

# EQUALIZING X DISTORT

Volume 7, Issue 3

July 2007



LEFT TO RIGHT: Alain, Hugh, Daniel, and Matteo.

*BLACK SPOKES are a new local band. They play hardcore with the same ferocity as OUT COLD or CUT THE SHIT. They played live in at CIUT on October 1<sup>st</sup>, 2006.*

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

Hugh (H): I'm Hugh and I sing.

Alain (A): I'm Alain and I play guitar.

Daniel (D): I'm Daniel and I play the drums.

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

**How long has BLACK SPOKES been around for ?**

H: February ?

A: Yeah I think it's been either January or February that we started jamming a little bit. **So you guys are relatively really new.**

All: Yep.

**And how did BLACK SPOKES form ? Tell us how you came to be a band.**

H: I know them from way back and we have always done bands. Alain just called me out of the blue and said 'Hey, do you want to come jam with me and Dan?' I had fuck all else to do so why not ?

A: Actually Dan worked for me at a restaurant on College Street so that's how I met him and he turned out to be a ridiculously good drummer.

**The name 'Black' suggests some kind of anarchist influence to the band and spokes some sort of bike advocacy. Is that the essence of the band name or is it something else ?**

H: Yeah it's pretty much punks on bikes. We



started out as NOW I HAVE A MACHINE GUN, which is an awesome "Die Hard" reference but really annoying to explain to people what your band name was.

M: It was really long too.

H: It sucked trying to tell people so we just went through a bunch of names and that was one of the ones I threw out so we got BLACK SPOKES.

**Has the name taken on any other significance since you've been a band ?**

H: I just think it sounds really tough and evil.

M: Other than the fact that there is a million other bands out there with BLACK in their name. We played with COBRA NOIR, which translates into the BLACK COBRA, three times which is always kind of weird. I have always wondered who would win in a fight between the spokes of a wheel and a snake. Probably the wheel. I extend that challenge.

**Okay. And how did you come up with the name. Was it just...**

A: It was mostly Matteo I believe.

M: Well I think Hugh suggested it actually. After Hugh said 'BLACK SPOKES,' I said 'BLACK CRANK SET,' but nobody got it.

H: I just wrote out ... for days I was writing

out names. I think originally it was BLACK CLAD BIKE SPOKE. I was just thinking punk and riding and stuff and then I shortened it to BLACK SPOKES.

**What was the idea behind the band when you first started out ? What kind of band did you want to start when you first started getting together ?**

A: I think we have always listened to punk and hardcore and stuff like that so we did that. We just wanted free admission to shows.

**Was there a certain kind of band that you were trying to sound like ?**

H: I don't think so. You write what you write and I write my lyrics and they just come together.

M: I think Alain is the best person to speak about this. He basically writes songs from a riff.

A: Yeah. I'm pretty random about where I get my influences from. I have had so many different tastes in music over the last ten years. I have changed from listening to a lot of crust punk to THROWDOWN hardcore.

H: That was awful.

M: But you got a nice looking THROWDOWN shirt out of it. The shirt looks good.

A: It's got a cool snake on it. It comes from everything I listened to over the last ten years. I couldn't really place it to one specific thing. **Okay well that is my next question. Who would you consider influences on the band?**

A: I listen to a lot of THE PIST. I really grew up on them and haven't got bored of them the whole time.

H: Well we don't sound like THE PIST at all. A: No we don't.

**It's okay. They can be an influence.**

A: That is where I got into a lot of punk rock so I think that counts.

**Anything else. Anyone else want to throw in their thoughts ?**

D: These guys have just introduced me to a lot of punk rock. I am happy to be in the band so I can stay friends with these guys. I wasn't into punk so these guys have introduced me to a lot.

A: He likes a lot of the emo and the GREEN DAY and the stuff like that. We're changing him over though so it's good.

D: Yeah. They are doing a very good job.

**What have people said you sound like ? Have you heard from your friends ? What are they saying ?**

H: We get compared to a lot of bands that I have never heard. Just random stuff.

M: I joined this band later on and they basically had a set and told me to show up. It was kind



LEFT TO RIGHT: Daniel, Hugh, Alain, and Matteo.

of like making love on command. No it wasn't like that at all. But I heard a lot of stuff that I wanted to hear because I listen to a lot of d-beat from various places and various times and so I heard a lot of .... I guess this isn't really even a d-beat reference. This is sort of a d-beat reference. Stuff like DEATHREAT. Portland DEATHREAT. And I was also hearing ... honestly I was hearing some Ontario hardcore. Like I was hearing vocally and in the kind of pissed off sound of the band I was also hearing the metallic overtones of the SWARM and LEFT FOR DEAD, which is undoubtedly an influence on us. COUNTDOWN TO OBLIVION and stuff like that. But I think when I actually started writing bass stuff to go with what Alain was playing MOTORHEAD is always an influence and also BAD BRAINS, RAW POWER that kind of stuff.

A: Yeah I want to mention too because Matteo mentioned COUNTDOWN TO OBLIVION and I definitely stole a riff straight out of a COUNTDOWN TO OBLIVION song so (laughter) that was definitely a good point.

**Wow. That's amazing.**

M: Not something to admit on a show that he hosts.

**No that's fine.**

A: Well we changed it up a bit. It's not the same.

M: We stole a riff from GUNS 'N ROSES too.

A: Yes we sure did. "Welcome to the Jungle". **It's not like COUNTDOWN never stole a riff.**

M: You have it on authority.

**So if you had to limit your record collection to five punk releases what would they be ?**

A: I would do "Bulletproof" by THE PIST and OPERATION IVY "Energy". This is where it is going to get tricky.

H: I think my list is going to be pretty close to yours.

A: Those are the two that I can't absolutely do without. I think I am going to probably

bring a MUNICIPAL WASTE CD.

H: Just to thrash it up on the desert island.

A: Exactly. I think that is going to do it for me and my list.

D: I listen to the DESCENDENTS, "Milo Goes to College" is probably one that I enjoy a lot. GREEN DAY. Probably "Slappy Hours" or one of those ones. KID DYNAMITE "Pacifier" was a good one. I rock that one all the time walking to work. I like BAD BRAINS a lot as well. The first one I got introduced through Matteo. And MUNICIPAL WASTE from Alain.

M: No BROKEN BONES ? Maybe. Ahhhh ... RAW POWER "Screams from the Gutter", BAD BRAINS the "Roi" cassette, BLACK SABBATH "Master of Reality", MOTORHEAD "Orgasmatron", and ....

**"Orgasmatron" ?**

M: I fuckin' love that record.

**Really ?**

M: Oh my God.

**I had a friend who loved that record, but the cover kills me.**

M: It's incredible. "Riding with the Driver" indeed. And DISCHARGE if I can call the "Clay Singles" an LP.

# EQUALIZING DISTORT

VOLUME 7, ISSUE 3

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, d-beat, and oi scenes, which means we play material like Brain Handle, Whiz Kids, Conquest for Death, the Nymphets, Dry Heaves, Spewgore, Kvoteringen, and the Business.

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 March 2007

Band	Title	Format	Label
1. WORLD BURNS TO DEATH	"Totalitarian Sodomy"	LP	Hardcore Holocaust
2. WARKRIME	"Give War a Chance"	ep	No Way
3. V/A	"No Bullshit, Volume 2"	ep	No Way
4. AFFLUENTE	"Liberia Fame"	CD	S.O.A.
5. AFTER THE MASSACRE	"A Future Discarded to the Bonepits"	CD	S.O.A.
6. FORCED MARCH	"Wasted Existence"	ep	Forced March
7. LA PIOVRA	"Risacca"	ep	Punks Before Profits
8. ARMAGEDOM / BOMBEN ALARM split		ep	Hate
9. SOCIAL CIRCKLE	"Static Eyes"	ep	No Way
10. COBRA NOIR	"Barricades"	CD	Chainsaw Safety

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.



Daniel on drums.



TOP: Alain on guitar. MIDDLE: Matteo on bass. BOTTOM: Hugh on vocals.

H: DILLINGER 4 “Midwestern Songs of the Americas”, RUINATION “Year One”. Do the POGUES count as a punk band? “If I Should Fall from Grace with God”. Definitely OPERATION IVY “Energy”. And the DEATH WISH KIDS 7”. I can’t even remember the title.

**And you were worried about an overlap. There is only one there. Okay so Hugh, do you write most of the lyrics?**

H: Yup. I do.

**What are some of the things you sing about?**

H: Keepin’ it real. Getting stabbed in the back. No. I don’t know. Generally if there is a common theme I think it is that everything is going to fall apart. Everything is going to go to ruin. And it goes from that to ... like the new song “Lie Cheat Steal” is all about.... I was watching Harris about the Ipperwash - Dudley George thing through what they do to horribly shatter people’s lives but their lives don’t change. They do all these terrible things and still live the life they get to live. So it’s stuff like that. “We’re Sorry We Missed You” is all about ...it’s not about people dropping out of the punk scene because I don’t care. People can do whatever the hell they want. But it is more about people as they get older feel like they have to do something and grow up and they just look at their youthful days as something with regret instead of concentrating on having fun and enjoying their life even with responsibility.

A: A lot of ‘fuck work’ kind of lyrics.

H: ...which is weird because I don’t have a job right now.

M: But basically for the entire time that we have been a band you’ve been complaining about your job. I think all of us complain about

our jobs.

H: So there is one about burning down your workplace because they put in video cameras and watch you. It is just really annoying to work to. It is stuff like that. I mean it’s an angry band and I can’t sing about ex girlfriends and stuff like that. I’d feel really foolish. I just think about stuff that pisses me off and just go with it basically and scream and run around for a while.

**What is your favourite BLACK SPOKES song from a lyrical standpoint and why would it be your favourite song?**

H: It is two songs but we do it as one. “Soapdodger / Girl I Got Your Number” and it is all just cutting the line. I don’t want to have anything to do with these people. It is all about scene politics and the people that if you don’t have the right records or the right shoes or that kind of snobbiness. I have no time for it. I can’t stand those people.

**What about the rest of you?**

M: I think “All My Friends Work at Startech” is awesome.

**Why do you like it?**

M: To me it’s about gentrification and how you can grow up in a city or a town and have it change so drastically from when you were a kid to this bizarre glass and steel nightmare. I think Toronto has changed so much since I moved here at the age of

*“To me it’s about gentrification and how a you can grow up in a city or a town and have it change so drastically from when you were a kid to this bizarre glass and steel nightmare.”*

7. I watched my parents neighbourhood become the third hottest neighbourhood in North America or whatever and it’s impossible to ride your bike through that neighbourhood or buy a beer without getting hit by a car or emptying the contents of your wallet. To say nothing of the issues that come along with gentrification on the existing poor people in existing neighbourhoods and stuff like that and

also just feeling like a stranger in a strange land and in a place that you have been in for fifteen years so it's a pretty interesting song to me. The reference of 'building their towers while they dug our graves' rings pretty true to me. D: "Soapdodger" for me as well because I don't like having to go to shows and worrying about it because it is something that I normally do so I am glad the song is around.

A: I am actually on side with "Soapdodger" too specifically because there is a couple of lines about someone I know specifically that fits the mould of the hardcore kid that ...

M: This is a 'stab in the back' kind of band. An 'I have problems with you' band.

**That's good.**

M: We have songs about message board tough guys. We just never play them.

**Tell us about what you have released to date ?**

H: Well we have the demo and ....

A: A five song demo that we did right near the beginning of us being a band. And I think Matteo had been with us for about two weeks or something like that.

M: The demo is great. They buried my bass track because I asked them to.

**So when did you record that ?**

A: We recorded that in February or early March.

M: I would say early March.

H: It was pretty quick.

**Did you do that in a studio or did you rent equipment or what ?**

A: We went into a studio.

D: Just a friend of mine that I know. He has a little studio that I work at. It was about two hours that he whipped that out.

**Wow. That's amazing. Okay and we heard some new songs tonight. How many songs do you have recorded and what will they be used for ? Are they going to go to anything or what's the deal ?**

A: We've got four new songs recorded and we are probably going to do a 7" that we have been talking about and maybe try and find somebody to split on the 7".

**Are you going to self-release it or are you going to try and get somebody else to put it out ?**

A: I think we will probably self-release it. It seems like the easiest way right now.

**Any ideas of who you want to do the split with ? Is it going to be local or someone outside of here ?**

A: We would like to do somebody local.

M: I want to do a split with GUNNAR HANSEN.

**That's a great idea.**

M: I don't know if they are interested.

**They have two songs from the first ep recorded. Yeah you should talk to them.**

M: We are talking to them right now. Brian if you are listening ?

**I think one of these songs is also going to be on a comp. Is that right ?**

A: Yeah. *Fans of Bad Productions*. They have



**Hugh on vocals looking constipated and Daniel on drums looking down.**

done a couple of comps. They are out of Kingston which is where I am from and they have done a couple of compilations. I don't know if you have heard of "Go!" compilation or "Fuck the Commonwealth". Really great stuff. I grew up on that stuff too. I am so excited to be on that comp. I am looking forward to it.

H: Me too.

**What are the band's plans for the next little while ?**

A: We need to buy a van because we need to start playing outside of Toronto.

D: Our cars aren't working very well.

**Have you played many shows in Toronto ?**

A: Seven or eight. Something like that.

M: Someone's counting.

A: We would like to take it out of town so we are not just playing to the same people.

M: We played Kingston and we played Gananoque.

H: In a movie theatre.

M: We played a movie theatre in Gananoque with COBRA NOIR and they blew the fuse.

A: Imagine that.

H: It was awesome because we were dancing in the aisles.

D: I was dive off of coasters.

M: Yeah. There was no room whatsoever.

**Sounds fun.**

M: I played through a 50 watt combo.

A: Kids jumping off the chairs and the seating in the theatre. One kid busted his lip open. It was interesting. It was a good time.

H: Small town shows are always the best.

**Certainly unique. I never heard of anyone playing a theatre. That's good.**

D: I was bummed out. I forgot me camera.

M: We made shadow puppets when COBRA NOIR played. I only know one: the wolf.

D: Which worked well I think.

**Who have you played with outside of COBRA NOIR ? Just local bands.**

A: We played a couple of times with GUNNAR HANSEN.

M: We played with ACTION.

D: We have played with I HATE SALLY in Kingston.

M: We played with SAIGON DISTRESS SIGNAL. We played at the beginning of their tour. LAST DAYS we played with a couple of times. We played with DIE BRUCKE from Halifax.

A: Great band. One of my favourites right now for sure.

**Yeah and they have a self-released CD that is really good.**

M: Have I exhausted every band we have played with ?

H: I'm sure we have played with more. There is usually five bands on the bill.

A: There was IN TIME.

M: We played a show with IN TIME and I REFUSE and one other band from out of town that were completely different from those two bands. I can't remember their name and it sucks because I actually really liked them.

**How can people get in touch with the band?**

A: The myspace thing.

**What's your myspace address ?**

A: It is myspace.com/notonyourteam and that is the best way to get a hold of us in terms of booking or anything in general.

**It's a great name for an address. Any last comments ?**

H: We want shows out of town.

A: Yes. Book us.

M: And money for a van.

D: If you have a cheap van go on the site and tell us about it.

**Cool. Thanks a lot for playing tonight.**



Photo by Jason Fisher

**LEFT TO RIGHT: Blinky, Foat, Barnacle and Goose**

*This interview with Vancouver's LIMB FROM LIMB took place May 26<sup>th</sup>, 2007 in their van behind The Cobalt after their set. Interview conducted by Aaron Brown of Generation Annihilation.*

**Introduce yourselves and what you play in the group?**

Foat (F): I'm Foat and I play rhythm guitar.  
 Blinky (B): Blinky - lead guitar.  
 Goose (G): Goose- four strings.  
 Barnacle (BA): Barnacle - Vocals.  
 Braiden (BR): Braiden- Drums.

**So how long have LIMB FROM LIMB been around?**

BA: About two and a half years or so give or take.

G: Two and a half or three.

**And the line up has changed.**

BA: Continuously.

**So how has the line up changed?**

BA: For the better I would say, most definitely.

B: It's basically been the same four dudes since the beginning. We had a different guy playing bass at first then he had to leave and Matt joined. And we've been through...

BA: Countless drummers.

B: I've been switching between drums and lead guitar.

**You're the newest member of the group aren't you Braiden?**

BR: Yup, first show tonight.

M: We were a four piece for probably about a year.

BA: A year and a half or so.

M: And then we started to play a little different style of music. We needed to add a second guitar player.

## LIMB FROM LIMB

**How did LIMB FROM LIMB form?**

F: Out of boredom pretty much.

BA: Pretty much.

F: One summer Me, Blinky, Squamish (*Original bass player*) and Barnacle were hanging around and started to jam and play some Scandinavian style d-beat and it progressed from there I guess.

B: It started at Cannabis Crust fest.

BA: No it didn't. It was me and Foat hanging around and said: "Lets form a band". It kind of just snowballed from there.

M: I moved from Vancouver from Calgary in '04 and ran into Foat at the Watson Street house wrecking party. Basically my reason for moving to Vancouver was to play some fucking music.

**And you guys have been in previous bands right?**

F: Yeah, we've been known to play in different bands.

**What bands have you played in Foat?**

F: I've played in THE ATTACK, that's the most notable one.

**Any others?**

F: I was in BALLAST for a little bit.

**That band from Montreal?**

F: Yup, back when they lived in Vancouver. ISOLATED LOGIC, ALEX P. KEATONS.

**The ALEX P. KEATONS eh?**

F: An old Calgary band.

**That's a good one. On the subject of sitcom characters I remember once seeing an act called the JACK TRIPPERS. I thought that was a cool name.**

B: I'm in CHUCK NORRIS and COBRA as well as LIMB FROM LIMB.

**Is CHUCK NORRIS still going?**

B: Not really, just kind of hanging on to dead dreams.

M: This is the first real serious band I've played in.

BR: I've played in a couple bands, NECKBEARD and MEAT OF MANKIND. Those bands are both done now.

**How about you Barnacle?**

BA: No bands worth speaking of.

M: What about CONFUSION?

BA: Well, fuck whatever. Next question.

**So is there any specific meaning to the name LIMB FROM LIMB?**

M: Well it's one of the best fucking MOTORHEAD songs ever written.

**I knew it was a song by MOTORHEAD. It's also a lyric in a SLAYER song.**

F: And a CARCASS song,



**Limb From Limb playing live at The Cobalt.**

BA: And EXHUMED.

**I'm learning some new things here.**

F: It just sounds brutal.

M: It rolls off of the tongue.

BA: Prior to the name LIMB FROM LIMB we were called LYZAARD. So basically just changed the name before our first real gig, prior to that we were just kind of a fuck around band and didn't take it seriously. I never actually thought it would progress to a real band but fortunately it did. For our first show we decided that we needed to change that fucking name because we didn't want to have a stupid joke name like LYZAARD representing the band.

B: Or ROCK N ROLL NURSE, that was up there for names.

BA: If you know your rock, "Rock N Roll Nurse" is a reference to a NEW YORK DOLLS song.

**Okay, so how would you describe your sound?**

BA: Brutal.

F: Stench Core, early Death Metal.

B: Pretty much early Death Metal now the way the new songs are coming along.

BR: More blast beats to come. More scissor beats.

BA: Yup more scissor beats definitely. Early Death Metal before Crust was a genre I suppose. We take a lot of references from the early *Earache Records* and early UK crust in general.

B: UK and Swedish influenced a lot.

**Name some of your influences?**

B: DISMEMBER.

F: ENTOMBED.

M: BOLTHROWER.

BA: Well there's the obvious, BOLT THROWER, SACRILEGE, HELLBASTARD etc. etc.

M: A Little MOTORHEAD.

BA: MORBID ANGEL, definitely MOTORHEAD, AMEBIX, DISCHARGE you know.

M: I mostly take influence from MORBID ANGEL, ENGRAVED, ENTOMBED and those sorts of acts.

**So would you describe the sound of you guys as being more Punk or Metal?**

F: Definitely more Metal these days.

M: We're Punks trying to play metal.

BA: Pretty much. Our roots are in Punk Rock and we always will be a Punk band and have a DIY ethic regardless of how Metal our music might sound.

BR: Regardless of the solos.

**So are the lyrics Punk? What do you guys sing about?**

M: Hating Christianity. Bernie.

BA: Well you know the same cliché subjects every band sings about. Basically social disgust and self-deprecation.

M: It's hard to play music like this and have like fucking happy lyrics.

BA: LIMB FROM LIMB lyrics are very nihilistic.



**And you write all the lyrics do you Barnacle?**

BA: The majority of it but Blinky contributes some here and there.

B: We write the music first and write the lyrics around the song.

**So how did the deal with No Options Records come about?**

F: I did a show for BORN/DEAD in like umm...like last May.

B: That was March.

F: March yeah. So over a year ago we played with BORN/DEAD and Will their singer and guitarist who runs *No Options* liked us enough to want to put out an LP so a year and a half later here we are doing it.

**So is the recording done?**

F: Everything's done; we're just waiting for it to come back from the plant.

**And where was the recording done?**

B: With Jesse Gander at The Hive.

F: At the Hive in Burnaby.

**How many songs have you got for the album?**

BR: Eight.

B: Nine.

F: Nine songs yeah.

**Watching your set just now I noticed there aren't really any breaks between songs so it was kind of hard to notice how long they were. How many minutes would you say those Nine songs are?**

M: 37 minutes, something like that.

BA: We try not to have any breaks; we just try to take care of business and fucking giver.

B: There's two long ones and the rest of them span between 3 and 4 minutes.

M: The songs are getting longer then what they were at the beginning.

BA: The songs these days have changed significantly since we recorded the record. The new songs are more metallic and lengthy.

**I see. And the tunes you did tonight, are they on the new record.**

B: The first song we did is brand new. The rest of them are all on the record.

**And when can we expect the album?**

F: Hopefully by July. At the latest early August for our tour.

**Who else is on the No Options roster?**

F: PELIGRO SOCIAL, BORN/DEAD.

M: STORMCROW.

F: SANCTUM, ENDROPHOBIA.

M: A lot of Bay Area bands.

**Which is where No Options is based.**

F: Yeah, close to Oakland.

**So LIMB FROM LIMB just came back from a mini tour.**

B: No, that was just a weekend in Portland.

M: That was about a year ago we played like three or four shows in Portland.

**Didn't you just play a few shows in Alberta?**

F: I just went there with TOXIC HOLOCAUST.

**So LIMB FROM LIMB didn't go?**

F: I was just the driver for TOXIC HOLOCAUST.

**How did you get talked into doing that?**

F: Because I'm an idiot and I have a credit card.

**So lets talk about the tour you're doing this summer.**

F: It's two weeks down the West Coast to San Diego and back. August 3<sup>rd</sup> to August 18<sup>th</sup>.

**Any idea who you'll be playing with?**

BA: VERBAL ABUSE

M: We're going down with THE SPECTERS for the first four dates but it's all in the process of being confirmed. Hopefully STORMCROW will be joining us on a couple of California dates.

**Those are my questions. Thank you very much boys.**

F: Thanks dude.

M: Thanks.

BR: Word.

B: Cheers.

F: Thanks EqualizingXDistor.

[www.myspace.com/bthtf](http://www.myspace.com/bthtf)

[www.mysapce.com/nooptionsrecords](http://www.mysapce.com/nooptionsrecords)



Photo by Aaron Brown



Assault



Assault



DSB



DSB



Framtid



Charm



Gauze



Gauze



Gauze

# Reviews

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

## Acid Reflux 7"

Fuckin' goddamn this is a pretty amazing 7". I was going to write some jaded old man piece about how demo tapes pressed onto vinyl are starting to piss me off but that thought was lost the instant that the stylus hit the grooves. This 7" is pure energy. Think fast 80's inspired hardcore. Think FLAG without Rollins, early CIRCLE JERKS better yet stop thinking and find the closest distro with this 7". (No Way Records / 13 S. Blvd #1 / Richmond, VA / 23220 / USA). - CC

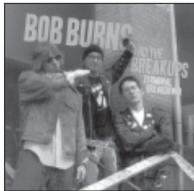
## Bella Bombs, the "Liquid Explosion" CD

This quartet out of the nation's capital play some rockin' punk rock with the emphasis on rock. Their material brings to mind a less AC DC inspired JINGO DE LUNCH. Honey Bomb has the same singing scowl of Yvonne Ducksworth from JINGO fame. But for local folks the BELLA BOMBS are the middle ground between the LORRAINAS and PANTYCHRIST. Less RAMONES inspired than the LORRAINAS and more rock oriented than PANTYCHRIST. Kind of like the female version of MAXIMUM RNR or the G-MEN. They would also be awesome show mates with the SINKIN' SHIPS. Think of local bands that love that TURBO NEGRO sound and the BELLA BOMBS is what you get if you live in Ottawa. And the band is made up of former members of SPYGIRL (from Ottawa), the NAGS / SNATCH BANDITS (from Montreal), and HARTSFIELD (from Ottawa). This is self-released so points for the D.I.Y. effort. (Bella Bomb Music / www.bellabombs.com / www.myspace.com/thebellabombs.com) - SP



## Bob Burns and the Breakups "Terminal Breakdown" CD

BOB BURNS AND THE BREAKUPS show no sign of slowing down with this being their third release in under a year. And "Terminal Breakdown" is choked full of rippers right from the get go. The band takes some of their cues from the mid-west. The opening track has a twang to the guitar sound reminiscent of the REPLACEMENTS who were from Minneapolis. And "Thunderbird" rages in a garage-core vein sounding so much like Columbus' NEW BOMB TURKS. There is also some MINUTEMEN influence with the herky jerky beats that the BREAKUPS unleash. And "I Hate the City" has some primal KILLING JOKE syncopation. Mostly this is back to basics punk that has that garage feel to it as much as their Wisconsin peers do. Being in the middle of nowhere, with the wise assed insight of punk and the rebellious nature of early rock 'n' roll is what is behind this recording. (Gearhead Records / P.O. Box 1386 / Woodland, CA / 95776-1386 / USA / www.gearheadrecords.com) - SP



## Breakfast / Struggle for Pride "El Burrito's Skate Amigos" CD

STRUGGLE FOR PRIDE are some sort of noise project. I'm not sure I should be taking them seriously. It's pretty awful. Unlistenable. Thankfully there are only two songs by them. Unfortunately they start and end the CD. The innards contain new BREAKFAST material. And their titles read like a Burrito stand menu. El Burrito #1, El Burrito #2, El Burrito #3 and so on. So the Burrito theme is on. And this fastcore skate band punish this disk with five tracks that shred tortilla shells into corn chips. There is an explanation about the burrito theme in the booklet, but I don't really get it. I just know that it is good to hear from BREAKFAST again. So I'll put up with STRUGGLE FOR PRIDE so



that I can get a BREAKFAST "Burrito". (625 Productions / www.625trash.com) -SP

## Burial "Hungry Wolves" CD

This CD version of the "Hungry Wolves" ep by the German band is more than that. It is a collection of the band's recorded output to date. The 4 songs off 'Hungry Wolves' 2 unreleased tracks, the "Deutschland in Decline" track, and the first 7". It's good to hear it all together in one format. BURIAL produce the kind of motorcharged hardcore made by INEPSY and WBTD. BURIAL have figured out to bring elements of d-beat and burning spirits into one version of burly and quick paced hardcore. If you took TRAGEDY and crossed them with CHAINSAW, BURIAL is what you would get. Great collection of stuff. (HG Fact / www.interq.or.jp/japan/hgfact) - SP



## Christ on Parade "Sounds of Nature" LP

This was a monster of a release when it first came out. Originally released on *Pusmort Records*, Prank has breathed new life into it with some colour vinyl and extra tracks. Included in that bunch of new material is a cover of the AVENGERS "The American in Me". The LP is crammed on side A of this release and two thrasher comp tracks and the "Isn't Life a Dream" ep fill out side B. So what did CHRIST ON PARADE sound like. Think of a more youthful sounding version of FINAL CONFLICT. It is mid-80s hardcore with a political slant. Nothing unusual for back in the day, but CHRIST ON PARADE knew how to play it well. (Prank / P.O. Box 410892 / San Francisco, CA / 94141-0892 / USA / www.prankrecords.com) - SP

## Conquest for Death "Front Row Tickets to Armageddon" CD

CONQUEST FOR DEATH picks up where WHAT HAPPENS NEXT ? left off. Short fast songs with an affinity towards international mid 80s hardcore. CFD have swapped Max Ward for Kiku of ASSFORT on drums. Instead of talking about the international network of friends, CONQUEST FOR DEATH practice it with this project that has members from California, Milwaukee, and Japan. The variety of influences is very broad here. At one moment I am hearing ATTITUDE ADJUSTMENT, the next it is LARM, the next is IRON MAIDEN, the next is DRI, and the introduction to "Surrounded and Outnumbered" sounds like CRUCIFIX's "Dehumanization". And the band covers a number of topics from blood diamonds in "Humans are Disposable" to Christianity in "Circle Pits, not Prayer Circles" to World cop bullying in "Totalterrorism". CONQUEST FOR DEATH are the total package. Political instigating set to raging hardcore. At times they remind me of an updated version of early MDC. It is insane how crucial this is. (Wajlemac / P.O. Box 8039 / Emeryville, CA / 94662 / USA / www.myspace.com/wajlemac) - SP



## Crime Desire "ID Music to Combat the SuperEgo" LP

O.K. folks give me a minute to collect my thoughts because if I just start rambling about queuing up your SEPTIC DEATH 12" to The Wizard Of OZ DVD you're going to think I've traded my marbles for a G.I.S.M. LP. But if I tell you this is one part masterpiece, one part so fucked up I need a month to digest it you will cut me a bit of slack. CRIME DESIRE have outdone themselves. From the killer black on black art work, to an amazing printed lyric sheet, silk screened obi and one of the best recorded LP's I have heard in my life. These bastards have really outdone themselves. Musically this record is all over the place. Rocking out to this I truly felt like I was orchestrating the Autistic Youth Orchestra. It features wailing, monstrous music with Pushead / Geddy Lee vocals and crushing youth crew back ups and breakdowns. This is a monster collision of SEPTIC DEATH, JUDGE and RUDIMENTARY PENI fighting for floor seats at a R.U.S.H. concert.

Goddamn I wish I knew how to burn this to CD so I could really give it the time and attention it deserves. (Life's A Rape / P.O. Box 278 / Carlsbad, CA / 92018 / USA) - CC

### Deadfall "Mass Destruction" CD

So a lot of people in the past few years have used the phrase "early American hardcore" to describe a band's sound. And that same phraseology certainly applies to DEADFALL. But what the fuck does that tell you about DEADFALL. What do they sound like? This CD collects a bunch of eps and hard to track down comp tracks of the band's. But what kind of early American hardcore do they sound like. That's not the easy this to pinpoint either. Because DEADFALL are able to play lots of styles of hardcore. Point in case. The song "What a Bogus" sounds like some PLUGZ inspired JFA desert meets surf music. Certainly an exception to DEADFALL's repertoire. Even within songs DEADFALL can draw on some diverse greats. Take the song "Postal". It starts out like SUICIDAL TENDENCIES' "Institutionalized" and progresses into a TEAR IT UP stop and start thrasher. And "Skinhead Starter Kit" sounds like something between SOA and the TEEN IDLES. "Crowdpleaser" sounds like "Boston Not L.A." era JEERY'S KIDS. So it may be hard to pin down DEADFALL's sound. Just know that you are going to get a disk of hardcore inspired by loads of great early American hardcore. Now for fans of DEADFALL, you may also want to note that some demo material made it on the end of this CD. (Six Weeks Records / 225 Lincoln Avenue / Cotati, CA / 94931 / USA / www.sixweeksrecords.com) - SP



### Deformed Conscience "The Hagen Days 1991-1994" Dbl LP

Now this is how you do a discography. You take a band's collected materials. You put songs together in a way that sounds good and mix up the order of when they are recorded. You get the band to tell their story with liner notes. You include artwork and information from all the releases. Use new artwork for the cover art. What is especially important about DEFORMED CONSCIENCE is that they put out lots of material but really spread themselves out too thin releasing every type of release on different labels. It made it very difficult to collect all their stuff and consequently very difficult to get into them. This double LP helps me appreciate the band's music and story with this discography. So what is the band's story. They are from a party town in Connecticut, devoid of a hardcore scene. They start tuning into the international scene that included power violence and started making intense hardcore with political lyrics. They released two eps, three split eps, a split LP, a demo and some comp tracks. All of it is on here with some great photos of the time in the gatefold. They were good at making a brand of hardcore that was influenced by DISRUPT and DROP DEAD. It is good to see this come out. (Unrest Records / 10654 82nd Avenue, Suite 239 / Edmonton, AB / T6E 2A7 / Canada / www.unrestrecords.com) - SP



### Destruction's End / Bandanos "Thrash from the Dead" CD

This is a splatter rok split with DESTRUCTION'S END on one side and Brazil's BANDANOS on the other. Both bands play some pretty rippin's crossover ala the ACCUSED. BANDANOS even rip off their look of their logo from the ACCUSED. And there is some appreciation for the occult by both bands. I believe this is the follow up to the "Prepare to Die" LP for DESTRUCTION'S END which was released on Mike Fitzgerald's Records. The first song is some kind of tribute to RAMBO, and I'm not talking about the band. The band moves from fictional veterans of war to behemoths, satanic rituals and demons. One cheesy fiction deserves another. All in the good fun of the demented



fantasy of the crossover scene. Fast pickin' riff ridin, with the Tasmanian devil vocals. DESTRUCTION's END can really bring the ACCUSED sound. BANDANOS are from Brazil and are along the same lines as DESTRUCTION's END with the ACCUSED worship. There is a picture with the singer sporting a suicidal bandana and a CRYPTIC SLAUGHTER shirt. They taut themselves as the sons of Venice Beach. BANDANOS are a crossover side project band featuring members of POINT OF NO RETURN, NO VIOLENCE, and some lesser known bands in Sao Paolo. The band started in 2002 and was an attempt to pay tribute to bands like NO MERCY, DRI, EXCEL and some aforementioned bands from that scene. They do a great job of it. BANDANOS have had some other releases and have also just released a full length length titled "We Crush Your Mind with Thrash inside". These bands are suited for each other. (625 Productions / www.625thrash.com) -SP

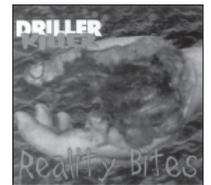
### Dickies, The "Second Coming" CD

This re-issue is a collection of material from around the same period. I think it was the last stage of the DICKIES existence. The DICKIES went to great lengths to make fun of something. The first material on here is a full length that came out in 1989. "Second Coming" starts out with a rendition of the theme from "Hair". The DICKIES sound like QUEEN in QUEEN's "Bohemian Rhapsody" stage. It's part prog rock opera, part prog rock tribute parody. If anyone could go head to head with such dinosaurs it was the DICKIES. The DICKIES get the last laugh. The next track, "Monster Island" sounds like the BEACH BOYS meets "Wipe Out". There is a demented circus feel to the song and it reminds me of the TOY DOLLS. "Town Without Pity" sounds like Michael George during his "Careless Whispers" period of his solo career. The song is a cover but fuck me if I know who of. "Cross Eyed Tammy" is where this release starts to open up. Polished, melodic power pop with cartoonish vocals. I wonder if the song is about Tammy Faye Baker. "Going Homo" is a rager along the same lines. "Dummy Up" is supposed to the LP's single but sounds a lot like BILLY JOEL. This was a clue to the direction the band was headed. The band follows this up with some more epic writing about Caligula and Magoomba. Who writes about an African voodoo god? The bonus tracks on here are the "Killer Clown" 12", that came out a year earlier. The title track is for a film soundtrack. More foreshadowing. There are two earlier versions of songs that appear on "Second Coming" which is even more foreshadowing. And the CD ends with a song from the JETSONS that has a martian meets rockabilly feel. The DICKIES are nutty and that's captured in their lyrics in their choices of covers, and in the how they chose to play a song. The DICKIES were one of punk's last court jesters. (Captain Oi! / P.O. Box 501, High Wycombe, Bucks / HP10 8QA / UK / www.captainoi.com) - SP



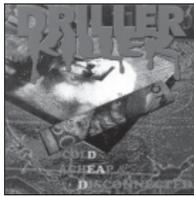
### Driller Killer "Reality Bites" CD

This is probably the most off the hook of the DRILLER KILLER releases. Technically it is the band's fourth official full length even though there was loads of singles put out in between releases. And judging by how insane this release sounds DRILLER KILLER developed their metal-core chops even further than their previous releases. Everything on here is amazing from the riding d-beat, to the metal leads and solos to the speed to the guttural vocals. And just in case you thought Cliff was losing his hardcore roots, the band throws in a cover of BLACK FLAG's "Rise Above", which isn't necessarily so convincing as they metal up their version. But it is a connection to their MODERAT LIKVIDATION / ANTI-CIMEX past even though their sound is a long way from their DOOM / DISCHARGE origins. It's still pretty insane. (Crimes Against Humanity / P.O. Box 1421 / Eau Claire, WI / 54702 / USA / www.cahrecords.com) - SP



**Driller Killer** "Cold, Cheap & Disconnected" CD

The sixth album by this Swedish crust metal band released originally in 2002. "Cold, Cheap & Disconnected" is as thunderous as their previous releases. A tripping fast d-beat with loads of metal frills. Lyrics to take on traditions of all sorts be they religious or otherwise. And there is a JOAN JETT cover on here that sees DRILLER KILLER slow the pace to really rock out. Much heavier than JOAN JETT could do. That one song reminds me of JINGO DE LUNCH. But the rest of is pure DOOM meets AT THE GATES. Or think POISON IDEA meets IN FLAMES. It's heavy whatever side of the punk or metal spectrum you fall on. (Crimes Against Humanity / P.O. Box 1421 / Eau Claire, WI / 54702 / USA / www.cahrecords.com) - SP



Media / P.O. Box 691356 / San Antonio, TX / 78269-1356 / USA / www.saustexmedia.com) - SP

**Homewreckers** "Waiting for the End" LP

An all girl hardcore band from Edmonton that have been around since 2001. The band has had on comp offing, a demo titled "The Rag Sessions", and a couple of self-released CDs but essentially this LP is their first official release on a label where they didn't have to put it out themselves. They play some back to basics style hardcore. They remind me an awful lot of an old local band called SPOTTY BOTTY. SPOTTY BOTTY used to be Preston's, of *Wounded Paw* fame, old band. But this might not help anyone out outside of Toronto or outside of a scene from within the last ten years. The pace of the HOMEWREKERS reminds me of TEEN IDLES or LAST RITES in that basic punk beat format of when hardcore started developing as a sound. As a result some people have compared them to MINOR THREAT, but I don't hear it. I don't hear the GIRLSCHOOL references either even though some members wear AMEBIX and INEPSY shirts, which may explain the heavier guitar sound. Certainly heavier than that early DC meets Boston thing. But not heavy as in SSD or DYS. Just not as light as the hardcore sound of SOA or NEGATIVE FX. Edmonton's version of SPOTTY BOTTY is how I hear them. (Unrest Records / 10654 82nd Avenue, Suite 239 / Edmonton, AB / T6E 2A7 / Canada / www.unrestrecords.com) - SP



**Filthy Thieving Bastards** "I'm a Son of a Cun" CD

This is POGUES inspired folk rock. I am surprised this is on *BYO* if it weren't for the punk connections of the members who make up this band. FTB has members of the SWINGING UTTERS and ME FIRST AND THE GIMME GIMMES. In that way they remind of SAINT BUSHMILL'S CHOIR or BLOOD OR WHISKEY. But they sound very tame for a Celtic rock band. I could see this doing well in the College radio circuit and possibly catching on with the freshmen on pub night. The songs are well written and when they aren't sounding like the POGUES, are mining a sound more akin to VIOLENT FEMMES or the COLOURFIELD or maybe even the poppier side of the JAM. The song "Santa Maria" even reminds me of the MESCALEROS. But FTB are a long way from punk in terms of sound. Good as a soundtrack for St. Paddy's Day. (BYO / P.O.Box 67609 / Los Angeles, CA / 90067 / USA / www.byorecords.com) - SP



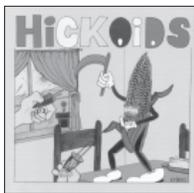
**Magrudergrind** "Rehashed" CD

Power violence grind. As the name suggests, MARGRUDERGRIND have some influence from grind. The thanks list recognizes AGOTHOCLES and SELF MADE GOD and YACOPSAE among others. But the choked out yell in "JC and AA" is pure fuckin' INFEST. Even the slow trudging song at the end of the disk is part of the INFEST formula. Song titles like "Putting Anthrax in the Beertap on Britpop Saturdays" suggest a healthy sense of humour similar to CRUCIAL UNIT. I'm all for making fun of punters. Especially when a band as good as INFEST and can play like YACOPSAE is coming up with the rhymes. Blistering fast as fuck hardcore with a good sense of critique. How can you lose? (Six Weeks Records / 225 Lincoln Avenue / Cotati, CA / 94931 / USA / www.sixweeksrecords.com) - SP



**Hickoids** "Corn Demon" CD

I don't know shit about the HICKOIDS. But I do remember their records coming out on *Toxic Shock* originally. And I remember they had a weird mix of country and hardcore in their sound. This CD captures that hybrid of style. And the HICKOIDS existed in a time when there was a lot of hardcore bands doing country parodies as a way of making a statement in opposition to redneck culture. The HICKOIDS were different. I think they genuinely knew how to play country music. But they knew how to play a hardcore tune as well. It's just that they couldn't play one without the other. So the HICKOIDS had a fused sound that was pretty off the wall. Previous to the HICKOIDS there had been other punk bands flirting with country. The MEATMEN had brought country and avant garde jazz into their punk sound. The RHYTHM PIGS claimed to fuse the dessert into their sound. And other bands had certainly played with hybrids of styles, like JFA with their surfer meets hardcore sound. Or VICTIMS FAMILY with their jazz meets stop and start hardcore sound. But the HICKOIDS took all kinds of aspects of country and made them punk. It's just that the punk at the time was hardcore. So their cover of "Bonanza" is played at a good pace. And their cover of the popular country variety show "Hee Haw" is an obvious pisstake. But the band's use of slide guitar suggests that the band knew country pretty well. And their ability to write a country song also suggests an affinity to the small town sound. And only someone in the know would know that a cover of the EAGLES would be appropriate for country and western listeners. This CD collects two releases. The band's first two releases. The first 15 tracks come from the "We're in it for the Corn" LP. The last four tracks are from the "Hard Corn" ep. The band went on to record more material but this is the band's best material. No band has been able to capture this cowpunk before or since. Check out the song "Vittles" for one of the best examples of what the HICKOIDS became known for. (Saustex



**Nymphets, the s/t** CD

The NYMPHETS are a lo fi trio from Montreal that take a lot of cues from the MODERN LOVERS. Except they reach speeds much faster than anything Jonathon Richmond ever played on. Now there are some exceptions to that rule like "Wednesday Morning" and "If I Wake Up Tomorrow" which are straight out pop songs. But for the most part this disk is bashed out with a good pace. It is scratchy raw punk with male vocals and female back ups. There are a few other resemblances to punk's of the past. "Dreaming" sounds a lot like the VIOLENT FEMMES and "If I Wake Up Tomorrow" reminds me of 999's "Little Red Riding Hood". And the band throws on a cover of the COCKNEY REJECTS to close this out. An interesting little side note is that the band recorded this in a vacated church in Goderich through some friends of theirs. It sounds really good and I find it hard to believe that the cover artwork was all silk screened by the band. They did an incredible job of it. (www.thenymphets.com) - SP



**Pedestrians** "Ideal Divide" LP

This is the follow up to "Future Shock" LP and the band continues to crank out that retro mid paced punk sound that is catchier than an STD. The PEDESTRIANS sound is an early punk sound crossed with the current retro fascination in that sound. I think of NAKED RAYGUN

meets GRAY MATTER whenever I hear them. But I think others hear bands like FUCKED UP or NO SLOGAN in their sound. And their sound makes sense in a scene that has embraced this retro fascination and has produced great new bands like that bands like NO SLOGAN, I-ATTACK, and FOURTH ROTOR. There are 8 new songs on "Ideal Divide" that address foreign policy, the appalling conditions of the poor, cultural neutering of politics, and the strategies of sidetracking progressive politics to name but a few ideas. The PEDESTRIANS are a step above the rest with some deep ideas to inspire the current generation of jaded fucks. This is well rounded punk written and ready to take on all fronts. (A Wrench in the Gears Records - P.O. Box 476903 / Chicago, IL / 60647 / USA // Hate Records - P.O. Box 105824 / 28058 Bremen / Germany / www.haterecords.net) - SP

#### **Ruiner** "Prepare to be Let Down" CD

This is the band's first full length. They had a pretty impressive ep come out on 1917 Records a year or two ago. RUINER are from Baltimore and have existed since 2004. I understand that the band coalesced from other bands in the area. I also understand that they share a member or two with PULLING TEETH. A lot of people compare these guys to AMERICAN NIGHTMARE. I think that has something to do with how heavy and straight forward they can play and how they can juxtapose that against parts of songs that have emo layering, loads of guitar strumming and dramatic parts of songs played out for effect. You know that kind of band that plays hardcore and emo together. At one moment they can be playing drums quietly like at the end of "Kiss That Motherfucker Good Night" and then they can play a 30 second hardcore song like "Bottom Line: Fuck You". They can do both styles really well and bring it together like an original sound. Tough sounding hardcore with feelings. Therein is the irony of the sound. (Bridge Nine Records / www.Bridge9.com) - SP



#### **S.C.U.M.** "Born Too Soon..." CD

S.C.U.M. stands for SOCIETY CONTROLLED UNDER MURDERERS. It was a clever name. The acronym for the Metro Police in Montreal was C.U.M. And Montreal used to have signs for the C.U.M. posted in the streets Punks just had to graffiti their signs with a Red 'S'. The band's name was directed right at the police and issues of police state. The message was pretty clear. The police were the scum. And Montreal was rocked with a lot of racist profiling at the time. This was long before they had a fancy name for this version of police harassment. S.C.U.M. were one of the great bands in the mid-80s to come out of Montreal. And they were very political. But they also were into crossover. I mean their music was a lot slower and more rock sounding. But they were heavily influenced by metal. Unlike other bands at the time S.C.U.M. never gave up their lyrical stands. They pretty much sang about war, christianity, and police violence. I have to admit that when this record first came out on *Psyche industries* I wasn't a fan. But I listened to it lots of times after. In fact there was a time that this record wouldn't leave my turntable for months on end. They were kind of like FAIR WARNING in terms of sound, but they were more aligned with the anarchist and anti-racist scenes. The band appeared on the "P.E.A.C.E." comp and they were a natural in terms of their lyrics. Listening to "So M.U.C.H. Hate" these days kind of reminds me when Henry Rollins first joined BLACK FLAG. It is raw and gritty and heavy and when Anthony screams "Your funeral is my party pig" just captured the stand off between cops and punks that existed. Maybe not the music, but certainly from their lyrical standpoint S.C.U.M. were right on. And at that time us punk kids were worried about nuclear war, police brutality, American foreign policy and the like. "Go To War", "Exit Death", "No Hope Religion"...these songs all meant something to us. It's good to see some pay tribute to this band. They were certainly worth it. I have heard bits of stories about the band and



got to see them once. It was a pretty amazing show and from what I hear from some others this wasn't even a good show of theirs. Well this collection contains some live stuff tagged on at the end. But this is essentially the "Born Too Soon" LP. Their comp tracks that are tagged on as bonus tracks did appear on the album, but were re-recorded. (Sonik's Chicken Shrimp / www.youarethescene.com) - SP

#### **S.M.D.** "The Devil Makes Me Do It" CD

This is some very chaotic metal inspired hardcore. Think DILLINGER ESCAPE PLAN and D.R.I. in a grudge match. Or think MUNICIPAL WASTE getting down and dirty with NO MERCY. Now I see a lot of comparison to CRYPTIC SLUAGHTER for this CD but I think that is because S.M.D. do a cover of "Money Talks" and the song is only four seconds long. There is a love of grind as the band plays fast as fuck and at a pace just a shade slower than blast beats. The vocals are metal sounding and sounds like a cross between METALLICA and DRILLER KILLER. There is guitar noodling done in a speed metal sort of way. But they do have some stop and start thrash that reminds me of the crossover heyday of bands like D.R.I. As for the band, S.M.D. hail from L.A. and have been around in the scene since 1990. Members of the band are involved with putting on shows and general scene activity. According to the band's myspace site "The Devil Makes Me Do It" is their fifth release if you include their first demo. This is the follow up to "Motherfucker666". The songs are well put together, heavy, and evil sounding. Their logo suggests that they don't take their metal that serious as they have a pentagram piercing a beer can. That's a good thing. (Six Weeks Records / 225 Lincoln Avenue / Cotati, CA / 94931 / USA / www.sixweeksrecords.com) - SP



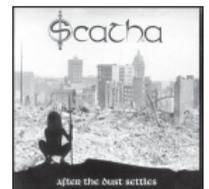
#### **Sairaat Mielet** "Controversial History 1988-1993" CD

I often remember hearing about this straight edge band from Finland. But they were not your normal sounding straight edge band. Instead of sounding YOUTH OF TODAY they sounded more like RAPED TEENAGERS. Instead of that youth crew anthem stuff, SAIRAAT MIELET took the speed of LARM and combined it with the quirkiness of RAPED TEENAGERS to make for a very unique sound. I own a copy of the "Tippa Tappaa" ep that was originally released in 1991. It sounds a lot more professional in terms of production than "Punk on Paskaa". The first ep was released a year earlier but sounds like it came out in the early 80's. It is a lot rawer sounding, but that's because it was recorded in someone's basement as opposed to a real studio. It's really frantic sounding and kind of has that Finnish production sound that early TERVEET KADET had. The first ep sounds a little empty and gutless against the first. But the first ep is faster and angrier sounding. Different sounds for the band. Essentially this release is a CD version of the "Extended Plays" LP that came out in 2002 on *Pasing Bells*. The difference is that this CD does not contain the out takes, rehearsal tracks and demo tracks that the "Extended Plays" LP compiled. And some of that additional material was really good. (Six Weeks Records / 225 Lincoln Avenue / Cotati, CA / 94931 / USA / www.sixweeksrecords.com) - SP



#### **Scatha** "After the Dust Settles" CD

Here is a discography by SCATHA out of Scotland. This neo peace punk band existed between 1995 and 2003 and was formed by members of DISAFFECT and SEDITION. Some of the tribal influence of SEDITION can be heard in the sound and seen in the artwork, but SCATHA had a bit more of a metal sound that distinguished them as a mere continuation of SEDITION. SCATHA remind me of a cross between INFEST and NEUROSIS. They are a serious sort of intense like INFEST is in their slower dirgier numbers like "Fetch the Pliers", however



SCATHA are a lot more dramatic sounding like NEUROSIS. And both NEUROSIS and SCATHA share an interest in tribalism, so that should not be lost in the comparison. SCATHA explored some of the more percussive sounds out of their instruments. SCATHA were a band from the anarchist peace punk scene. They probably took their cues from AMEBIX and the SUBHUMANS UK, and maybe even a little KILLING JOKE if you were to look back far enough. I also think there is an air of spirituality to the band, which comes out in songs like "Pagan Idolitry". Some of that earth worship vibe is in here along with the Viking references. Affectionately referred to as punk rock tribalism SCATHA were fairly unique to their peers. This CD captures all the magic found on the two full lengths, the ep and the split. (MCR Company / 157 Kamiagu Maizurur / Kyoto 824-0913 / Japan / <http://www.dance.ne.jp/~mcr/>) – SP

**Second Opinion** "Youth Revolt" CD

At first glance this looks like a CD re-issue of the ep that came out a year ago. And that would be fine because this over-energized modern day version of UNIFORM CHOICE is reason enough to have a re-issue. But SECOND OPINION don't rest of those laurels. They have included 6 new tracks, which rip as hard as the original 7. The production is a little rawer, but that just adds the rough and ready quality of this band. Nothing is lost and the songs are just as get up and go as the "Youth Revolt" material. There is a re-recorded version of "No mi Gusta". And the songs "650", "Jesus Freaks", "Thrash", and "American Way" are welcome addition to the band's repertoire. There is some live stuff tagged onto this release. Now I am not a huge fan of live stuff but the roaring rendition of "Ready to Fight" is worth the price of admission on this one. The crowd is right behind them on the chorus all the way. Pick this up especially if you missed them the first time around. (625 Productions / [www.625thrash.com](http://www.625thrash.com)) –SP



**Severed Head of State** "Power Hazard" CD

This is the follow up to "Fucking Butchery". This band features prolific members from Portland and Austin's punk scenes. The band is a collective of members from bands like WORLD BURNS TO DEATH, TRAGEDY, RESIST, and SIGNAL LOST. Now because the bands have been in other projects there other bands get mentioned so it is very confusing as to just who is in the band. Jack Control of WORLD BURNS TO DEATH, Todd Burdett of TRAGEDY, and Kelly of RESIST. I don't mean to leave out Chris of SIGNAL LOST, it's just I am less of a fan of SIGNAL LOST and J CHURCH and SCORCHED EARTH POLICY. Out of all these folks, Kelly has the most impressive resume for being in RESIST, DETESTATION, MASKONTROL, DEPRIVED, DEFIANCE, and so many bands long before there was a crust punk scene in Portland. He was there building it from the ground up. Anyway, I digress. For a project band SHOS consistently crank out great new material every year or two. This CD starts out with 9 new songs which I think are a 12". The songs borrow from POISON IDEA, MOTORHEAD, and WOLF BRIGADE among others. And the lyrics cover a broad cross-section of things dealing with the outcomes of unrestrained power. It's bleak but so were those DISCHARGE album covers and I am sure of their upbringing belongs to DISCHARGE. A note for collectors, the CD version has some bonus material in the way of the "Charge Ahead" and "Fucking Butchery" 7"s. this includes the APPENDIX cover on "Charge Ahead" sung in English. (Havoc Records - P.O. Box 8585 / Minneapolis, MN / 55408 / USA / [www.havocrexx.com](http://www.havocrexx.com)) – SP



**Signal Lost** "Prosthetic Screams" CD

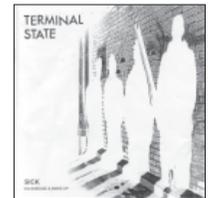
This is the band's follow up to "Children of the Wasteland" recorded back in 2004. The band has had an ep out in between. For a band that

has folks from bands like DEATHREAT, BALANCE OF TERROR and SEVERED HEAD OF STATE, they sound remarkably tame. That is because the band writes a different style of punk more in tune with the original sound of punk. It is more mid paced sounding like the WIPERS or T.S.O.L. Ashley's vocals remind me of Becky Bondage from VICE SQUAD right down from sound to the vocal effects. People often compare her to Penelope Houston. And the crunching ringing guitar sound on "Simulation" totally reminded me of the ADICTS. Overall, SIGNAL LOST remind me of bands from the mid-80s like Seattle based DC BEGGARS or Norway's LIFE BUT HOW TO LIVE IT. Mid paced driving punk with strong female fronted vocals that are sung in a shouted way. I like this release a lot more than their past endeavors. (Prank / P.O. Box 410892 / San Francisco, CA / 94141-0892 / USA / [www.prankrecords.com](http://www.prankrecords.com)) – SP



**Terminal State** "Sick" ep

This is the follow up to the "Your Rules" and the self titled eps. It is good to finally hear these songs recorded in a good studio and committed to vinyl. It's a continuation of what you have come to know and love about the TERMINAL STATE sound. It's that early 80's hardcore punk sound of east meets west coast hardcore. Pre "Damaged" era BLACK FLAG meets TEEN IDLES or YOUTH BRIGADE meets "Group Sex" era CIRCLE JERKS. You take your pick. It's still punk rock gold in that PEDESTRIANS kind of way. There are three new songs here. "Sick" and "Disease" seem to fit in with the "Sick-O" theme of the new Michael Moore movie, which I am sure both were being developed unbeknownst to the other. And the last song is "Wake Up". All three are strong songs and could easily be the A-Side. I wish this band would write and record more. (Deranged Records / 2700 Lower Road / Roberts Creek, BC / V0N 2W4 / Canada / [www.derangedrecords.com](http://www.derangedrecords.com)) - SP



**Totalitar** "Vi Ar Eliten" LP

After 22 years of killer Scandi HC duty TOTALITAR have called it a day. Before they took that last breath they recorded us this final eulogy and wow, this record has really grown on me. This is a more mature, refined, and bitter TOTALITAR. Some of the explosive aggro of their early releases has been lost and replaced with a more nervous, brooding, under the surface anger. The new sound is more dangerous. If you're having trouble understanding this analogy think of the fuckhead that you know is going to blow their top – yes, they're dangerous but you know they are a loose cannon and have time to prepare for it. "Vi Ar Elitan" is an audio bomb waiting to go off. The big question is when, where, and what will be the aftermath. This has all of the TOTALITAR trademarks: raging d-beats, razor sharp guitar leads but it's cued with a less frantic vocal approach and, um, some melodies. This is danger in a more subtle, user friendly package. Kudos to Prank for a great package, the gatefold cover for the first press was a nice feature. Mailorder copies got clear vinyl along with an additional one sided 7". (Prank / P.O. Box 410892 / San Francisco, CA / 94141-0892 / USA / [www.prankrecords.com](http://www.prankrecords.com)) – CC



**Toy Dolls** "Dig That Groove Baby" CD

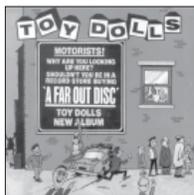
Re-issue of one of the best TOY DOLLS full lengths. And what can you say about the court jesters of Oi! that hasn't been said before. The TOY DOLLS were writing this cartoonish punk long before anyone else were. Bands like SNUFF owe their existence to the TOY DOLLS. While bands like DISCHARGE were singing about rioting, the TOY DOLLS sang about the merits of staying mellow. While the X RAY SPEX



posed in front of test tubes, the TOY DOLLS wrote jokingly about what it might be like to have a test tube baby. The TOY DOLLS cut across the punk scene with potshots at the tougher more serious side of punk. They brought humour to the scene with songs like “Nellie the Elephant”. And they flogged the weird side of English culture in songs like “Cheerio & Toodle Pip”. Their cover of “Blue Suede Shoes” takes the piss out of the original. It does this while being an odd original to cover. What punk band in their right mind wanted to cover Elvis? The TOY DOLLS. But maybe they weren’t in their right state of mind. But it was their craziness that punk kids could relate to. Their zaniness. Their joy de vivre. The band fit more in with bands like SLF and SHAM 69 in terms of their melody, but the singer Olga sounded like he was constantly sucking on helium balloons. This just added to their cartoonish sound. And I think the band ran with it. This disk has an intro and outro theme similar to a cartoon show. “Dig That Groove Baby” was the band’s first release, re-issued. 11 tracks of ep and comp materials gets squeezed on at the end. Ian Glasper grapples with trying to explain the band. Not an easy task. But we should all be grateful; for the TOY DOLLS. And it baffles me why the mainstream knows bands like CULTURE CLUB over the TOY DOLLS who were infinitely more funny and even more exciting in terms of the music they wrote. The TOY DOLLS never got their due. (Captain Oi! / P.O. Box 501, High Wycombe, Bucks / HP10 8QA / UK / www.captainoi.com) – SP

#### Toy Dolls “A Far Out Disc” CD

This was the second full length by the court jesters of oi! It was originally released in 1985 on *Volume Records*. This was the follow up to “Dig That Groove Baby” and contains the singles for “We’re Mad” and “She Goes to Fino’s”. But there are other gems on here that could easily have been released as singles. Like the dual tails of blue balls in “Bless you My Son” and “My Girlfriend’s Dad’s a Vicar”. I remember “Modern Schools of Motoring” partially from the skit when listening to this back in the day. I always thought they were saying “Boarding School”. Where do the TOY DOLLS come up with this stuff. Their sense of humour was quirky and out there. Like “You and a Box of Handkerchiefs”. And who would have the balls to go and make a commercial for their first LP and put it on their second LP? The TOY DOLLS. “Commercial Break” is a studio sampling of highlights from the first LP with Olga talking excitedly over them to make the segues work. And the TOY DOLLS also wrote the theme song for some TV show back in the UK called “Razzmatazz” which is found here on intro and outro form. The humour is more in the idea of the concepts and less in the execution in this case. Their cover of “Wipe Out” is pretty mad in a TOY DOLLS sort of way. And the rousing chorus sing-a-longs in “Come Back Jackie” could only come from a band familiar with oi. This *Captain Oi* re-issue comes with another version of “Deidree’s a Slag” and “Nellie the Elephant”. There is a song called “Rupert the Bear” which sounds like it might have been a natural b-side to the “Nellie the Elephant” single. You know an animal theme. The TOY DOLLS seems to carry out themes to keep a gag going. But in actually fact, “Fisticuffs in Frederick Street” was the b-side. Odd. But what better way to some of this trio. Theme songs, segue skits, chirpy pop punk, commercial breaks, TV theme songs, and out there story lines. Odd for the time, but a welcome injection of humour into the overly serious and political punk scene of the time. (Captain Oi! / P.O. Box 501, High Wycombe, Bucks / HP10 8QA / UK / www.captainoi.com) - SP



#### Toy Dolls “Idle Gossip” CD

This is the TOY DOLLS third LP. It was released in 1986 and was considered a return to form for the band. To be honest, I never thought they lost it. But the band’s history was plagued with band mate turnovers and excessive touring, which lead to band mate burnout. Remarkably,



this line up involves some former band mates returning. I think this probably helped with the crafting of such a wealthy crop of good songs. There is no filler here. More great peppy punk songs. The lyrics have some more serious songs although I think the punk version of “Sea Sells Sea Shells” is on here with “If You’re in a Pop Group you’ll end up Paying a Fortune Practising at Peter Practice’s Practice Place”. Say it five times fast. It’s not all “Harry Cross” tributes on this release with songs like “Do You Wanna Be Like Dougy Bell”, which tell the story of some bloke bent on getting revenge and not being wrong. Or the song “PC Stoker” which is an anti-cop song. A lot of the stories seem to be written in a way that focuses less on the absurd and more on some stories that make sense to us. The back up vocals have a lot more harmonies, and the production on the group choruses give this release a real footballer’s charm. I could hear some of these choruses inspiring or being inspired by chanting in the terraces. *Captain Oi* also fills this out with a “James Bond” single and the “Geordie’s Gone to Jail” single, which is a song attempted to be sung in Japanese phonetically. I wondered how awfully Olga butchers the language. (Captain Oi! / P.O. Box 501, High Wycombe, Bucks / HP10 8QA / UK / www.captainoi.com) – SP

#### The Tragics a.k.a. The Misfits “Mommi I’m a Misfit” 7”

A KBD reissue of this 1981 N.Y. bands 7”. This band has some pretty heavy glam influences that I appreciate more now than I would have when I first started to listen to punk in the mid 80’s. This 7” has some pretty driving guitar work that keeps the songs moving and some powerful female vocals that will get you singing in no time. The sleeve is a recreation of one of several sleeves that the band used for the 7”. Unfortunately, there is no background info about the band’s history and what they may have done after this 7”. This is a fun reissue so pick it before they are gone. 500 copies 400 on clear vinyl, 100 on black with a silk screened cover. (Loud Blaring Punk Rock / Box 3067 / Albany, NY / 12208 / USA) - CC

#### Tranzmitors CD

This band has had a flurry of eps come out in the last two years. It’s hard to believe that this is their first full length. And instead of doing a “Singles Going Steady” thing the band has opted to release all new material. 10 new songs of infectious sugary power pop that is fused with punkified new wave. And there isn’t a dud on here. Curiously this CD is being co-released in Europe by the newly resurrected *Stiff Records*. *Stiff Records* was the new wave label responsible for IAN DURY and ELVIS COSTELLO, and other greats. So it is fitting that they are releasing something in the same vein. The latest TRANZMITORS still has that UNDERTONES meets the JAM feel to it. The band still incorporates a mod aesthetic to the album artwork. The singer still sounds like Robert Smith from the CURE. But they have started to incorporate more organ, which sometimes sounds like the SPECIALS or the STRANGLERS, but mostly just adds a 60’s garage feel to the whole thing. The hits on this one are “Is Your Head Hollow”, “Alma Blackwell”, and the opening track “Plastic Genocide”. There are odds of single potential with this one, but that doesn’t seem to be the TRANZMITORS way. They don’t recycle songs. They release them once. Good on them. And good on you if you pick this up. (Deranged Records / 2700 Lower Road / Roberts Creek, BC / V0N 2W4 / Canada / www.derangedrecords.com) - SP



#### Voracious Soul “A Blind Color” CD

VORACIOUS SOUL have released a couple of demoes, a split with REAL REGGAE, and a CD ep titled “Adrenalin Storm”. So they have been around the block in a way. This latest CD represents a new line up and reportedly a new off the wall approach to the band. I don’t notice much of a difference between this CD and the last. Both versions of the



band played a more hardcore version of punk n roll demonstrated by band like NO SIDE and SMASH IT UP. The main difference is that the "A Blind Color" benefits from better production. Instead of the over distorted, ultra tinny production of "Adrenalin Storm", "A Blind Color" is cleaner and warmer sounding. The production really enhances the sound of this recording. This is straight forward Japanese hardcore. (MCR Company / 157 Kamiagu Maizuru / Kyoto 624-0913 / Japan / <http://www.dance.ne.jp/~mcr/>) - SP

### Wednesday Night Heroes "Guilty Pleasures" CD

This is the best thing the HEROES have released. And that's saying a lot because this band is pretty flawless when it comes to putting out raging sounding hardcore. This is their first release on *BYO* and I think I would even hazard to say that this is the best thing *BYO* has put out since "Sound and Fury". In fact its better then "Sound and Fury". It's non stop punk anthems with a crushingly heavy sound, a relentless pace, loads of interplay, and gang like back up choruses. If I was to try and describe this band they remind me of ANGELS, SAINTS & HEROES meets GOVERNMENT WARNING. Melodic street punk that embraces the manic energy of the get up go-core. And "Guilty Pleasures" is like crack. I can't help myself from listening to this.... over and over again. Except this fix motivates me. Some folks have already heard "Move to Press" on a limited ep put out by *Charged Records* last year. This re-recorded version of the ep song is challenged for best song on the CD by songs like "Dead End Street", "Desperation" and "All on the Outside". In fact, I remember the band coming in a recording a session with "All on the Outside" in which they had all us jaded Toronto punks screaming along to the chorus within fifteen seconds. I found that a testament to how good this band is. I'll never forget it. And the song in particular has some of the most pertinent lyrics to me. "Better get back to the factory, poisonous gas is killing me." Although the lyrics may sound cliché, I just moved to an industrial area and these lyrics come to mind every time I step out the door. I am not sure what is different about this release. I think the band has become more comfortable with their sound. Konrad and Luke have managed to make their respective guitars sound like a wall of feedback that breaks out into this interplay. Jay's pace is frantic and just pushes their sound to new speeds. And Graeme's got these wreckless screams that harken back to the mania that was OPERATION IVY, but instead of watering this down with ska, WNH are strictly hardcore. I love this band and their new release. It blows me away that they are from Champion City. (BYO Records / P.O. Box 67609 / Los Angeles, CA / 90067 / USA / [www.byorecords.com](http://www.byorecords.com)) - SP



### Wendy O Williams and the Plasmatics "The DVD"

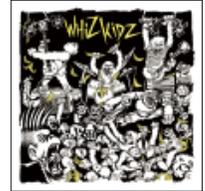
Well kiddos, I didn't think it would have taken this long for a PLASMATICS DVD to hit the shelves and I wish it would have taken longer so that it could have been done properly. Yes, the PLASMATICS ain't exactly HC but shit they got enough explosions, destruction, and chaos to bring a smile to my face. To top it off Wendy O had some pretty progressive socio-politics for the time. I think I would have been a happy guy if the DVD was a straight run through of live performances, interviews etc. The DVD has lots of explosions, chain sawed guitars, run ins with the Police, Court and TV appearances. Unfortunately the annoying voice over a la Behind the Music kills it for me. The narrator talks way too fast and frankly doesn't shut the fuck up. At times she is speaking so fast it is hard to absorb the content of the dialogue. Secondly, the interviews are really poorly edited. At times it likes watching stop-action animation or some video on the internet. Thirdly the PLASMATICS are treated like fuckin icons and I'm sorry but the band is not the influential iconic



band they were made to be. They were a loud, ballsy rock band that liked to push limits. They liked to break things and blow things up, which I can appreciate. Sure, they sold a lot of records but they are not GORDON SOLIE, who have the ability to incite people to the point of breaking and blowing things up. The demise of the band and Wendy's passing is totally over looked. It's as if their world ended when the band called it a day in the late 80's. Lastly, the DVD packaging is boring with no fancy booklets to read making this disposable after the first watch. Rent it or steal it but don't pay \$20 for it.

### Whiz Kids "We Go Bananas!" ep

The WHIZ KIDS are a project band featuring some members of the WEDNESDAY NIGHT HEROES. In interviews with WNH Graeme has talked to me at length about his love for the edge. I didn't know Konrad was there as well. But being in a street punk band with a sense of humour they realize how laughable that scene can be at times. Like the GORILLA BISCUITS. Who the fuck names themselves after animal crackers knock offs ? Someone with a sense of humour. Well the GORILLA BISCUITS are somewhat of an influence. The song titles "Gorilla Whiz Kid" and the chant of "We Go Bananas" pokes fun directly at that. And just to prove that the WHIZ KIDS can play out a joke, this ep comes on yellow and brown splattered vinyl. And the lyrics poke fun at the SXE scene. "Rockin' the pit like an Afro in Fame, Don't just stand there pick up some change". They take the piss out of the various SXE dances in "Time to Move". The song "Gorilla Whiz Kids" ends with a SHAM 69 like group chorus which is what the SXE scene needs. Some connection to the roots of punk. Like 7 SECONDS when they did "If the Kids are United". The WHIZ KIDS chant "Bananas" instead of "United". Anyway if you are trying to figure this out think part WHAT HAPPENS NEXT, part GRUDGE. Or other SXE parody bands like CRUCIAL YOUTH. It's very well done and the inner centerpiece has a picture of the band "X" ed up. Except because they are the WHIZ KIDS the band sports "Z"s or Zeds as we like to call them in Canada. Zed Up. (Unrest Records / 10654 82<sup>nd</sup> Avenue, Suite 239 / Edmonton, AB / T6E 2A7 / Canada / [www.unrestrecords.com](http://www.unrestrecords.com)) - SP



## demo features

### Living in Darkness demo – featured on June 10<sup>th</sup> program

LIVING IN DARKNESS are a new hardcore band from Toronto featuring Bennett of CAREER SUICIDE, Matteo of the BLACK SPOKES, and Doug of SAIGON DISTRESS SIGNAL. This is their first recording and it reminds me of CHRIST ON PARADE meets RKL. (e-mail: [livingindarkness@hotmail.com](mailto:livingindarkness@hotmail.com) / [www.myspace.com/livingindarkness000](http://www.myspace.com/livingindarkness000)) - SP



### End Program demo – featured on June 17<sup>th</sup> program

END PROGRAM are a new local band with a certain amount of heaviness that borrows from rock and crossover elements. The music is driving like MOTORHEAD, but the vocals are more hardcore sounding in an emo way. They are sung along to hardcore. It's an odd mix of IMPERIAL LEATHER and MOTORHEAD sounding music with the vocalist of say POLICY OF 3. Hard rockin' with vocals that are partially sung partially screamed. It really works. And the layered vocals on "Lights" gives the song a multi level attack. (Hi Art for the Low Down / 15 Lower Sherbourne Street / Toronto, ON / M5A 2P4 / Canada / [www.HA4TLD.com](http://www.HA4TLD.com) /



www.myspace.com/theendprogram) - SP

**Waste Management** demo – featured on June 24<sup>th</sup> program  
Blink and you will miss this demo. Barely three minutes with three songs out the gate is a sure fire sign that this is great hardcore. WASTE MANAGEMENT have a heavy SSD influence in terms of sound. They are slow and mosh oriented and the vocalist even sounds like Springa. This is pretty great. My regret is that I stupidly threw out the contact information for this CD. Because they are a band you will be hearing loads about. - SP

**Enemies for Life** demo - featured on July 7<sup>th</sup> program

ENEMIES FOR LIFE are from Rhode Island. They sound an awful lot like NEGATIVE FX. This recording is about to be released along with an earlier 7" as a CD. But here is a sneak peak at this ferocious early American hardcore sounding band. (Bloodwrench Records c/o Kevin Borowski / 115 Main Street / Woonsocket, R.I. / 02895 / USA / e-mail: kevforlife@verizon.net / www.myspace.com/enemiesforlife) - SP



## rumourmill

Commitment Records is releasing a HOODS UP ep \* TKO will release a double CD of BONECRUSHER material which will include the "World of Pain" full length and the "Working for Nothing" full length. \* STAGE BOTTLES are recording the follow up to "New Flag" \* Dr. Strange is re-issuing the RIOT/CLONE "Success" LP \* Fast & Furious out of the Netherlands is releasing a new HIRAX recording. It'll be a 12" titled "Assassins of War" \* Lachey left DIE BRUCKE. They are an awesome BONES BRIGADE inspired band from Halifax. Stephanie Johns from the STOLEN MINKS will be filling Lachey's shoes. DIE BRUCKE go on tour in the summer with WEDNESDAY NIGHT HEROES. They also hope to record in May. \* The FREEZE live in 1980 L.P. is out on Schizophrenic Records.



The FREEZE live in 1980.

There will be a limited edition of 200 on clear, splatter vinyl with signed poster by Cliff Hanger. Check [www.schizophrenicrecords.com](http://www.schizophrenicrecords.com) for more details. Out next is a reissue of "Rabid Reaction" the bands second L.P.

Schizophrenic is working on a second installment of the Toronto comp. \* Chris of the CURSED is starting up a label to be called High Anxiety. He hopes to start out releasing 7"s and the first couple of releases include some locals like LIVING IN DARKNESS, OUR FATHER, and a side project band of some members of the CURSED called A CRUX OF AUX. he also hopes to be releasing Tony Erba's new band - CHEAP TRAGEDIES. \* Lengua Armada is working on releasing a PUNCH IN THE FACE LP.

**Generation Annihilation** is a weekly punk radio show which can be heard every Saturday from noon to 1pm in Vancouver, BC, Canada on CITR 101.9FM. They can also be heard online at [www.citr.ca](http://www.citr.ca) In our one hour time slot, we try to play as many songs as possible in the street punk and old school hardcore vein. View our playlists and what we're about at [www.streetpunkradio.com](http://www.streetpunkradio.com) or [www.myspace.com/aaronkid](http://www.myspace.com/aaronkid).

## show listings

**MONDAY JULY 16TH** @ Adrift (early) - LION OF JUDAH, CEREMONY, SHIPWRECK, ABOUT TO SNAP  
**WEDNESDAY JULY 18th** @ Lee's Palace – DEERHUNTER, THE PONYS, JAY REATARD  
**THURSDAY JULY 19TH** @ Underground (Hamilton) – MADBALL, DEATH BEFORE DISHONOUR  
**SUNDAY JULY 22<sup>ND</sup>** @ Cathedral, 6:00pm - GANG GREEN, DIRTY BIRD, EVERYBODY OUT!, SELF CONTROL, BFG, THE VACCINES, HANG YOUR HEROES  
**TUESDAY JULY 24TH** @ White Orchid - WARKRIME (California), RABIES (California), DUSTHEADS (NYC), TERMINAL STATE  
**WEDNESDAY JULY 25th** @ the Metal Shop (Oshawa) - BASTARDATOR (from Ottawa), TRIOXIN 245 (from Ottawa), BLACKJACKET, MAN KILLS MAN  
**FRIDAY JULY 27TH** @ Cathedral - AGNOSTIC FRONT, HOODS UP, P.O.R.  
**SATURDAY JULY 28TH** @ Smiling Buddha - LEGION666, DEMONTAGE, BASTARDATOR, TRIOXIN245  
**SUNDAY JULY 29TH** @ Rogers Picnic, 100 Garrison Road (Old Fort York) - BAD BRAINS  
**THURSDAY AUGUST 9th** @ Sneaky Dee's - IRON AGE, RAMMER, WOAR HUNGRY, CAREER SUICIDE  
**SATURDAY AUGUST 11th** @ Studio 3, 4:00pm - PULLING TEETH (from Maryland)  
**WEDNESDAY AUGUST 29th** @ Studio 3, 4:00pm - MARGARET THRASHER (from Vancouver)  
**SUNDAY SEPTEMBER 16<sup>TH</sup>** @ Lee's Palace - SHAM 69

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

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**JUHYO**

**THE ENDLESS BLOCKADE**

**BRIAN RURYK**

**CHARLES BALLS**

APRIL 16 AT THE "ENDLESS BLOCKADE"  
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**CHURCHED**

**AB IRATO**

**MURDER SQUAD**

**LEGION 666**

**SAIGON DISTRESS SIGNAL**

**LIVING IN DARKNESS**

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**The Sewed**

**SAINT-theSinisters**  
**STEVE-Demics**  
**JB-Viletones**  
**Cleave-SatteredWires**

SpecialGuests  
**GORD LEWIS**  
of TeenageHead

**& LUCASTA**  
or "B"Girls

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**THE G-MEN**

**PLUS!!!!**

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**ACTION-YOUNG-MEN**  
**THE POTEN (QUEBEC)**  
**PARTY-CRASH**  
**RAMMILLION**

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**Ugly Stick**

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**THE NYMPHETS!**  
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Adrift Skate Park  
7PM, all ages  
no booze, no drugs  
\$5 - FIVE DOLLARS

**POST  
NO  
BILLS**

**LIFE TRAP**

**TERMINAL STATE:**  
**LIVING DARKNESS**

**5:00-8:00 PM**  
**WHITE ORCHID**  
182 COLLEGE

**TERMINAL STATE**  
FOR THE DAY AFTERMORROW

**SAT. JUNE 16TH**  
**LIVE AT**

**RANCHO RELAXO**  
(college/applasia)

**SKULLIANTS**

**The Delinquents**

**BUSEY TEETH**

**DOORS @ 10**  
**19+**  
**FIVE BUCKS**

**SAT. JULY 7**

**BOINK**  
SMALL CLUB  
5 DOLLARS

**CRITICAL KNIGHTS**

**THE VAPES**

**BOULEVARD TRASH**

**D.O.A.**

**THE 3 TARDS**

**FOX YARD GIVES BIRTH LIVE ON STAGE!!!**

**MAXIMUM RNR**

**MURDER SQUAD**

**HOLLYWOOD TWISTED**

**SMOKE HAZARD**

**SATURDAY JULY 7 2007**

**AT THE KATHEDRAL, 651 QUEEN ST. WEST**  
**ALL AGES, \$15, DOORS AT 5 PM, FIRST BAND 5:30**  
**FIRST 300 PEOPLE GET A FREE GIFT**

**LION OF JUDAH**

**CEREMONY**

**SHIPWRECK**

**ABOUT TO SNAP**

**07-16-07 A DRIFT 7 PM**

**THE MURDER SQUAD**

**THE VAPES**

**BOULEVARD TRASH**

**FRIDAY, JUNE 29TH** \$5

**THE METAL BAR 1305 DUNDAS ST WEST**

**CRIMINAL DAMAGE**

**THE ENDLESS BLOCKADE**

**VICIOUS CYCLE**

**I REFUSE**

**THIS SHIP WILL BURN**

**ADRIFT**

**SUN, JULY 15TH 6pm \$10 ALL AGES**

**GANG GREEN**

**GET OUT!**

**Self**

**THE VACCINES**

**HANG YOUR HEADS**

**KATHEDRAL JULY 27 7PM \$15**

**TERMINAL STATE**

**BEAR PROOF SUIT**

**Plus... Our Father**

**Living in Darkness**

**Sunday, Apr. 22**  
**at White Orchid**  
**9pm, 19+, \$5**

I didn't do it I didn't do it  
I don't care what they say  
Lock me up or let me go free  
But someone punch that fuckin' D.A. ... 5 to 10 is what I got ...

**THE ENDLESS BLOCKADE**

**THE TITLES**

**BLACK SPIRITS**

**LIFE**