And a guy named Brian who sang in a band called YOUTH YOUTH, back in the day, started this radio show called Arg Rock or Aggressive Rock. And what he was into aside from the loud fast music from punk rock he was also into loud fast music from metal. This is kind of before METALLICA got going and they stopped wearing Spandex by the way. So he was playing a lot of both on his show and I think that is really how we got all those metal heads at that show. He was basically saying 'Go to the show. It's going to rock your world.' I mean DIE KREUZEN were doing things like covering AEROSMITH once in a while at their shows and DRI were playing really fast and loud. DR. KNOW were odd folks who knew how to play a thrash tune as well. So that was kind of the ideal introductory show for metal heads to the punk rock scene. And definitely hands down every city should have had a Brian Taylor on air who was saying 'This is music you'll both enjoy. Punkers and metal heads go out to the show and meet each other. Enjoy

yourselves and have a really good time.' And that is basically how those two scenes kind of melded. Imagine people would be open minded enough to go to both of those kind of shows basically in large part because Brian was on the air representing them within the same hour saying this is all good music.

Okay, I am going to have to skip through some other stuff because we are running out of time. I wanted to ask you about the label, Lone Wolf Records. When did that start up ?

Oh well here is a weird one. When MDC, one of the shows I did at 167 Church Street, the Party Centre said 'Oh we got this band from Chicago that we really like that we would like to bring with us - ARTICLES OF FAITH. They hadn't put a record out yet and their first one came out on HUSKER DU's label on the *Reflex* label in Minneapolis. But they had brought AOF with them and I went 'Wow what a ripping band,' and liked them enough that by the time they were trying to release their second record and they had no takers

....which is weird.

Well punk rock is strange and alien. NIRVANA hadn't happened yet. Not everyone was looking for their own punk rock band. So Pat Gruber who was a friend of theirs and their manager said 'I got a stack of rejection letters.' And *Reflex Records* was not really a going concern anymore so recently not so long before that these very fabulous guys who had a band called THE NEW MR. ORRS were such huge fans of the YOUNG LIONS that they

brilliantly figured out the ultra scheme which was the Youth Venture Capital program. A loan program from the Canadian government where by you put up half of the assets required to produce a record. It could be master tapes that were worth \$2,500 bucks and they put up the other half. So I put up \$5,000 worth of A car to deliver the records, the master tapes and stuff like that and they put up the other five grand to cover the pressing because they were making jackets back then. So they figured out how to do that and put out the YOUNG LIONS record. I'm like 'brilliant.' They didn't really care if they managed to get back the **So the NEW MR. ORRs put out the YOUNG LIONS record. I did not know that.**

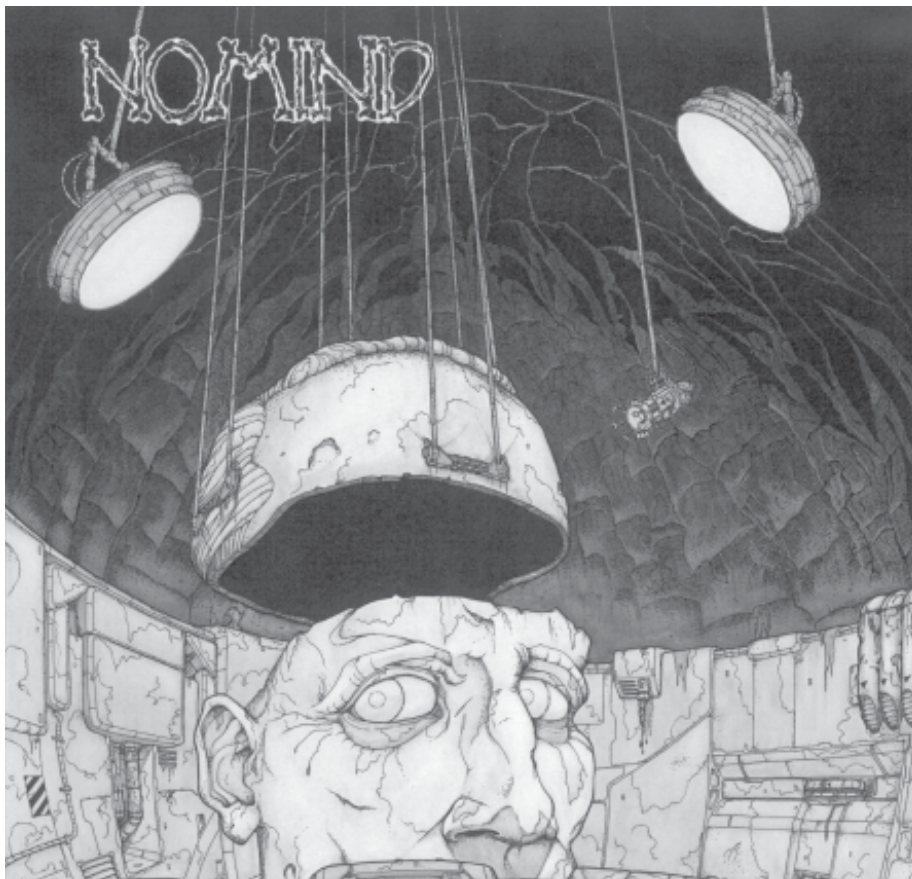
They were such huge fans of the YOUNG LIONS that they figured out how to do this thanks to the Canadian government for helping to release this. I knew those guys as well so I asked them 'How did you do this,' and they said 'Here's all the numbers.' So I did the same thing. I filled out the application forms and got some money. It took me a couple of years to pay it off but I decided that I wanted to start a label if only to put out bands that I really liked. I drove to Chicago to see their last show. And the photo that is in their insert is them right after they finished their last song. They got off stage and I lined them up and took their picture. And I didn't know I was going to put out their record yet. So that's how I started a label. Just because there was a tape out there called "In This Life" by ARTICLES OF FAITH and I thought it should be more than just this really cool tape. I thought lots more people should hear it. So that's why I started a label just because I wanted people to hear a record.

ARTICLES OF FAITH. What other things did you release ? You released a NO MIND record.

Actually number 2 was a 7" by NOTHING IN PARTICULAR. Andy Ford who used to be in A.P.B. And then NO MIND was number three and who was number four. Oh that's the one that never came out. I did STRAW DOGS, TOXIC REASONS, CHANNEL 3, JELLY FISH BABIES....

It's all starting to make sense now. I remember a lot of these records.

The same thing with TOXIC REASONS. They had to change the artwork for here because they had a brown paper wrapper being torn away to show a swastika underneath. You couldn't really do that in Europe yet. They were still very sensitive about the swastika especially in the country where in Germany the punk labels were very big. They said 'we cannot release this.' Because it might mean to some people that they are supporting fascism and the album was called "Fashion for Fascism". They could do it here and they were very excited to be able to do that because that's what they really wanted to release over there but couldn't.



Joe “Shithead” Keithley

Here is a brief interview with Joe “Shithead” Keithley from DOA and Sudden Death Records fame that took place February 3rd 2007 on “Generation Annihilation” out of CTR. This was a week before DOA were scheduled to play two shows with THE FURIES, Vancouver’s first Punk Rock act playing for the first time in over 30 years. Interview and photos by Aaron Brown.

... All right, from the “Bloodied But Unbowed” reissue on *Sudden Death Records*, that was DOA with “New Age” which originally came out on the “Something Better Change” Album. We started things off with THE FURIES “What Do You Want Me To Be” from the “Vancouver Evolution” 7”, that’s a really old one. THE FURIES will be playing with DOA in Vancouver next Saturday and it will be their first show in over 30 years. I don’t know if there are many people listening right now who got to see them back then, but I think we’ve got somebody on the line that has. Are you there?

Yeah, I’m here. Hi Aaron how are you doing? Not too bad. So it’s been 30 years since THE FURIES have last played.

Yeah they preceded DOA. I was about 18 or 19 during the summer of ’77. I walked around town and I saw some poster that said “Punk Rock”.

So you were just “Walking Around, Walking Around Town”?

Heh Heh, yeah I was just walking around and saw some people saying “Disco Sucks” yeah. It was weird it said something like “You’ll Be Amazed” or “You’ll Be Sickened” or something like that. And I thought “Wow, that sounds pretty cool and pretty weird at the same time”. The second show they did was at the Japanese Hall and my band THE SKULLS had got to open up for them. So I saw them a couple times. They were good.

And you say that was ’77.

Yeah, the fall of ’77. And then I moved to Toronto with my band THE SKULLS and by the time I got back THE FURIES had broken up. Later to be slightly reincarnated with Chris Arnet the singer, he started a second band called THE SHADES. And didn’t they play Richards On Richards not too long ago?



LEFT TO RIGHT: Randy Rampage, Joey Shithead, and the Great Baldini.

I’m not sure, but they did play the “Vancouver Complication” re-release gig last February about a year ago.

And I hadn’t heard any other tracks besides “What Do You Want Me To Be”.

There was a question a journalist asked me once which was “What was the first ever Vancouver punk single?” I think that song by THE FURIES would’ve been but it never actually came out so the tape ended up on Grant McDonough’s *Zulu Records* release “The Last Call”. The first single of the Punk/New Wave era was Tim Ray And AV. The third was “Disco Sucks” by DOA. And DOA are going to be playing two shows with THE FURIES next Saturday with THE REBEL SPELL. Who else is playing?

The all ages show is at 3:00pm and ends

promptly at 6:00pm and is with THE FIRST REIGN from Abbotsford. The bar show is with MONGOOSE.

And you might want to get down there and check it out. We will be having a pair of tickets to give away. But if you don’t win the tickets it will definitely be a good event

to check out because it is happening at Richards On Richards where the famous “Hardcore ’81” show happened.

Yeah, they used to call it The Laundromat and in 1981 we had the “Remember able” show that kind of started off the whole kind of Hardcore Punk thing with us, BLACK FLAG, 7 SECONDS, BLUDGEONED PIGS, INSEX over two nights at the old Laundromat, which is now Richards On Richards. This should be a great show; we’re working on bringing a whole bunch of old chestnuts out of the trunk. We’ve dusted them off and been practicing hard. I’d say it’d probably be the best DOA show in town in a long time.

I think one of the best DOA shows I saw recently was at that “Vancouver Complication” gig you were talking about. Yeah, that was fun.

You guys had Randy Rampage in the band and he’s back now. So is this the third time he’s been back?

Yeah, he was there for the first four years and then he was back in for all of 2001, but just that year. He then rejoined last February.

So it might as well be Hardcore ’81 all over again next Saturday.

We’ll be playing a few tracks from it as well as some new ones and some other ones as well as some from our middle period. I suppose we’re old enough to have “early” “middle”, and “later” periods.

And it would be a good idea to get down there because it could be history in the making with talk of Richards On Richards





The FURIES.

being closed down. Is that going to happen? I don't know about that but I wouldn't be surprised with all the construction going on downtown. Everything seems to be getting bulldozed as far as this city goes.

Like Club Soda which later became the Starfish Room one block over. It's gone and condominiums are in its place. So you never know, it could be the last time we'll ever get to see DOA at Richards.

It's a very notable occasion because out of all the bands from the original Vancouver Punk/New Wave scene almost all of them had a reformation. There was only two that hadn't. One was the POINTED STICKS and that happened a few weeks ago. THE FURIES were one of the bands that hadn't. I suppose there's the exception of U-J3RK5. It should be interesting and I'm sure THE FURIES have put in a lot of time making sure that they're ready. They've probably been practicing their fucking balls off.

Well yeah. 30 years, that's a lot of time to practice.

Heh, Heh. Yeah you're telling me.

So DOA's been going almost 30 years now. Yeah, I believe it was at the Japanese Hall February 11th, we played with I think THE GENERATORS. We didn't have any gear so we kind of barged our way on stage and borrowed whatever gear we could off of them. We had about three songs and when we finished those we started playing them over again. When they realized that we were playing them again they bum rushed the stage which ended in a tuffle and that was the end of our set.

The last time we had you on the show Joe was after your book "I Shithead" had just come out in 2003 and in three years a lot has happened, not just with DOA but with Sudden Death Records as well. You guys

have done some excellent re-issues. That POINTED STICKS one has 23 tracks in all; a lot of them hadn't seen the light of day before. I heard their show was quite good.

Yeah the POINTED STICKS two weeks ago at Richards was great. I didn't see the early show but I saw the later show. They took a lot of pride in what they were doing and they had just had a very successful tour of Japan, which was set up for them in the summer.

And there was THE MODERNETTES re-issue, I guess they're going to Japan soon.

Yeah, they're going to Japan for a week in March. And of that series it's very unlikely that the YOUNG CANADIANS will ever reform. Jim Bescott very sadly died last fall.

Where's Art Bergmen these days? You don't hear much about him anymore.

Art lives out in a ranch near Airdrie Alberta, which is right near Calgary. So he's doing better then he was. He's a great songwriter and a great talent, it be great if he put something new out.

So I read in the new *Discorder* that you were talking to Dale Wiese from Noize about doing a NO EXIT re-issue. Is that going to happen?

He suggested that. I haven't really talked to Scruff or Chunk or anyone in the band so...

Well I tell you I think that NO EXIT LP is

probably the rarest Vancouver Punk album ever. It literally goes for hundreds of dollars now.

Yeah, it's a complete collectors item. It's kind of bizarre looking because they have the first cover by THE DAMNED on one side and THE CLASH on the other with their own heads pasted in. It's really rough and ready that's for sure. I don't know, We've thought about it and Dale suggested it but I still have to talk to the guys in the band. I'd like to get out the SLOW album.

That's another big buck.

Yeah, it's not really an album but an E.P. They had a single as well as some other tracks. I guess in all due time.

And you've got another label in the works too right?

Yeah, we've got a side label that we can put out any kind of music called *JSK Media*. We've got a band called ONCE JUST who are kind of a Rock/Ska band from Calgary. They'll be the first act we'll be releasing. Yeah we've been busy as hell over here.

And speaking of rock and ska I hear you're doing a new solo project?

I'm almost finished and it's sounding really good if I dare say so myself. It's myself, Joe Keithley and the group is called BAND OF REBELS, which should be out in June. It's got a few styles ranging from Punk-a-Billy, Ska and Roots Rock type stuff. It's very lively but it's not quite Punk Rock or quite as overdriven as DOA. A bunch of people are on it Jessie Zubot, Chris Kestren, Jeremy from THE BUGHOUSE FIVE and tons of people

playing different instruments. The Great Baldini from DOA, he's the drummer on it.

So it's kind of like DOA but doing a different style.

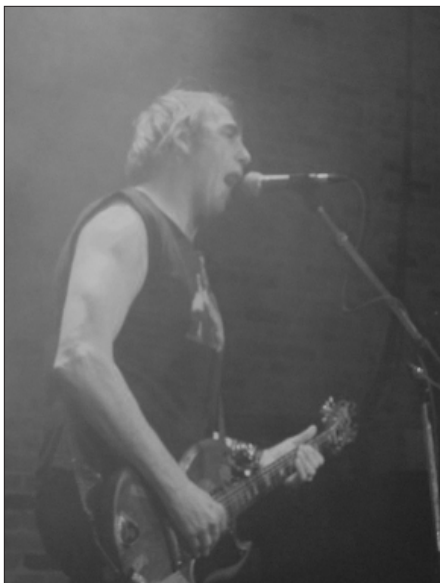
Yeah, you could almost call it a DOA album but not quite. I've always maintained that if you get too far away from your main sound of the band that you shouldn't use the same name. I mean TSOL would be a great example, going from total punk rock to polished rock and keeping the name.



I fully agree.

So you might as well do a different project so people who are interested can understand that. **A good example might be with Charlie Harper and the UK SUBS. He once put out a blues record with some UK SUBS members but he called it CHARLIE HARPER AND THE URBAN DOGS.**

Exactly, it makes sense. You know it's Charlie Harper and you hear through the grapevine he plays on it and they don't try to sell it to you



Joey Shithead

as a new UK SUBS record to try and sell off their name. It wouldn't be fair to the people who would buy it.

Yup, they've been told: "If you like this style of music you might like this as well".
Yup.

So being as busy as you are with the solo project and the record label is there time for a new DOA record anytime soon?

Well, we're coming up to the 30th anniversary next year. I've got a couple of books I'm working on, one that I hope to get out during the summer time. After that I'll probably be writing some new songs that we'll rehearse in the fall and probably record sometime next winter.

So a new book. Will it be similar to "I Shithead"?

Well no it won't be quite the same because that was kind of like an autobiography on the first twelve years of DOA. One of them is like a fiction story based on the truth of the lower east side punk scene in the early 80's. I'm not going to let the cat out of the bag. The other one will be a guide book with emphasis on punk rock but funny and nothing too serious.

Any book label prospects?

I don't know, basically I've got to write three chapters and then I'll probably send it to a literary agent and see what kind of deal we can get.

Ok, so we've got some tickets to give away for next Saturday's show. So thank you Joe.

No thank you for having me on again. You do a great show. Keep up the good work.

So if you would like to win yourself a pair of tickets for next Saturday's show give me a call at 604-822-2487...

www.suddendeath.com

show Review



By Greg Dick

The Mods, November 25th, 2006, Horseshoe

Anticipation was high on this late November Saturday night, for the first time in nearly 30 years the MODS were returning to the club that they debuted in. What would they look and sound like? Their legacy has only been kept alive by their hard to find 7" 45 "Step Out Tonight" and their out of print CD "Twenty Two Days" released in 1995 and their appearance in the obscure film "The Last Pogo".

As the band hit the first chords to "Reign in Terror" some kid with a shaved head and long green jacket with the Mod target on the back crashed the stage. He grabbed the mic. I then realized it was the singer Greg Trinier. The capacity crowd pushed toward the stage. The MODS were officially back with all members intact. Aside from Greg, the sharply dressed Scott Marks, Mark Dixon, and David Quinton were full of energy as the crowd of young and old started going crazy!

All four MODS contributed killer harmonies, Scott's guitar was jagged, loud and edgy, while David and Mark provided an incredibly solid rhythm section topped off by Greg's unique vocals. These cats were oozing presence. It was clear the 30 year sabbatical didn't hurt.

Hits like "Step Out Tonight" and "Behind Four Walls" sounded incredibly fresh, however this gig proved the MODS had no filler material.



Mark showed off his vocal chops on "New Breed" and "Anywhere But with You".

"I'm from the Other Side" blasted out the cool message to be proud of who you are and to

decline social barriers.

Drummer David Quinton did everything but sit on his drum stool. He either walked around his kit while played or stood on it. Perhaps the demon child of Keith Moon, this guy is a one of a kind. It's no wonder Stiv Bators scooped him up for the DEAD BOYS, STIV BATORS BAND, and LORDS OF THE NEW CHURCH.

They finished the set with "She's Still a Mystery". The crowd wouldn't let them go and were rewarded with a blistering rendition of the WHO's "Substitute". You always know a great gig when you are left craving for more.

The MODS generously donated their money to Sam Ferrara, the original bass player for the UGLY and the VILETONES and currently an established artist who lost all his stuff in a fire.

Of all the reunion gigs I've attended, this was one of the only ones with an all original line-up. They reminded the older crowd and showed the younger crowd that their material is easily on par with anything on the first three JAM albums and provided more proof of Toronto's incredibly overlooked first generation punk scene. To say the MODS exceeded expectations would be an understatement. Let's just hope they play for us again !!

Reviews

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

Affluente "Libera fame" CD

AFFLUENTE incorporate a few styles throughout this recording. But the predominant style is of mid 80's sounding hardcore. It is mostly rapid fire sounding reminding me of the BLACK DONNELLYS. Well the band started back in 1993 and was formed from members of some not so well known bands outside of Italy. "Libre fame" represents the band's fifth release. Their last one was called "True Sounds of Liberty" and featured only covers. If covers are any indication of influences then the 7 SECONDS cover and the UNIFORM CHOICE cover and the BATTALION OF SAINTS cover and 76% UNCERTAIN cover all makes sense out of their sound. This band loves early hardcore and tries to play it all. There is a triple X behind the band's name which signifies that they might be a straight edge band, but the lyrics are right on with songs about the current pope, the state of the media in Italy, criticism of war, and a healthy dose of agitation. This is a welcome return of a band that hasn't been heard from in five years. (S.O.A. Records / Paolo Petralia / Via Oderisa da Gubbio 67/69 / 00148 Roma / Italy / www.soarecords.it) - SP



Appalachian Terror Unit "Armageddon Won't Be Brought by Gods" ep

How true a statement is the title of this ep? Listening to APPALACHIAN TERROR UNIT is like listening to the second coming of NAUSEA. The song "Endless Bloodshed" sound like something off of "Here Today". The band's politics are front and centre. This is the return to activism. Studded up with bullet belts and information about aggregate strip mining ATU are ready for action. And their call for action is fuelled by updates on the Portland crust sound as much as the early 90's peace punk movement. I do hear elements of LEBENDEN TOTEN and WARCRIY in the mix. But ATU stand out of the pact. (Profane Extence Recdords / P.O. Box 8722 / Minneapolis, MN / 55408 / USA / www.profaneeexistence.com) - SP



Bad Amps, The "Two Face" ep

THE BAD AMPS play a sugary version of melodic punk. It sounds a lot like SCREECHING WEASEL in that there is a lot of singing and there are harmonies to go along with the singing. But where SCREECHING WEASEL was a hardcore band that had a lot of melody, the BAD AMPS come off more like a garage band or some sort of retro version of punk, which still works fine. It just doesn't have all the guts of early SCREECHING WEASEL. But the singer sounds very much like Ben Weasel. That is unmistakable. And there are loads of songs about love and lost love and love gone wrong on this 7". In fact, I think the fact that the BAD AMPS have more of a garage influence works in their favour. They can pull off songs like "High School Sweetheart", which are derived from 50's rock 'n roll songs. Garage is more in tune with 50s rock 'n roll. After all weren't bands like the RAMONES really just playing characters out of the 50's. And aren't bands like the BAD AMPS just going after what the RAMONES did. (It's Alive Records / 11411 Hewes Street / Orange, CA / 92869 / USA / www.itsaliverecords.com) - SP



Beyond Possession "Repossessed: 1985-1989" CD

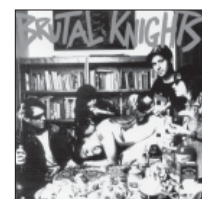
BEYOND POSSESSION was our answer to the ACCUSED. A crossover band that had a darker side to them. They were from Calgary and I got to see them play Toronto. The riff riding and the blood splatters on the singer's doctor outfit made them a perfect match. They would have

been the ideal compliment to tour with the ACCUSED and C.O.C. BEYOND POSSESSION were crossover gold. So this discography collects the "Is Beyond Possession" LP on *Metal Blade* with the self-released "Tell Tale Heart" ep and some later tracks that sound awful. Thankfully there is only four songs of later material. It might have been better to keep them off the CD but I guess for completists it might be important. But fuck I didn't want to know that this band got awful. Anyway the other 20 songs fuckin' rip. Like the ACCUSED the band had a skater connection as evidenced by "Skater's Life" and the appearance on a *Thrasher* comp. As mentioned before they had a dark side with songs like "Creeping eruption", "Last Will and Testament" and "Depression". The band had metal in their bones with the guitarist reminding me of a more crazed Angus Young and the drummer with a double bass pedal set up. The singer was as demented sounding as Blaine, but he did sound more haunted. This looks like it is released through an independent record store in their home town. Good on them. (Melodiya Records / 2523a 17th Avenue SW / Calgary, AB / T3E 0A2 / Canada / www.melodiyaarecords.ca) - SP



Brutal Knights "Feast of Shame" CD

This is the BRUTAL KNIGHTS second full length. And they deliver the same brand of amped up high energy rock n roll. The lyrics are steeped heavily in Nick's biting sense of humour. "I wake up in the morning. I brush with Wasabi mouthwash. I have an extreme lifestyle. My attitude is mosh." It's fuckin' nonsense and clartvoyence at the same time. And there is a cast of supporting characters that are pretty impressive. Jay Reatard mixed, mastered, and played a guitar solo on this recording. Jimmy Vapid did the layout for the CD. And Martin Farkas adds some back up vocals for "Your Fired, I Quit". The two bands have been playing out quite a bit with each other. I think they are rubbing off on each other a bit. "Vehicle Party" has some resemblances to "TV Party". "I Do Nothing" is a screamer of a song and an ode to slacker culture. "Government is Asshole" is part punk parody and part raging punk'n roll blast that threatens to go off the rails. In fact most of this threatens to go off the rails. The speed of the material on here is much faster than the first full length. And they rip through song after song with narely a break in between. The momentum is set 'em up and knock 'em down. The attitude is belligerent, snotty and screaming fist punk. Just an incredible follow up to "The Pleasure is Thine". It's like the ANGRY SAMOANS meets CAREER SUICIDE. (Deranged records / 1166 Chaster Road / Gibsons, BC / V0N 1V4 / Canada / www.derangedrecords.com) - SP



Business, the "Keep the Faith" CD

This is the BUSINESS' reunion album. Micky Fitz did a guest appearance at an ELITE show where he did BUSINESS covers and the crowd went a bit nuts. Then the band was invited to do a charity benefit for the legendary footballer Booby Moore and that's when reforming the BUSINESS became a serious prospect. This all took place in 1992. This also led to the track "Viva Bobby Moore". The band started touring around Europe and released "Anywhere But Here". But it's when they went to North America for the first time that the band was reinvigorated with the enthusiasm of the early scene. That's when the band took to keeping this together. And lead to a full length called "Keep the Faith", faith referring to punk of course, although lines like "Now I'm getting down on my knees to pray" in "Should've Known Better" does leave it to suspect that Mickey has found god or some fiction. I'm not sure if they were big anti-religious folks to begin with but I do know that they were always pro-working class. This is still true with songs like "All Out" which talks about the job loss due to computer automation. And songs like "Can't Take Much More" harken



back to a pace of their early material. The song “Maradona” speaks for all of England over the demise of the greatest Argentine footballer who cheated England out of a World Cup birth with the “Hand of God” goal. So football, working class, and songs about unity and poverty demonstrate that the BUSINESS never really stopped. This was an excellent release back in 1994 and has stood the test of time. Of course, former bassist Mark Brennan does a good job and getting on some bonus tracks to make this a package of the band’s first batch of material without him. It’s sad when folks move on but in Mark’s case it is to keep awesome re-issues coming so you can forgive the guy. (Captain Oi! / P.O. Box 501, High Wycombe, Bucks / HP10 8QA / UK / www.captainoi.com) – SP

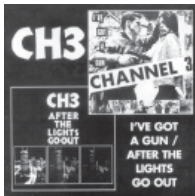
Career Suicide “Attempted Suicide” CD / LP

Is it possible that bands get better with successive recordings? Maybe in the band’s eyes, but usually these subsequent releases start to suck. I am happy to report that this is not the case for CAREER SUICIDE. And I am not sure how that is impossible with the ever rotating cast of characters that run through this band. It looks like Mr. Miller’s place is now secured on bass. But this recording features Brandon of DIRECT CONTROL on drums. C.S. has had as many drummers as they have releases. The band has just enlisted Dave Brown of CAPITAL DEATH fame in the current roster, which is amazing unto itself, but Brandon fits right in on this recording. And “Attempted Suicide” is a non-stop flurry of rapid fire hardcore a la the FREEZE. Songs like “Recipe for Disaster” sound like something straight off “Land of the Lost”. And although there is an overall FREEZE sound to this recording, like all the others, “Attempted Suicide” is way more hardcore sounding than the FREEZE were. I think that is part of the band’s charm. (Deranged records / 1166 Chaster Road / Gibsons, BC / V0N 1V4 / Canada / www.derangedrecords.com)



Channel 3 “I’ve Got a Gun / After the Lights Go Out” CD

CHANNEL 3 were a hardcore band that became synonymous with a California sound. I think that was more as a result of good distribution. The band was on *Posh Boy* and appeared on other comps like “Punk and Disorderly”, “American Youth Report”, and “Something to Believe In” and the various Rodney on the Roq comps. They were always one of the better sounding bands so they stuck out. As a result we were all looking for CHANNEL 3 material when first getting into the scene. “Songs like “I’ve Got a Gun” and “You Make Me Feel Cheap” were our first introduction to the band. In listening to the material off “I’ve Got a Gun” I try and think back to what I loved about CHANNEL: 3. It was that they kind of reminded me of the CIRCLE JERKS. They played as fast as they could, the vocals were angry and I could understand them. There was no British accent to try and interpret. But they also reminded me a little of DOA with a power chord blaring rock approach. And the back up vocals were a lot like YOUTH BRIGADES. CHANNEL 3 was the best of three of these bands. They had other influences. The liner notes talk of their Brit punk influences being bands like the CLASH and 999. The song “Strength in Numbers” points to a SEX PISTOLS influence of the marching from “Holidays in the Sun”. According to the liner notes Jay Lansford, of SIMPLETONES / STEPMOTHERS fame was brought in for the day-to-day pre-production of the album. Aside from shaping some of the essential parts of this recording, Jay would come to join the band on bass. But this was for a version of the band that didn’t do well. This CD collects the band’s first two full lengths and some other tracks. This CD is something that *Anagram* out of the UK original pulled together back in 1991. *Captain Oi!* has added a bunch of bonus tracks for this re-issue. It’s great to re-discover CHANNEL 3. (Captain Oi! / P.O. Box 501, High Wycombe, Bucks / HP10 8QA / UK / www.captainoi.com) – SP



Discharge “Why” CD

This is DISCHARGE’s earliest recorded material. This is when they sounded like a punk band. It is fuckin’ awesome to hear them like this mostly because their sound became so huge and this CD captures the band in their raw primal punk roots with anarchist leanings to match. It’s hard to imagine this as DISCHARGE. And to realize that loads of local bands have sounded this good makes you realize that anyone can be a superstar in the punk realm. So this is a very inspirational release. Everything on here is punk gold from the pounding bass lines of “A Look at Tomorrow” to the paranoid chanting of “Maimed and Slaughtered” to the exemplary d-beat of “Is This to Be?”. “Why” is without doubt the most punk release that DISCHARGE ever recorded. But not to be outdone *Captain Oi!* also compiles ep releases that have a similar sound and production value as the “Why” LP. You know “Why” is all of about 14 minutes and it doesn’t make much sense to waste all that potential CD space without ganging up some of DISCHARGE’s early eps. “Realities of War”, “Fight Back”, and “Decontrol” were all released around the same time and so it makes sense that they all appear on here. This is an insane release when you think of it. All of early DISCHARGE on one CD. Ian Galsper’s liner notes situate this period of releases as pivotal in the development from punk to hardcore and from fun to serious in terms of anarchist convictions. I think he’s dead on with that assessment. (Captain Oi! / P.O. Box 501, High Wycombe, Bucks / HP10 8QA / UK / www.captainoi.com) – SP



Discharge “Hear Nothing See Nothing Say Nothing” CD

Here is one album that changed the face of punk rock. Nothing had been heard like it before this. A heavy sound borrowing on the new wave of British metal like GIRLSCHOOL, MOTORHEAD and IRON MAIDEN. But DISCHARGE stayed true to the three chord repetition. The vocals were minimal and to the point. The cover artwork was stark in it’s black and white anarchist form. The band would go on to inspire generations of clone bands known as dis-bands. The drum beat became known as d-beat which later became synonymous with a hardcore sound. It is a sub genre of hardcore now. And rightly so. Simple and heavy, DISCHARGE became the patch favourite of the new school of hardcore kids coming out of the early 80’s. They were by no stretch of the imagination a metal band. They honed the punk sound. The liner notes state that the only other band to make so few chords sound so good was the RAMONES. “Hear Nothing, See Nothing, Say Nothing” went on to be the blueprint for the Swedish crust scene known as kang. This album went on influence metal bands to come like SLAYER, METALLICA, and ANTHRAX who covered the band. Pretty much every hardcore band after this record owes something to DISCHARGE. *Captain Oi!* captures some of the most momentous periods of DISCHARGE’s being with this CD. The “Hear Nothing See Nothing Say Nothing” is a recording where the band gains the old drummer from the VARUKERS, that solidified the line up. There is also a collection of eps. The first set is raw DISCHARGE pre-dating the “Hear Nothing See Nothing Say Nothing” full length. “State Control” represents the band’s movement towards metal with the departure of Bones. Both tracks are unmistakably MOTORHEAD inspired. The metal influence creeps in on the rest of the ep material. This full length represents DISCHARGE’s hey day. (Captain Oi! / P.O. Box 501, High Wycombe, Bucks / HP10 8QA / UK / www.captainoi.com) – SP



Discharge “Never Again” CD

This essentially is an album of re-mixes. DISCHARGE continued to disintegrate with the post Bones line up. *Clay Records* attempted to buy time for the band to re-group in some form. Mike Stone, the guy behind *Clay*, took



these DISCHARGE songs and re-mixed them. He tried to compile a "Best of" release for DISCHARGE. But this release was far from a "Best of...". The better versions of the songs were found in the already released material. If this release sounded good it was by accident. The songs were only good because the original versions were so fuckin' awesome. The mix itself is inferior and takes out the power and distortion of the original recordings. And what was worse is that "Never Again" came out at the same time as the first BROKEN BONES full length. Side by side people figured out that Bones was magic behind DISCHARGE and "Dem Bones" showcased the more basic raw punk songs. "Never Again" charted high and in hindsight is not a bad album in comparison to what was to follow which was "Grave New World", an album that was internationally shunned. (Captain Oi! / P.O. Box 501, High Wycombe, Bucks / HP10 8QA / UK / www.captainoi.com) – SP

DOA "Punk Rock Singles" CD

I am grateful that *Sudden Death Records* started up and made all the DOA material available again. But I am feeling a bit inundated with the amount of DOA material that is out there. Especially with the number of "Best of" like comps that are out for DOA. Arguments can be made that "Bloodied but Unbowed" and "War and Peace" are part of such re-hasings. And although I think that "Bloodied but Unbowed" is probably the best collection of DOA material out there, this "Punk Singles Collection" CD has a lot of merit. "Disco Sucks" and "Nazi Training Camp" are pretty raw sounding from the "Disco Sucks" ep in 1978. "The Prisoner" from their second ep and "Fuck You" from the "Right to be Wild" benefit single in 1983 still remain to be some of my favourite DOA material to date. The early rendition of "World War 3" from their 1979 single is pretty precious. The guitar work on this 1979 single is a sound that I have loved and although everyone from U2 to the ADICTS have ripped it off, I always think of DOA for its origins. Hearing the original of "General Strike" is neat as I have only ever heard the Peel sessions version. Now DOA has done loads of benefits comps. And one of them was the "Expo Hurts Everyone". In 1986, Vancouver hosted Expo '86 and evicted most of the folks in Vancouver's east side leading to at least one suicide. I remember actually hearing the song that DOA contributed being played on CKLN, which is Toronto's oldest campus community station and I taped part of the song "Billy and the Secreds". This comp has that song that I haven't heard in twenty years. It is cheeky and cheesy, but pointed and calls out their local politicians. And Joey doesn't stop there as the song "General Strike" also takes aim at Premier Bill Bennett. But DOA have never had a problem calling out politicians starting with their origins of "Triumph of the Ignoroids" with an x-rated picture of Margaret Trudeau on the cover. But getting back to this collection DOA closes out with a great cover of BLACK FLAG's "Nervous Breakdown", which was originally recorded for a split in 1999. I have never heard of it before. I have to say that this is probably my second favourite compilation of DOA's material and it is a close second. *Captain Oi!* has released this in Europe and *Sudden Death* has released this in North America. (Captain Oi! / P.O. Box 501, High Wycombe, Bucks / HP10 8QA / UK / www.captainoi.com) – SP



Driller Killer "Total Fuckin Brutalized!" CD

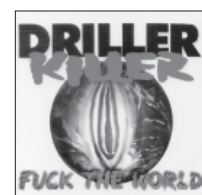
Hailing from Malmo this long standing d-beat band is getting the full back catalogue treatment. *Assel* is doing a vinyl version of this, but *CAH* is bringing it across the pond. The first of the re-issues features the band's first two full lengths. "Brutalize" was the band's first release. It was originally released on *Distortion* in 1994 as a CD. The band was originally formed in 1993 by Cliff who played in MODERAT LIKVIDATION, BLACK UNIFORMS, ANTI CIMEX and the PERUKERS. He pulled together members of BLACK UNIFORMS, ATOMVINTER and



PERUKERS to record "Brutalize". What came out was a heavy sounding version of hardcore that melded elements of thrash metal and punk. There was some heavy DISCHARGE meets DOOM worship going on. The combination of sounds became what was known as crustcore. Politically charged lyrics informed by an anarcho punk tradition, but with the heaviness of metal thrown in on the music, the vocals, and the production. One of the things that strikes me is how professional "brutalize" sounds for a first release. It is flawless and sounds like the result of great effort. It is ugly and heavy and hard hitting. In 1995 the band morphed from a 4-piece to a 3-piece and recorded a heavier sounding full length. "Total Fucking Hate" sounds even more professional if that is possible. The d-beat again is flawless on the recording. It is charging and set the bar high for every band after this to meet. It is incredible that these two releases are on one CD. There is a remixed version of "From Out of Nowhere" tagged on at the end along with a video clip that fucks up my listening to this on my computer. But that's a small price to pay for something this heavy and crushing. (Crimes Against Humanity / P.O. Box 1421 / Eau Claire, WI / 54702 / USA / www.cahrecords.com) – SP

Driller Killer "Fuck the World" CD

This is DRILLER KILLER's third release and it is as full of bile and contempt for the world as are first two releases. And the motor charged soundtrack that accompanies their mantra of the fucked is even heavier and more evil sounding than their past outings. Their music is based around d-beat, but DRILLER KILLER's sound is filled out with metal. There is so much metal on this recording that it was originally released on *Osmose Productions* a label out of France known for releasing what is being referred to as extreme metal. (You know death metal, black metal, and gothic metal.) And although the chugging metal riffs and the excessive soloing are found on "Fuck the World" there is song called "Blind Naked and Covered with Shit" which totally makes fun of black metal. And I quote "You burn churches you paint your face spend x-mas at moms what a fuckin' disgrace." It reminds me of the poseur baiting that used to go on in hardcore back in the mid-80's. Anyway DRILLER KILLER has one foot planted in the metal realm and one foot in the hardcore realm. Chugging riffs and black metal vocals on the one side with Swedish crust and burning spirits guitar soloing on the other. Either way you look at it DRILLER KILLER take the heaviest elements from both genres to create their sound. (Crimes Against Humanity / P.O. Box 1421 / Eau Claire, WI / 54702 / USA / www.cahrecords.com) – SP



Eddie and the Hot Rods "Teenage Depression" CD

EDDIE AND THE HOT RODS were a band around in 1975. Sort of like a proto-punk band. They initially did R&B covers until their manager introduced them to MC5 and the STOOGES. The band grew out of the pub rock scene which was definitely the precursor to punk and some of those bands like the VIBRATORS made the jump. EDDIE AND THE HOT RODS played with bands like the 101ers, which is somewhat evident in their sound. By 1976 the band was playing with the DAMNED in France. "Teenage Depression" became the band's proof of affiliation with the new scene. The band covered Sam Cooke and the Who so the R&B influences never left them, but they did start to sound a lot more like what the BOYS were to come. Aside from "Teenage Depression" this CD gathers a number of singles, live tracks, a SAM AND THE SHAMS cover, and a Medley that brings "Gloria" together with "I Can't Get No Satisfaction". The band went on to tour and wrote two more hit albums, a slew of singles and a 12", but this "Teenage Depression" represents the band's developmental years. (Captain Oi! / P.O. Box 501, High Wycombe, Bucks / HP10 8QA / UK / www.captainoi.com) – SP



Fair Warning "You Are the Scene!" CD

FAIR WARNING were Montreal's version of SSD. I don't know if they went knocking bottles out of people's hands, but they wrote some heavier hardcore that flirted with crossover. S.C.U.M. was like this too, but FAIR WARNING had more of a straight edge, skinhead, skater vibe happening, whereas S.C.U.M. were a full on anti-cop band. Or think of it this way, FAIR WARNING was more influenced by mid period BLACK FLAG and SSD while S.C.U.M. took their cues from MDC and the BAD BRAINS. Anyway FAIR WARNING put out a full length on their own, which gave them more credibility. But it also made it harder to find their record. I got to see FAIR WARNING once. They came to Toronto with GENETIC CONTROL. Both bands were awesome. I was really struck by the quick witted nature of their drummer Ewan. Ewan later developed diabetes and started to lose his sight. He soldiered on and played in FAIL SAFE afterwards. He reminded me a lot of Ian MacKaye at the time. But that could be me just trying to situate what I thought was a Canadian band on par with their hardcore peers. My favourite song by the band was the title track. "You are the Scene" was one of the best calls to invite punks to participate in their scene. I remember going to Montreal once and saying this to every punk I saw. They must have thought I was nuts, but I agreed with FAIR WARNING. I thought they had something with this sentiment. Anyways, this CD is subtitled the "Vinyl Years". It contains the band's LP which I have spoken about a little. It's all here with "Time & Place" to "Blood on the Bumper" to "Skating" to "Bag Ladies". The artwork for the CD is the same Reid English artwork of a Brain Walsby like pit shot. There is a bunch of recordings found after the LP. First up is the tracks from the "Primitive Air Raid" comp. Second up is a 12" that I was hoping would be on this. I only ever had a fourth generation tape of this that sounded so low I could barely make it out. *Sonik's Chicken Shrimp* has collected this. I used to love the song "Say No More". I remember hearing that 6 of these songs came out as a 12". I'm not sure what it was called or what label it came out on, but it is here and it sounds much better than my fourth generation tape. It is funny how much "Remember the Days" is like "Salad Days". There is 12 more songs added to the end of this that are fuckin' awesome. I wish I knew about their origin. It sounds like there are a couple of different recording sessions involved in these bonus tracks. But for now I am just happy to hear FAIR WARNING again, particularly recordings that I had that I couldn't listen to very well. The fact that there is unreleased stuff on here is an incredible bonus. (Sonik's Chicken Shrimp / www.youarethescene.com) - SP



Giuda s/t CD

GIUDA reminds me a lot of the SWARM. However GIUDA sounds a little lighter on their feet. They have the big guitar sound that has a tuned down Swedish crust feel. But the songs are all fast and without the HAYMAKER like breakdowns. It's hardcore with a heavy sound. It's kind of like KVORTERINGEN doing DRILLER KILLER covers. The thing is GIUDA are Italian. It is unusual for a band from Italy to have this sound. But not unwelcome. Now the band cites NEGAZIONE and DEATHSIDE as influences. But they also cite ANTI-CIMEX. So I wasn't completely off base with this. I just hear a different generation of Swedish punk influence. The vinyl rendition of this is available through *Agipunk*. (MCR Company / 157 Kamiyagu Maizurur / Kyoto 824-0913 / Japan / <http://www.dance.ne.jp/~mcr/>) - SP



Jhabara "And Now and..." ep

This new ep by JHABARA is some of that Japanese garage-core insanity. Their sound is inspired by that garage style punk 'n roll, but the speed it is played at can only come from hardcore. So I call it garage-core. But in JIBARA the sound is a little more chaotic with the

addition of cartoon soundtrack sampling. It reminds me of PISSED HAPPY CHILDREN with the affinity towards kids shows. And the ep cover art matches that with Japanese look. As to the chaos it is not as nuts as something like QUILL, which can be unlistenable at times. JIBARA do a good job of making off the rails punk n roll. (HG Fact / 105 Nakanoshinbashi / M 2-7-15 Yayoi / Chou Nakano / Tokyo 164-0013 / Japan / www.interq.or.jp/japan/hgfact/top.html) - SP



Kontempt s/t ep

Montreal's latest contribution to the DISCHARGE tribute collective. KONTEMPT have it down. The charging d-beat, the 4 line lyrics, the echo effect on the screams, the black and white artwork. They do a version of DISCHARGE that develops the sound and not merely imitates it. The haunting vocals make this. But this is more than a DISCHARGE clone band. KONTEMPT have mastered the sound much like their Swedish peers. The beat reminds me of something DISCARD might come up with. And the production off this is more early Finnish hardcore in nature. Something like early RIISTETTYT or BASTARDS. I think there is a lot of scandi worship going on with this ep. But nothing that can be traced directly back to their various sources. KONTEMPT make these scandi influences their own. First INEPSY, then BORN DEAD ICONS and now KONTEMPT. Montreal is doing well judging by the punk rock grapes growing from their vine. (The Total End Records / 25 St. Augustine Street / West Hartford, CT / 06110 / USA) - SP



Madido Respiro "An Eye on Us" CD

This has a classic crossover sound to it. MADIDO RESPIRO remind me of something in between RKL and ATTITUDE ADJUSTMENT. Their recording is smooth sounding like POISON IDEA, but with a bit more girth. The thing is they are a current hardcore band from Milan. The song "I Don't want to Die" is a favourite from this disk and it is partially because the drummer uses the toms throughout the song. That part totally reminds me of PEGGIO PUNX. The band credits RAW POWER as an influence, but that California crossover sound is more evident in their sound. You know CORRUPTED MORALS and the like. (Paolo Merenda / V. De Gasperi, 39 / 15100 Alessandria / Italy) - SP



Mässmörd "Inget Live / Ingen Dod" CD

MÄSSMÖRD are a relatively new band from Helsingborg Sweden. The band started in 2004 and was formed by members of VÄNING 5 and BEYOND PINK. Their myspace describes them as WOLFBRIEGADE meets TO WHAT END with a little bit of FROM ASHES RISE and KYLESA thrown in. There is some Swedish crust meets Portland crust action happening here. A number of labels were involved in releasing this, but CAH did the deed for North America. They have a new full length recorded called "Unleashed" which should be out soon with the help of the same cast of characters. (Crimes Against Humanity / P.O. Box 1421 / Eau Claire, WI / 54702 / USA / www.cahrecords.com) - SP



Metal Eddies, The "Brains of the Operation" CD

In the mid to late 80's, there was a trend in hardcore to add country clichés to songs in a parody like fashion. The idea was to poke fun at redneck culture. The songs were mostly fun and usually confrontational. The style spawned classics like "Small Town Mentality" by SONS OF ISHMAEL and a cover of "Hee Haw" by the HICKOIDS, and "Chicken

Squawk” by MDC. I remember NEGATIVE GAIN having a song like that called “My Old Man’s an Asshole”. HYPE had a song like that. SOCIAL SUICIDE had a song like that. Anyway, the METAL EDDIES have that sound. I’ve said it before and it totally comes out in this latest CD. I know they are going for a more of a QUEERS / SCREECHING WEASEL / RAMONES sound, and that is here, but they also have this country parody sound. I don’t know why it is. Newmarket is not exactly in the sticks. It is a thriving metropolis with it’s own scene and everything. So it’s not like they listen to country music or are in proximity to a townful of rednecks. This sound is apparent on songs like “Pissed My Life Away”. Now this is not the only parody that the band makes. The pisstake at oi! with a song about “Puppies” is good fun. They poke fun at local scene folks like “Cannibal’s to Oi” which is about this rad guy named Christian Cannibal who books the bigger shows at the Youth Centre. Or the “Puppies” is written about a local band known as KNUCKLE BRAIN just poking fun at them. “Jenny Ain’t a Goth” is about someone they know. “Song 20” incorporates the bickering that the band is known for. The bickering reminds me of the interview they did on the radio show. Constant talking over each other and pissing each other off. Songs like “2am Politics” remind me of the DAYGLOS feel to it. The DAYGLOS meets the QUEERS meets SOCIAL SUICIDE is how I hear this band. Excellent new release with loads of fun. (No Vinyl Records / www.metalreddies.cjb.net) - SP



999 “999” CD

This is a re-issue of 999’s debut LP. It’s a 30th Anniversary for the release. I grew up on “High Energy Plan” and the “Biggest Prize in Sport” so these songs are a little tame for what I am used to hearing out of 999. But it is 999 and it is good and you can hear a lot more of the punk sound in this release. “I’m Alive” was the band’s first single which got them signed to *United Artists*. That single is on here as are the two that followed, “Nasty Nasty” and “Emergency”. The b-sides are included as bonus tracks, except in the case of “Nasty Nasty” where the a-side was not included in the line up of the original LP. Most people know “Titanic Reaction”, but my personal favourites are “No Pity”, “Nobody Knows”, and “My Street Stinks”. It’s great to hear 999 again and this is their early stuff which is like brand new to me. And they are working on new stuff so who knows. Hopefully not “Little Red Riding Hood, Part 2”. (Captain Oi! / P.O. Box 501, High Wycombe, Bucks / HP10 8QA / UK / www.captainoi.com) – SP



Outcasts, The “The Punk Singles Collection” CD

What do you do when you don’t have enough good material to put out a “Best of” collection? You release a “Punk Singles Collection”. That’s not to say that the OUTCASTS weren’t a great band. The “Self Conscious Over You” CD released by *Captain Oi!* last year proves that. Heralded as the second best punk band to ever come out of Northern Ireland there is truth in that as well with songs like “Gangland Warfare”. Although truth be told the OUTCASTS were more about personal stories like “Love is for Sops” and “You’re a Disease” which reminds me of the BUZZCOCKS. And songs like “Magnum Force” demonstrate a RUTS sensibility to play rockers and punk in the same song. But songs like “Cyborg” and are just kind of boring. “Angel Face” sounds like that second BLITZ record. And “Psychotic Shakedown” has that rockabilly sound that so many punk bands tried to re-invent themselves with because they thought that punk was over. But ignoring a few negative blips, this CD does have it’s share of material that fills any holes that the “Self Conscious Over You” release missed. (Anagram Records / 3A Long Island House / Warple Way / London / W3 ORG / www.cherryred.co.uk)



- SP

Out with a Bang “I’m Against It” ep

This is a re-press of the 12” made available for us North Americans. Better use of an A-side here. Everything is crammed onto two sides of a 7”. No track lines between songs for easy cueing. Just one track that runs from one song to the next. They still remind me of Italy’s answer to CAREER SUICIDE. Snotty, fast, and wreckless sounding. Don’t miss this release this time around. (Fashionable Records / P.O. Box 580131 / Minneapolis, MN / 55458 / USA / www.fashionableidiots.com) - SP



Pilger “Begging for a Silver Lining” CD

PILGER sounds like a tug of war between MINOR THREAT and EMBRACE. They have that DC HarDCore sound down. Not like how DS-13 did that off the rails version of MINOR THREAT. PILGER have more of the melody that they bring to their fast angry straight forward sounding hardcore. PILGER play hardcore with an emphasis on the sing song parts. And unlike the MINOR THREAT / EMBRACE who sang more about personal politics, PILGER pull no punches. They are vocal about their pro choice advocacy (Open Letter to the Pro Life Lobby), their pro-labour advocacy (Employment as Water Torture or Union Song), and their pro-unity advocacy (Resolution) among many other things. A thoughtful, straight forward hardcore band that doesn’t mince their words. That’s what the time calls for. (Go Down Fighting / P.O. Box 132 / Leeds / LS6 2RR / UK) – SP



Plague, The “X Tapes: 1976-1981” CD

Like so many bands from the early days the PLAGUE ended up on the poppier side of punk. Their originals strike me as something in the FAST CARS / UNDERTONES vein. “Lay Me in the Moonlight” is as catchy as the “Kids Just Wanna Dance”. And “In Love” sounds like one of the early BUZZCOCKS singles. Sing along numbers about love and girls. It’s a shoe-in for that type of scene. Except the bands that were doing this at the time were from places outside of London. The BUZZCOCKS and later on the FAST CARS were based out of Manchester. The STIFF LITTLE FINGERS and RUDI were in Ireland. The PLAGUE were the only ones delivering this sappy punk version of crooning to the London scene. Reputedly, the band played with SLAUGHTER AND THE DOGS and the UK SUBS. “I Don’t want to be Like Jimmy” is where the band gets good and pissed sounding and totally sounds like a punk band. And “Wimpy Bar Song” borrows from the SKIDS. Even the opening track which is a punkified version of the BEATLES “Come Together” a way more tougher sounding then the original. This CD is the collection of three demos that the band recorded titled “On the Dole”, “Again & Again”, and “Nightmares”. Out of that the band had two eps that were released in a very limited capacity. Some truly amazing unearthings with this CD release. (Bin Liner Records / www.originalplague.com) - SP



Pulling Teeth “Vicious Skin” 10”

This is a new band from Baltimore. The band features Mike Riley of the SPARK and Dom Romeo of DAY OF MOURNING. Dom moved from Toronto to Baltimore to play in a band called the SLUMLORDS and PULLING TEETH is a new project for him. For those who know Dom or DAY OF MOURNING you know that Dom loves INTEGRITY. And PULLING TEETH get Dwid to do some sampling of Charles Manson on the opening track “Weeds”. Anyway, this 10” sounds very much informed by the style of hardcore that HAYMAKER helped develop. Heavy and crushing parts offset by hardcore breakaway



parts. **PULLING TEETH** takes it one step further with this off the hook soloing that reminds me of the Burning Spirits style of Japanese hardcore. In fact the soloing is so over the top that sometimes the song starts with a solo and the solo continues all the way through until the end. It adds an element of chaos to the sound and fits perfectly with what **PULLING TEETH** come up with. You might expect that **PULLING TEETH** write longer rock length songs. Au contraire. The average length of the songs on here is a minute and a half. And the artwork on here is also pretty crazy. They take a religious cherub concept and turn them into demons with penii uniting into a serpent like penis that forms the shape of a vagina over a city of ruins. Jeff Beckmann of **HAYMAKER** did the artwork. And the **PULLING TEETH** logo uses an upside down cross and has a reflective mirror like blue finish. The whole thing reminds me of the "Humanity is the Devil" like concept. On repeated listens the music reminds me of the **SWARM** meets **Burning Spirits**. The look is very much like the next **INTEGRITY** record. This is a great debut release. A lot of effort by some scene veterans in Baltimore. (A389 Recordings / P.O. Box 12058 / Baltimore, MD / 21281 / USA / www.a389records.com) - SP

Slaughter and the Dogs "Do It Dog Style" CD

I have always associated **SLAUGHTER AND THE DOGS** with the oi scene. It's their song "Where have all the Boot Boys Gone" which is an oi anthem comparable to **BLITZ** "Warriors" or the **STRIKE**'s "Skinhead" or **COCKNEY REJECTS** "Oi Oi Oi" or the **BUSINESS** "Loud Proud and Punk". As far as defining punk songs, "Where Have all the Boot Boys Gone" is right up there. It's a song depicting the life of a skin. And although the lyrics are right there the music points to an earlier punk influence. But that's because **SLAUGHTER AND THE DOGS** were around in 1977 and were probably feeding off the energy of the glam rock scene that inspired punk. The band's name offers a few clues. Slaughter comes from Mick Ronson's "Slaughter on 10th Avenue" and the Dogs part comes from Bowie's "Diamond Dogs". Knowing this you start to hear the 70's proto punk sound. Mark Brennan points out that **SLAUGHTER AND THE DOGS** laid the foundation for the oi scene. **SLAUGHTER AND THE DOGS** were also one of the first punk bands to get signed to *Decca*. "Do It Dog Style" was the band's first recording. This is a recording that kind of got buried by neglect. When this first came out the band was nowhere to be found. The label assumed they had broken up and pulled any promotion that they were going to put behind it. This was a full length that originally released the band's sides on one album. "Where Have all the Boot Boys Gone", "Dame to Blame", and "Quick Joey Small" are all on here. *Captain Oi* goes and collects the equally good b-sides that didn't make the original recording. "Cranked up Really High" originally came out on an indie label from Manchester called *Rabid Records*. *Captain Oi* collects the ep as additional material, as well. This is a good look at the proto punk band that got a lot tougher. A band with the rock, the fuzz and the melodies of the **RAMONES** and the **BUZZCOCKS**. Another awesome collection thanks to the *Captain*. (Captain Oi! / P.O. Box 501, High Wycombe, Bucks / HP10 8QA / UK / www.captainoi.com) - SP



Sunpower "Say Something" LP

My first impression. "Too Radical" opens with a riff derived from "BLACK FLAG's "Rise Above". And Mike's vocals sound like Jello Biafra. **DEAD KENNEDYS** meets **BLACK FLAG**. Songs about nuclear bombs, cops, Nazis, and revenge. It's the same material lyrically speaking. It reminds me of the feeling that the **REGULATIONS** were going for. And songs like "Ready to Attack" remind me of "Group Sex" era **CIRCLE JERKS**. The best part is that these guys are from Belgium. (Peter Bower Records / P.O. Box 132 / Leeds / LS6 2RR / UK) - SP

Take One for the Team "Mosh Hard with a Vengeance" CD
Ottawa's answer to **SPAZZ**. And they do a good job of it. Power

violence to the core. Some **INFEST** influences, a little **NO COMMENT**, and loads of humour. They just totally remind me of **SPAZZ**. There are quite a few references to hardcore in the lyrical subject matter. A gauntlet is thrown down at **CRUCIAL UNIT** in "Iced Tea in Your Face". And I think **AND THE SAGA CONTINUES** gets criticized in "Revenge is a Dish Best Served Sandwich". A zine gets called out in "Moon Conspiracy", a label in "Good News, Bad News", and a promoter in "Pay to Play". The band has advice for the scene in "Sharing Gear is the Best", "DIY not CRY", "At the Gates of Noise", "Blackburn", "TxDxP", and the title track. "Post Office Core" is a song that should have been written years ago. "A New Chapter" expresses the satisfaction of quitting a job that we can all relate to. Mexican wrestling masks, boxer shorts, and power violence all from the nation's capital. Wicked fast and wicked fun. (Sir Punkly Records / 1435 Bedeque Court / Ottawa, ON / K1C 3H2 / www.sirpunkly.com) - SP



Tranzmitors "We are all alone with you" ep

This is probably the worst recording I have heard by this band. Even worse than "Teenage Tragedy". It sounds like the **CURE** at times, when it is not sounding like something off the "Pretty in Pink" soundtrack. This band has become gutless. What happened? Stop trying to sound like early 80's new wave. (Seeing Eye Records / P.O. Box 88202 / Vancouver, BC / V6A 4A5 / Canada / www.seeingeyerecords.com) - SP



Under Pressure "Come Clean" CD

This is **UNDER PRESSURE**'s sixth release. On songs like "I Explode" there is still some of the later period **FLAG** influence, but for the most part this is decidedly more rock and roll than past ventures. Sure the band cites **MOTORHEAD** and **POISON IDEA** as influences, but these are more guiding principles than blueprints for this band. "Come Clean" has that mid-tempo driving beat of modern day burning spirits hardcore, but played at a slower rock pace. The odd song like "Sick" or "One on One" is a return to form for **UNDER PRESSURE**. The song "Suspension" is a huge departure for the band with the employment of guitar harmonics to build the song around. The guitar style reminds me of the **SKIDS**, but gets into a **BORN DEAD ICONS** groove. For the most part this new material by **UNDER PRESSURE** hold glimpses of their old sound, but "Come Clean" is more of a showcase of a new mid tempo pace of chargin' rock numbers. It's tough sounding rock, but it's still rock. Burning spirits meets **POISON IDEA** in delivery. (Yellow Dog Records / P.O. Box 550208 / 10372 Berlin / Germany / www.yellowdog.de) - SP

U.K. Subs "Another Kind of Blues" CD

This is the first **UK SUBS** release with loads of extra singles tacked on. It is essential **UK SUBS**. If you've never heard the **SUBS** this is the place to start. If you are looking to round out your collection this has the first full length with all the band's early singles. Now "Another Kind of Blues" has seen a number of releases. The pressing information of at least 6 re-issues can be found in the liner notes. What's important here is that this release was 17 songs of no nonsense punk that when released shot into the national charts ranking at # 21. That was unheard of for a punk band at the time. "Stranglehold" is as awesome as ever. There are two versions on here...the LP version and the single version. But there is more to this release than "Stranglehold". The ringing guitar of "All I Want to Know". The charging nature of "B.I.C." The raw slashing in "Telephone Numbers" that gives it an **ADICTS** feel. The sound of early **BUZZCOCKS** in "I Live in a Car". "Another Kind of Blues" collects the raw primal punk sound from ground zero (**U.K.**) at year



three (1979). As for the name of the release, this is not a particular bluesy recording. The liner notes indicate that Charlie Harper hoped to release an album for every letter of the alphabet. So “Another Kind of Blues” starts with an A and “Brand New Age” is their second release and so on down to “Japan Today”. I think that’s when they gave up keeping them consecutive. But there probably is 26 releases by now. And for all that this is the one to own. (Captain Oi! / P.O. Box 501, High Wycombe, Bucks / HP10 8QA / UK / www.captainoi.com) – SP

World Burns to Death “Totalitarian Sodomy” LP

The cover artwork strikes you first. A collage of striking images that combines things like the twin towers with amputated porn stars. Swastikas, the star of David, upside down pentagrams, and the US bank note logo. I heard the label was turned down repeatedly for printing this cover. That’s a good sign already. And then you get to the noise, which is their best stuff to date. It is a more hardcore version of Swedish crust. And although the band derives their name from a Finnish hardcore reference the band does fuse Classic North American hardcore with a Burning Spirits style of burly hardcore. And the subject matter of WBTD is focused on genocide. Genocide in the former Yugoslavic republics, genocide in Cambodia, genocide in Russia, genocide in Rwanda, genocide of Muslims, genocide in Iraq, genocide of the China, and genocide of Armenia. There is enough of it. Three quarters of the world’s countries are at war and where are the voices to call out the murderers. In “Triumph of Evil” Jack focuses the criticism asking “Isn’t it a shame when a million people Die, and punks won’t even write one fucking song about Rwanda ?” A damning indictment of the punk scene of today. Reminds me of early MDC, but with sardonic seriousness. The lyric book is a coles notes primer on the some of the side effects of war. Indirectly this is a peace album, using the analysis of snapshots of the aftermath of war as the resonating point of today’s geo-political state. This release is fucking brilliant. (Hardcore Holocaust / P.O. Box 143403 / Austin, TX / 78714-3403 / USA / www.hardcoreholocaust.com) - SP

Various Artists “Killed by Canada” Dbl CD

This is *Fans of Bad Productions* latest Canadian comp. *FOBP* has done quite a few of them in the past and the label is one of the largest single handed boosters of Canadian hardcore that there is over the years. With their humble origins back in 1990 with the “Summer Squash” cassette to the more recent “Street Enters the House” comp. But Chris has undertaken ventures like this before with “Fuck the Commonwealth” and “Go!”. All of these comps have been all Canadian punk comps. And they each serve as a snapshot to some of the better underground punk bands that exist at the moment. “Killed by Canada” is no exception. And it is a double CD because there are so many exceptional bands from Canada in the last little while. Where does this inspiration come from to single out Canadian hardcore ? Well Chris and I used to work on a hardcore radio show called “Fast n Bulbous, on the Spot”. Before that Chris did some work with CJAM in Windsor. Currently Chris is doing a show called the “Imperfection Hours” in Kingston. Now in Canadian radio, regardless of whether you are a big station or not, we have guidelines that we have to meet with regards to Canadian Content or what we refer to as CanCon for short. Because of that we become acutely conscious of the bands from Canada. And I think that spilled over into his label’s releases. Sure he has released some international material, but *FOBP* comps are the signature releases for the label. And in a way, these Canadian comps become a great resource for us Campus-community DJs. Chris has done all the hard work of compiling some of the best Canadian material onto one comp. For folks interested in Canadian hardcore I recommend these comps to you. Anyway, as might be expected FUCKED UP and CAREER SUICIDE are found on here. So are UNDER PRESSURE and INEPSY. Some bigger names like WEDNESDAY NIGHT HEROES (congrats on the *BYO* signing) and the CURSED made the cut. And even some bands that push the punk definition like RAMMER who are clearly a metal band that plays the



punk scene are on the comp. Although they don’t sound like they belong it makes sense from a scene standpoint. Some of the highlights include new unreleased songs by the TRANZMITORS and RIOT99. And there are some pretty rad covers like the YOUNG HEARTS cover by FUCKED UP or the previously released SLAYER cover done by COBRA NOIR. And the comp has contributions by the up and coming scenes which include bands like the BAYONETTES, DIRTY BS, GUNNAR HANSEN, BLACK SPOKES, and HONG KONG BLONDE. But some of the standouts for me were bands like EX-DEAD TEENAGERS who were around in the late 90’s and wrote basic fast and furious hardcore. Or AK-47 who have been slugging it out for years and continue to be a beacon of consciousness in a scene too willing to discard their political activism. Or SEXHEAD who just rocked the shit out of me with their amped up garage inspired punk n roll. Or ANGELS, SAINTS & HEROES with “Lafayette” which is such fuckin catchy punk that it just brings a smile to my face. Or the BLACK SPOKES that rips me a new asshole. The good thing about this comp is that there are too many “ors” to talk about. Like the MURDERSQUAD T.O. track with Karen from the SPAZMZ helping out on vocals that makes them sound like a heavier version of NAUSEA. Or the art damaged FUCK ME DEAD. Sure there are some omissions, like where is MARGARET THRASHER in all of this. Or what about some of the great bands from Ottawa like TAKE ONE FOR THE TEAM or TRIOXIN 245 ? Where is TERMINAL STATE in the mix ? I guess you have to start somewhere for the next one. And there are loads of bands that I wasn’t able to touch on in this review to find out about. This double CD is a brief sampling of some of the precious gems from north of 49th parallel. (Fans of Bad Productions c/o Chris Iler / 64 John Street / Kingston, ON / K7K 1S9 / Canada / www.myspace.com/fansofbadproductions) – SP

Various Artists “Mal de Ojo” CD

This is a 4 way split with bands of Latino decent. NO SLOGAN from Chicago start things out. They are just an incredible band. Three new originals and a BHOPAL STIFFS cover. Being from Chicago the BHOPAL STIFFS cover makes sense and they do a great job with it. I think it is the original everytime I hear it and I have listened to this comp a couple of dozen times now. So NO SLOGAN deliver four songs of punkified hardcore that steals the show. But TROPIEZO from Puerto Rico are not to be outdone. They dish out three new songs of fastcore inspired hardcore. Hardcore that transitions between fast skate inspired hardcore and slower mid tempo punk. I have to say that TROPIEZO have added this slower dimension to their sound and it makes them sound even better. INTIFADA are a new young band from Chicago that play as fast as their nerves. It is tripping fast, not unlike SIN ORDEN, but the band does incorporate some hook things like back up vocals for breakdowns and although the band doesn’t play a youth crew sound they have song structure that follows that pattern. They remind me of early DRI meets SIN ORDEN. JUVENTUD CRASA are a little more like NO SLOGAN with their mid tempo style of hardcore punk, except they use more singing. JUVENTUD CRASA are also from Puerto Rico. So that’s two and two and so this could be a Chicago meets Puerto Rico showdown. Anyway JUVENTUD CRASA remind me more of a more punk version of the FUN PEOPLE. All four bands are outstanding for the styles of hardcore they play. (Southkore Records c/o Benny Hernandez / 2814 Spaulding Street / Chicago, IL / 60629 / USA / www.southkorerecords.com) - SP



video Reviews

Metal: A Headbanger’s Journey

This is a movie that explains metal. The narrator and conceptualist for the film is Sam Dunn, an anthropologist doctorate student who was also a campus community radio DJ for a metal show called “Overkill”

out at CFUV I think. The first big question that Dunn takes on is the film is who was the first heavy metal band ? Like punk with whether it was the SEX PISTOLS or NEW YORK DOLLS or the RAMONES or the STOOGES, the same kind of dialogue in the metal scene. It could be BLUE CHEER or it could be LED ZEPPELIN or it could be BLACK SABBATH. This probing sets up the need for a family tree which helps explain metal and its derivations since year zero.

I find this family tree the most fascinating part of the film. It really helped frame how metal has developed with each successive generation along the principles of heaviness and evil-ness. VENOM and SLAYER used both elements to create the scene's first satanic bands, on paper. The black metal and death metal scenes have tried to up the evil ante with advocating church burning. In the 90's a series of arsons rocked Norway with a number of churches going up in smoke. This re-focused the world's attention back onto the metal scene. Dunn goes to Norway to figure out the scene. He interviews some of the black metal scenesters and he interviews an assistant minister for one of the churches that were burned down. And although I am a committed atheist and am onside with exposing the fiction of god I also found myself laughing off the over seriousness of the black metal musicians. Some dude from GORGOROTH gives one word answers like "Satan" and "burn churches" while drinking wine out of large wine glass with candle lights and what appears to be a cave-like entrance to a house. And some dude who just got out of jail for implications with the church burning is equally less convincing about his case for the oppression and corruption of Christianity. Sadly, the minister Rolf Rasmussen comes off with more empathy even though he uses traditional fear baiting that Christians like to use so much about satanism. Anyway, the black metal journey is just one exploration of the movie. Dunn interviews loads of musicians, academics, industry types and fans to get at what is the essence of metal is. Tony Iommi of BLACK SABBATH shares some thoughts on Sabbath in the beginning. Ronnie James Dio explains the origins of the goathorn. Dee Snider talks about the PMRC and the official scapegoating of metal. Deena Weinstein helps cut through some of the misunderstandings of metal by providing alternate explanations for what might be misinterpreted as neanderthalic clings to the male stereotype. She also does a great job and explaining the sound. And Bob Ezrin, who is an industry type, did a great job of capturing the metal salute and the coining of the word heavy metal. There are all kinds of great things on this movie. Piggy from VOIVOD explaining the dead end environments that most of these musicians come out of. Essential elements of metal are pulled out and explored by loads of folks and this is what helps get to what metal is ? Great way to do it. Punk needs to engage in a film undertaking of this sort. (www.metalhistory.com) - SP



is dubbed over the live footage (FRENZY, KLINGONZ, RESTLESS, FRANTIC FLINSTONES). For bands like TAGGY TONES, MAD SIN and the BLUE TEARDROPS who put in what seem to be great live performances, I sure as hell would've preferred to have heard the original live audio than a stale studio recording. There are also a number of humorous, low budget, promo videos that are silly but entertaining (WALTONS, HIGH LINERS), vaguely conceptual to cheesy (SHARKS, TURNPIKE CRUISERS) to downright engaging (The METEORS in a bike shop for "_____ " and riding horses through a cow pasture for their version of "Rawhide") - bad lip synching not withstanding. A lot of the content on the DVD is subject to personal taste. Myself, I prefer traditional rockabilly and so the videos by the RADIUM CATS and CARAVANS were my favourites, with the exception of RESTLESS, who put in a forgettable performance. Throwing masks and make-up into the mix can come across as gimmicky, an attempt to cover up lack lustre or lame songs (RESTLESS, KLINGONZ). But when it's done right by bands like DEMENTED ARE GO and the HELL BILLYS, it can make for some damn fine entertainment. So even after fast forwarding through some of the less interesting videos, there's still a lot of good footage here to satisfy most psycho ghouls and gals. (www.cherryred.co.uk) - AE

zine Reviews

Quick Fix, March 2007, 40 pages, free

After going through *Quick Fix*, I always feel like I have come out of there with something learned. This issue is no exception. I had been hearing loads about PULLING TEETH through some local message boards and have been writing their guitarist Dom. Quick Fix runs an interview with the band which is hilarious and informative. The part where Dom defends himself against Mike for being jealous because he works at home and doesn't have to wear pants. It had me in stitches. The interview with the SICK FIX, who are also from Baltimore was pretty interesting. They site I OBJECT as an influence and I OBJECT get an interview in this issue. I love those folks, but their e-mail interview doesn't really come together and this is a perfect example where internet interviews don't work. The EXTORTION interview is pretty well done, but I had to read it carefully to pick up on the Aussie expressions and try and figure out the in-jokes. There is a neat piece on Fred Hammer who did a photography book. And there is four pages of You Tube URLs for hardcore punk band videos which is a pretty neat idea. Reviews, and flyer art pages fill out this issue. You can download it for free at Hardware Media / <http://media-nf.hardwaremediaandradio.com/quickfixmarch2007.pdf>



Revenge Of The Psycho Cats

"Revenge Of The Psycho Cats" is a cool visual document of the UK psychobilly scene from the early 1980's to early 1990's, which brought together rockabilly, punk and B-movie horror makeup. However, to fully enjoy this 90 minute DVD compilation, featuring ____ bands and 32 tracks, you not only have to be a fan of the genre, you also have to take into account that a lot of this archival footage was shot on some of the first portable video cameras made available to the general public. So the image quality is not always up to today's standards but, still, the quality is comparable to or better than that of the old *Flipside* videos. What you get here is a lot of reasonably well edited live footage with variable but decent audio. Some great high energy performances were captured from the PHARAOHS, BAT MOBILE, SHAKEOUT, LONG TALL TEXANS and KING KURT (sporting their trademarked, ridiculously high pompadours). Unfortunately half the time the audio



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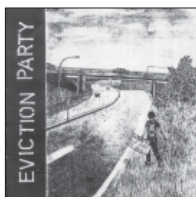
demo features

Brody's Militia "All Bridges Burned" CD-R demos collection – Featured March 4th, 2007

BRODY's MILITIA have just recorded a bunch of stuff that will be used for splits with NETJAVEV SS, GHOUL, ANTISEEN and a few other things. This 4-piece from the Cincinnati released this recording as a demo titled "All Bridges Burned". Here is that recording with a few extra tracks....(BRODY'S MILITIA / P.O. Box 377 / Mt. Orab, OH / 45154 / USA / Website: www.thrashyourface.com) - SP

Eviction Party demo – Featured March 11th, 2007

Off tune melodic pop punk a la bands like RIVETHEAD or D4. There is a slight acoustic feel to the sound in the way the guitarist strums without loads of distortion. Like that Billy Bragg thrashing sound. I have been told that the band has an underlying anarchist bent to the practices. They have a punk house back in Halifax called the Wozzley Farm. They seem like rad folks. The music stands up on it's own. (Eviction Party c/o Wozzley Farm / 6265 North Street / Halifax, NS / B3L 1P4 / Canada) - SP



Squalora demo – Featured March 18th, 2007

Matt Svenson has moved from Montana to Portland and started a crust type band called SQUALORA. The recording is rough but you get a sense of the crust sound that they are going after. Lo fi, Montana bred, Distort Portland. (Squalora c/o Matt Svenson / P.O. Box 3311 / Portland, OR / 97208 / USA / www.poisonedcandy.com/squalora) - SP

Merkit demo – Featured April 22nd, 2007

MERKIT are a pretty serious minded emo-crust band from Fort Myers, Florida. They borrow loads from the SWARM and IRE in terms of sound, but the lyrics are overtly political and take on issues like the Middle East conflict to religion to false revolutionaries. MERKIT are heavy in terms of music and heavy in terms of ideas. (What the Fuck happened to tapes ? Records / 2163 Hoople Street / Ft. Myers, FL / 33901 / USA / www.wtfhtrecords.com) - SP



Kildren demo – Featured April 29th, 2007

KILDREN are a heavier band from Guelph that have elements of slow-core to their sound. This is part of a split demo with U-Lock Terror. It is anguished with multi vocals throughout. (The Punk-a-low / 40 Derry Street / Guelph, ON / N1E 2C1 / Canada) - SP

MGT "9 Songs Terror" demo

MGT are a band from Japan of just an incredible amount of noise and power. Think 9 SHOCKS TERROR playing way too loud. Just an insane amount of energy and overmodulation coming at you all at once. The song "My War" has one of the maddest sounding rants that I have ever heard from a hardcore band. Much better "My City Stinks" by DRI. (Tatsuzo Ogawa / Nishihara 1-21-16-701 / Shibuyaku / Tokyo 151-0066 / Japan / e-mail: wqchw531@ybb.ne.jp / Website: www.geocities.jp/m_g_t_2004/mgt.htm) - SP

show listings

FRIDAY MAY 11TH @ Casbah (Hamilton) - MICKEY DE SADIST, SAM LAWRENCE 5, THE KNIFINGS

FRIDAY MAY 11TH @ Powder Mill Park (Pittsford outside of Rochester NY), 5:00 pm 10 bucks or 18 for both days. - THE NO JONS, MAGRUDERGRIND, COKEBUST, SPOONFUL OF VICODIN, SEASICK, FULL OF FANCY, ABOUT TO SNAP, WHOM THEY, DESTROY, SAM WIER, MERKIT, WAKE UP SCREAMING
SATURDAY MAY 12th @ Powder Mill Park (Pittsford outside of Rochester NY), 2:00 pm 12\$ cheap vegan food at both shows - BLACK SS, I OBJECT (Ryan's last show), ANS, THE STATE, THE ERGS, IN DEFENCE, HOMBRINUS DUDES, FUCK THIS, BAD TASTE, SARATONE, A WARM GUN

For more info go to www.myspace.com/smashyourfaceiv

SATURDAY MAY 12th @ Studio 3, noon - KILDREN (from Guelph)

SATURDAY MAY 12th @ 15 Lower Sherbourne - MURDERSQUAD T.O., ENDPROGRAM, TAKE ONE FOR THE TEAM (from Ottawa), WITHOUT Y's (from Brantford), WORST CASE SENARIO

SATURDAY MAY 12th @ Sneaky Dee's - THE SAINTE CATHERINES, FIFTH HOUR HERO (last toronto show ever), DIRTY TRICKS, DOGS

TUESDAY MAY 22nd @ Mohawk Place (Buffalo) - EXTREME NOISE TERROR, PHOBIA, STRONG INTENTION, MOUTH SEWN SHUT, BLUDWULF

SUNDAY MAY 27TH @ Studio 3 - SIMPLY SAUCER

SATURDAY JUNE 2nd @ Tranzac Club - FUCKED UP (performing "Hidden World" in its entirety), AIDS WULF, UNCUT, MIND ERASER, WYRD VISIONS

FRIDAY JUNE 8TH @ Funhaus (526 Queen Street W) - CONFLICT, AB IRATO, G-MEN, MURDERSQUAD, SAIGON DISTRESS SIGNAL

FRIDAY JUNE 8TH @ Tranzac - THE GROOPIES, THE MAHONES, THE EXPOS, THE OUTBRED INLAWS, THE DIABOLLOCKS, BS101, HALF FULL

FRIDAY JUNE 8TH @ Studio 3, 8:30pm - The DIODES

SATURDAY JUNE 9th @ White Orchid - LA FRACTION (from France), THE BAYONETTES

SATURDAY JUNE 23rd @ TBA - BOB BURNS AND THE BREAKUPS (from Wisconsin)

- No Way Fest -

SATURDAY JUNE 23rd @ Alley Katz (Richmond), 3:00 pm. - CAREER SUICIDE, DIRECT CONTROL, SOCIAL CIRCKLE, ACID REFLUX, CAUSTIC CHRIST, SET TO EXPLODE, CIVIC PROGRESS, WASTED TIME, BAD ADVICE

SUNDAY JUNE 24th @ Alley Katz (Richmond), 5:00 pm - SICK PLEASURE, GOVERNMENT WARNING, DOUBLE NEGATIVE, CARDIAC ARREST, CHRONIC SEIZURE, LIFE TRAP, CLOAK DAGGER, LIFE CRISIS, DEEP SLEEP, SOCIALCIDE

For more info check <http://www.alleykatz.musictoday.com/AlleyKatz/calendar.aspx>

SATURDAY JUNE 30TH @ the Music Centre (Burlington) - RUINER, PULLING TEETH, ABOUT TO SNAP, TAKE VICTORY

SATURDAY JUNE 30TH (Ottawa) - Outdoor punk festival

MONDAY JULY 2nd @ TBA - LIFE TRAP (Tennessee)

SATURDAY JULY 7TH @ Cathedral - DOA, 3TARDS, MAXIMUM RNR, FULL CLIP ORCHESTRA, MURDERSQUAD T.O., HOLLYWOOD SWANK, TWISTED HAZARD

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

MONDAY JULY 16TH @ TBA - CRIMINAL DAMAGE (from Portland)

SUNDAY JULY 22ND - GANG GREEN, DIRTY BIRD


TUESDAY JULY 24TH @ the White Orchid - DUSTHEADS

FRIDAY JULY 27TH @ Cathedral - AGNOSTIC FRONT, HOODS UP, P.O.R.

SUNDAY JULY 29TH @ Rogers Picnic - BAD BRAINS

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

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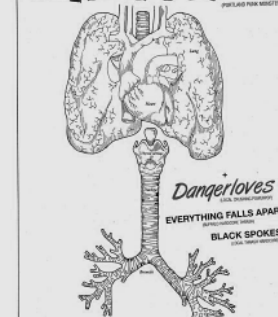
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April 22 New Brunswick, NJ @ Southport (rainbow)
April 23 Toronto, ON @ White Cloud

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SEPT. 7
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About To Snap
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