

EQUALIZING X DISTORT

Volume 7, Issue 4

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LEFT TO RIGHT: Matt (on drums), Marc (on vocals), Bill (on bass), Terence (on guitar), and Dan (on guitar), when he's not playing drums.

U LOCK TERROR are a new band from Guelph based out of the Punk-a-low house. They have a split demo out with KILDREN and are working on a release. U LOCK TERROR came into CIUT and recorded a Studio 3 session on April 14th of this year. Here is an interview that followed the session.

Can you introduce yourselves and tell us what you primarily do in the band ?

Bill (B): I'm Bill. I only play bass.

Dan (D): I'm Dan and I play drums and also occasionally play guitar.

Marc (M): I'm Marc and I play my vocal chords until they bleed.

Matt (Ma): I'm Matt and I primarily play guitar and sometimes play drums.

Terry (T): I'm Terry and I play guitar.

Okay. Tell us how long U LOCK TERROR has been around for ?

B: Since January. We played our first show in January.

So only a couple of months.

B: Yeah.

How did the band form ?

T: We all live in the same house, for the most part.

B: Well Marc sleeps on our couch. So its close enough. And Dan lives in another house. We only ever hang out at the two houses. Those are the two places we only ever go.

So how did the idea for you to start a band come up ? What kind of a band did you want to start up ?

D: First Matt came up to me in the street when I was rolling up cigarettes and said "Hey I am going away for a little bit but when I get back we should start jamming when Marc is in town."

T: I was definitely ill at the time, but when I came back they enlisted me.

M: And I had jammed a bit with Dan's other



band KILDREN when they were starting up so that is where we got the idea that this could be a band. The band is second priority to other stuff.

B: And we needed Marc because he was in PARANOID CHOKEHOLD and VIGILANT RESISTANCE.

T: The only reasons.

I think some of you are in other bands from the Guelph area, right ? Tell us about some of the other projects you are involved with.

D: I'm in KILDREN and I have another project starting up around the same kind of band. I personally am really into Guelph. I have only been in Guelph since October. When I showed up there I was just looking to get involved in music projects.

Now you are already in three bands.

D: Yeah. I am pretty happy with it.

Is anyone else in anything ?

B: I'm in a band called the DERAILERS with Josh of Equalizing-X-Distort fame and we are a pop punk band. Also bike punks.

Tell us about the name U LOCK TERROR. It seems to suggest some bike advocacy. Where did the name come from and tell us about why you chose the name ?

T: It came from a R.A.M.B.O. song called "U Lock Justice". I was away when they chose the name. But I hear it comes from the

recommended song.

I was thinking that and I often think of the song when I am riding my bike. So that's where it comes from ? The R.A.M.B.O. song.

B: For some of us, when we think of justice we think of something that is handed down by the state and has to do with objective morality or something like that, which I don't think is how R.A.M.B.O. intends it, but we decided that we weren't that comfortable with that, but we are really comfortable with terror.

M: And not just U Lock terror, but all kinds of terror.

Because it is almost like a vigilante justice. It's the immediate ...

B: You said it not me. Security culture.

Yeah, yeah. It's here. It's pervasive. How many shows have you played so far?

T: Four maybe.

D: A half dozen maybe. That one by the shack.

Ma: I didn't play that one.

D: Oh yeah. Well I didn't play that one in Toronto.

Have you mostly just played in Guelph so far ?

M: We played a benefit show in Toronto for Ungdomshuset. I was organizing benefits and we did one in Guelph and we did one in Toronto. So we played in Toronto for that and we played a bunch of other shows but mostly in Guelph, yeah.

B: Mostly in our basement at the Punk-a-Low.

Tell us about the Punk-a-Low and then tell us about the Guelph scene.

T: We are the only punk house in southern Ontario.

M: And playing bars is not fun so we decided to start up our own scene and have shows in our basement.

Tell us about the bands in Guelph. Who are some of the bands that we should be paying attention to ?

M: Well it's not just Guelph. There is a lot of 519 bands as we call it. YAKUNIKU WARFARE are from Kitchener-Waterloo and they are awesome.

B: BLACKBOX SERENADE. Good stories and folk punk and they are really good.

M: Yeah most bands seem to be from Kitchener. But a lot of the bands that we formed are

But you guys are all close. Like Guelph and Kitchener is really close. So it is easy for those scenes to intermingle almost. Is there other places to play other than the punk-a-low ?

M: For the record there is no other places.

B: There is another bar where most of the other punk shows happen called the Shadow.



U LOCK TERROR chilling out in Studio 3.

Is it a different scene though ?

T: It feels like an arts scene sort of.

M: It is a capitalist scene. We are like anti-capitalists. There is the line. Straight forward. But basically bands that we don't want playing our house play there sometimes.

T: A lot of bands play there.

What about in Kitchener. Are there any other punk houses ?

T: Not yet.

B: It is really hard to get venues in Kitchener too.

There used to be a community centre.

B: The Spot, right.

It used to be an arts space. I don't remember the name.

T: It has happened a lot of times where they have tried to set up shows in Kitchener and they have fallen through and we had to move the show to our house because they are notoriously sketchy in Kitchener.

And Waterloo is the same ?

B: I don't even know of any Waterloo bands.

D: I think some of the bands from Waterloo have been so ...

B: They are the same town. It is just a river.

What do you sound like ? What have people told you you sound like ? And what do you hope to sound like ? The reason why I ask is because I was in there listening and the recording sounded different from the live set and I hear lots of influences and interplay. I know there is a lot of hardcore that you are drawing on.

M: I guess what we are trying to do is make everyone in the band comfortable primarily so that we all have different musical tastes. There is some big varieties but there is also ... I don't know ... like if we keep doing that rockin' d-beat stuff some of us are going to get bored so we throw in some wicked hardcore that will make you want to rock out. There is some things that I want to try to do with this band with some drum beats that make me want to dance. As far as sound goes the music comes

from a lot of different people. Like Dan wrote a song, Terry wrote a song or two, Matt wrote a song and parts to others. I wrote parts to songs as well. So we are all contributing to it. It is an amalgamation of what we are expressing.

Can we go around and tell me who you are influenced by musically and I am only interested in punk releases ?

B: The BANANAS "Forbidden Fruit" LP is really good. The CLOXOX GIRLS are really good. As you can tell I don't write anything for this band.

D: I don't know. That's a really hard question. **But I want to know what are you listening to right now.**

D: Well lately I have been listening to WOLF BRIGADE.

See that's not hard.

D: So there are a few other things that have been an influence on me as far as crust and hardcore goes, like AUS ROTTEN and ANTI-SCHISM and NAUSEA has had a big influence on me.

So a 90's peace punk sound.

M: I just got my records back from my grandma's house so ...

...you are re-discovering things ...

M: Well yeah. All these crust records I got when I was in Barcelona, like the HORROR 7" if I could say an old school anarchist band and there is a really cool anarchist band from Barcelona called LA CALLE. They are really cool. They translate their lyrics so they have Spanish, English, French, and German. There is lots of bands that I have been listening to like CATHARSIS and the *Crimethinc* bands.

Ma: I really dig COBRA NOIR. Josh and Terry are the two that give me heavy music so I really do like ASSUCK and SWALLOWING SHIT.

T: I feel like I have had lots of phases. Recently, actually this weekend I rediscovered "As Priorities Decay" by WITCH HUNT. When I first listened to it I was like 'Okay I'm into it', but this week for some reason it just really hit me. I like the usual new hardcore sort of TRAGEDY west coast sound. Also bands like DEATHREAT.

EQUALIZING DISTORT

VOLUME 7, ISSUE 4

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 Kietolaki, Signs of Hope, Imperialist Pigs, Tyvek, Tottuus, Burn Again, Living Darkness, and Short Bus Window Lickers.

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 July 2007

| Band | Title | Format | Label |
|-----------------------------------|-----------------------------------|--------|----------------------|
| 1. ED | "Nailed to the Board" | LP | Agipunk |
| 2. SEVERED HEAD OF STATE | "Power Hazard" | 12" | Havoc |
| 3. OUT WITH A BANG | "Few Beers Left But Out of Drugs" | ep | Criminal I.Q. |
| 4. BILL BONDSMEN / OUT COLD split | | ep | Schizophrenic |
| 5. RIOT / CLONE | "Sucess " | CD | Dr. Strange |
| 6. CONQUEST FOR DEATH | "Front Row Tickets to Armageddon" | CD | Wajlemac |
| 7. THE CARNIVAL | "Kivulisa" | CD | Krypta |
| 8. BILL BONDSMEN | "Young (Kinda), Loud, and Snotty" | 12" | Burning Sensation |
| 9. MAGRUDERGRIND | "Rehashed" | CD | Punx Before Profit\$ |
| 10. MASSGRAVE / POSEUR DISPOSER | "Victims of a Bong Raid" | ep | Unrest |

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: Marc (on vocals), Matt (on drums), and Bill (on bass).

Okay. I am going to ask you to do something. I want you to collectively pick five punk releases that you think has helped develop the band's sound.

M: That is going to compromise us. AUS ROTTEN. Can we all say that ? Can we all say MINOR THREAT ?

B: Why are you all looking at me ? I wish we sounded like MINOR THREAT.

M: We don't have to be that picky. We are just picking records. We know how to play "Filler". Come on.

B: But you guys refuse to do it in our set.

M: Times have changed.

B: This interview is just going to be a fight.

M: Well that "As Priorities Decay" by WITCH HUNT is cool. The YAKUNIKU WARFARE stuff is good.

T: The first COBRA NOIR record is good.

I am going to turn it over to lyrics now. Marc. Do you write most of the stuff ?

M: I guess I write most of the material.

Okay. So what are some of the things that you sing about ?

M: I guess the first song that we did was called "Footprints", which was the first song we wrote as a band. I think the music came from Terry and from that ...

What's it about ?

M: It's basically about anarchist strategy. It is about a lot of stuff. Like getting by the leftist conformist politics. Like you find that the activists in Toronto are self-defeating and stuff. It's about breaking past that and shaking things up. Really getting things going. It is really full of metaphors. I am reaching through it. It is supposed to be a poetic song but all the ideas that are coming out of green and anarchist politics like collapse. You know when collapse happens we will have time to organize things. People are just dreaming about this collapse and there is this line in the song that says 'why wait for collapse to bring this shit to the ground'. The idea of why the fuck are we

waiting. Waiting won't help us organize better. Waiting won't help this community. Waiting won't help us break down these patriarchal values and things that are beyond this and there is a lot of things like that in the song.

What is your favourite song from a lyrical standpoint ?

M: I really like the song "Daggers" which is a song that is coming out around the same tone.

What's it about ?

M: It is inspired by a lot of insurrectionary anarchist strategy in tactics and stuff like that. It kind of breaks down mass organizations and it is about working in small groups. It is like when practice and theory come together there is no use for explanation for being attacked. Like if a McDonalds were to get smashed everybody knows why it is done. It is just a little example but also if you are making alliances with people involved in indigenous struggles and stuff a few of our members hung out there really building links...our activism within our struggles. Struggling along doing solidarity actions. There is a lot about that in the song. It is generally about flipping this world as we know it upside down. Like showing them that this normal world is changing.

Is anyone else familiar with the lyrics ? Can you all take turns at answering that question ? The question again is what is your favourite song from a lyrical standpoint and why

?

B: We have a song called "Privileged Enough to Write a Song About It" which is about dealing with different forms of privilege, a lot of which apply to us in the band be they male privilege or white privilege or class privilege. **It could be applied to the hardcore scene.**

B: Yeah and that is why that is my favourite because I feel like people in the hardcore scene or the DIY punk scene are not dealing with that stuff even though it causes a lot of shit or even just trying to deal with it and not necessarily knowing how to. Things like that. I kind of wish there were more people talking about it, like straight white boys and stuff ...

On the new WORLD BURNS TO DEATH record there is a song on there and there is a lyric that goes 'how can a million people die in Rwanda and not one fucking punk could write a song about it'. I think that reflects that sentiment.

B: And also I'd like to see more than just writing songs about it. There is a DESTESTATION lyric that goes 'we need more than a big white pat on the back.' We are congratulating ourselves because we know these great big academic terms to describe ways that we fucked over people. Well 'Gee, that's nice of us.'

D: I'm really into "Backlash". It is probably one of the hardest songs to play, but just the whole thing about the cop in our heads it seems like most of the policing that goes on is the fear from the pigs instead of when you go out



Terence in the back playing guitar and Dan in the foreground also on guitar.



Matt on drums and Terence on guitar.

and do something and you are scared to do it just because....

...it is self-policing....

D: Yeah. You know there could be a pig around the corner. The more you have done the more the pig in your head goes dead.

Ma: My favourite tune is "Privilege". I think it is just a good tune to play for a lot of reasons for all the scenes that I have been to. I have seen stupid things at every single hardcore show I have gone to. There are so many people out there with so many patches that say so many different things, but the reality of their actions is completely different. It is a really good song. It reminds me that there is so much in this world to look at.

T: I would have to agree.

B: Just say "Shred Hard" for the hell of it.

Ma: Yeah we talk about that a lot but I like the song about bikes, but I also like the song about privilege. I went to a FUCKED UP show the other week and godammit if there wasn't one girl in that whole crowd. It was scary.

Tell us about the demo. It is relatively recent.

Where did you record that ?

M: We released it at one of the benefits we did for the Danish anarchist youth house and it originally came out on its own as a couple of CDs, but it first came out as a split with KILDREN, a really cool band with political lyrics.

And where did you record it ?

B: In our basement.

D: With Dave the lead singer's 8-track or 4-track digital recorder.

And how many songs are on it and what songs ?

T: All the songs we played today....

M: Except for "Daggers". It starts with the "Privilege" song and goes into "Shred Hard" and "Footprint". We have "Afuera" which is

a Spanish song.

B: We basically played our demo today but with one more song.

M: Just for those out there that don't have the demo and want one.

Have you written new songs since then ?

M: Well we just got that "Dagger" song down so it is going to be fun to play now that it is not frustrating. There is a song in the works in Terry's head and in my head, as well as in Dan and Matt's head Well Matt has another song. We have a French song coming out with no name. But there is a song called "Winter" about post-nuclear war.

Ma: It's about ice (*laughter*).

M: It's a really fun song to sing to hear. I can't wait to play that song. I want to rock out with ice.

Do you hope to record again soon ?

M: I want to put out a split LP with those YAKUNIKU WARFARE folks or KILDREN or someone if they just come and ask us again. Please. Yeah, I'd love to record. Money is an issue. I'm a bum.

B: And we want to keep it really DIY.

M: That's a big thing which is why it is a money issue because we're not going to get signed by *Fat Wrechords*.

Figure out a way to record in your basement again and continue to tweak that sound and figure out better ways to record.

M: When we get a new set you can invite us back.

Tell us about your future plans. We were talking earlier about possibly touring in a neat way. Tell us about that.

B: We are doing a bike tour. We haven't actually planned anything yet but the idea is We are going to do a tour but we can't afford a tour van and there is also a lot of stupid shit that goes along with that maybe punks should

be challenging more along the lines of the "No War for Oil" kind of stuff but we are still pretty dependent on that ourselves so the idea is we are building ourselves some bikes and we are going to bike from town to town and because of that we are also not going to be able to bring any gear with us, not even our instruments.

What about if you got bike trailers ?

Ma: A trailer is a good idea unless you are biking a 100K a day.

M: We are going really really far. We are going to Ottawa I think.

So from Guelph to Ottawa is the route ?

M: Well yeah. I think we are going to swing down and try and reach other places.

B: Hopefully Brantford and Hamilton.

M: Come to Toronto, play in Kingston, maybe Ganonoque, up to Ottawa, back to Peterborough then to Toronto and to Guelph.

How long do you think that is going to take? Two or three weeks ?

M: Yeah. And it is pretty cool. We will be ending up in July at our last show will be at an anarchist conference that is going on in Guelph. I think I should mention that. It is going to be on July 7th. DIY workshops on a lot of cool stuff. It is pretty hand in hand with punk. That's why Profane Existence gets along so well with punk. Anarchism and punk. And it is good to do more than just talk. So you should come down and hear about what is going on in Guelph with lots of illegal actions (*laughter breaks out*).

B: Security culture Marc. Security culture.

M: I do not confirm or deny that any of these actions were taking place. The local paper, the *Guelph Mercury* publishes this. I am not saying that I do anything because I don't. I am all talk. (*more laughter*)

B: Next question.

M: What else are we doing. There is a bike tour and an anarchist conference.

It's a neat idea. There is bands that do bike advocacy. I don't know if they have applied it as far as this. How can people get in touch with the band ? To try and book you guys or get you to come and play or get copies of the demo.

M: Someone made a myspace site.

D: The U LOCK TERROR one or the punkalow ?

M: You might as well just go to the punkalow site.

D: And there is an e-mail address which is ulockterror@gmail.com. And you can also go to the punkalow myspace which is myspace.com/thepunkalow

T: Search it somehow to find out about the conference.

D: You can also find out about shows that way.

M: Yeah just come to our shows and talk to us. We prefer human interaction.

Any last comments ?

M: Fuck shit up. Don't get caught.

Ma: Ice.

Good summations. Thank you.



LEFT TO RIGHT: Thierry, Dominic, and Alex.

SEXHEAD are from Montreal and play that amped up garage punk. They played Toronto with the VAPIDS back in April 2006 and Jimmy helped us set up something for them in the studio. Here is an interview that followed the live set on the radio.

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

Alex (A): Alright. My name is Alex and I play bass and I sing.

Thierry (T): Hi. I'm Thierry and I play guitar and I sing.

Dominic (D): I'm Dominic and I'm the drummer.

And how long has the band been together for ?

A: Almost nine years now.

And how did the band form ?

A: Me and Thierry were sharing the stage all the time in our respective bands, like it happens all the time in Montreal

So you guys were in different bands before.

A: Exactly. I was in the FLAVOURS and Thierry was playing in CAFÉ.

And you guys kept playing a lot and you decided to start a band or....

A: Yeah. We wanted to start a side project but the bands that we were playing in stopped so we have possibilities to start a new band from scratch.

And what was the idea of the band ?

T: Basically having fun, touring, play shows, make friends and have an awesome time.

Okay. And did you want to sound like anyone in particular because I hear a lot of different things in your sound. Definitely I hear some RAMONES and I hear a little bit of the REPLACEMENTS or HUSKER DU or some stuff like that. Is that kind of the idea or

T: We didn't have any idea. We just wanted to do something rough, like mainly punk rock but it just came out that way.

A: We never really When we got together to write songs we don't try to do something specific. We just jam, play riffs and when it's good, we headbang. That's how we know it's a keeper.

Yeah. That's certainly a sign, isn't it. Where did the name SEXHEAD come from ?

A: It just comes from the fact that we always talked about sex. It is in our mind almost every minute.

D: It is just appropriate I think.

Okay. Are a lot of the songs about sex ?

A: Well lots of them are about sex, girls, parties, drugs, getting drunk, hating our jobs. Stuff like that. Basic punk I guess.

Who would you say you are influenced by in terms of the music?

A: I start from like AC DC to BLACK FLAG. Whatever. CANDY SNATCHERS.

T: Chuck Berry. There is many things we listen to so

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

A: It is hard to pick five. Why are you asking us to do that ?

I want it to come off the top of your head and yeah they have to be punk records. I know AC DC is great but lets talk about punk.

A: I can name a few bands but maybe not the album.

That's okay. That's good enough.

A: The REAL KIDS from Boston.

T: The KIDS.

A: LAZY COWGIRLS. BON DUCK.

Who is BON DUCK ?

A: It is a famous band in Quebec. You should know them.

Tell us about them.

A: There is not too much to say.

Is it a folk band from Quebec ?

A: Can we say it is folk ? Like cheap pop rock.

And they were one hit wonders ?

A: Two or three hit wonders.

They had ten seconds of fame. But they were big in Quebec.

A: For a year or two maybe.

And you were saying that it is kind of joke to collect this band.

A: It's like an inside joke.

It's a novelty of sorts.

A: Kind of.

So you have to catch the humour here because we have been talking about it but I don't think everyone else is up on it.

D: I would have to say the MISFITS, the RAMONES. Classic.

A: GG ALLIN.

GG ALLIN ?

A: Yeah a huge influence.

Who writes the lyrics ? We were talking about some of the things that you are singing about already. Because you both sing. The two of you.

T: But sometimes we write songs together. Alex and I for lyrics. The music is written by the whole band. But sometimes he just comes out with an idea. We just pick a song. There is no routine or anything like that. Any great idea.

What would be your favourite SEXHEAD song from a lyrical standpoint and why ?

A: It's probably a song we didn't record yet because we are working on stuff now.

It's okay. You can tell us about that. What I am trying to do is get you to explain a song more in detail.

A: Explain songs ?

Just one song. And one song that you like lyrically.

T: Can you do that Alex ?

A: I am trying right now to pick one song. We have been together for nine years.

Yeah I know. You have a lot of songs.

A: And from the lyrical standpoint.

Yeah.

A: That's a hard question.

It seems to stump people but I just want to know more about your songs.

A: I guess I would say "Back to Seventeen".

And what is the song about ?

A: It's about waking up in the morning and your girlfriend is gone. You don't care too much because you still have a six pack in your fridge. And then you call your friends and you have a party at home and get wasted.

T: And forget the whole thing.

D: And finish the night with two new girls.

And do you have a song that you like ?

T: Probably in the new songs that we have there is a song about violence. I like to express the violent stuff. It's good in lyrics. I don't know. I cannot talk too much about it, but just to express feelings that everybody has but don't want to talk about.

You have a couple of releases recorded. Can

you tell us what you have out and tell us what labels they are on ? What have you recorded so far and what have you released?

D: We started with a recording from Hamilton. It is more of a demo called "Kiss My Sexhead". It's out now for sure.

And you did it in Hamilton ?

D: Yeah. It's weird because when we started we hit the road to tour Canada and Hamilton was a good place for us. We found a lot of friends and a place to record some new songs so that was the first release.

When was that ?

D: '97. Probably in October. And then after that we did another demo tape with the same guy at the same place in Hamilton. It's called "Take Off your Pants".

Did you self-release that ?

D: Yeah. Both are self-released. After there is the album "I Abuse" which is self-released. And finally the split CDs on *Goblin Records*.

And how did this one come about ? there is three bands.

T: Well the label asked us after a show in Ottawa and they asked us if we were interested in being on a split.

And is it the guy from the RIPTIDES who does this ?

A: Yeah. *Goblin Records*.

It is beautiful artwork. It looks like Winston Smith type artwork. Now you guys were talking about having new material recorded.

Are you working on new stuff ?

A: That's right. We are working on a bunch of new songs right now, but we are right in the middle of the process.

Is there anyone who might be releasing it ? Will you be releasing it ?

A: Who knows. We hope someone is interested. Just contact us.

T: We are still looking for stuff but we are pretty much writing now and after we are going to try and find a way to put it out.

Tell us about the scene in Montreal. What



Dominic with the mad face.



LEFT TO RIGHT: Alex on bass and Thierry on guitar.

band should we be paying attention to or looking out for ?

A: There are tons of bands and in Montreal there are tons of venues. It goes so fast. Things change all the time but you have to listen to our new pop punk sensation and it's in French. It's called VOLUMITE MAXIMUM. I think you guys should have a look.

T: Yep. They are very good.

D: There are tons of bands but there are too many to remember.

What about bands that sound like you guys or bands that you might play with ?

T: To tell you the truth, we play more in Ontario than we do in Quebec. It is easier for us to play here. There are more bands here in Ontario that sound like us. It is easier to share a stage with.

D: And the bands that we play with in Montreal often come from here. We exchange shows a lot. Bands in Montreal are always changing.

What is the scene like in Montreal. You were saying there is lots of things happening.

D: Well it is more like the ARCADE FIRE and stuff like that that are more popular right now, but for the punk rock scene, a band we hear about a lot is the SAINTE CATHERINES because they just got a good record deal and they are good too.

What about venues. Where would people go to see shows ?

D: You've got Foufounes Electriques.

Still around ?

D: Yeah, still around. Most people know this place. There is Café Chaos. A good venue for punk shows and Limify Gauche. They are pretty much the main ones.

And record stores ? Are there a lot of record stores still around ?

A: There are tons of record stores downtown. Too much to name. Have a walk downtown and your heart will be broke.

Pockets empty. Heart broken. Sounds like a song. What is happening with you guys in the next little bit ? Are you heading back to Montreal or ?

T: Well yeah. We are heading back tonight to Montreal and we have two shows next weekend in Quebec. City. Then we will go back to our space and keep on writing and working hard.

Hopefully we will hear some new stuff very soon.

T: Probably.

I want to thank you very much for playing tonight. It was amazing to watch you guys. It was great. How can people get in touch with the band if they want to find out more about the CDs you have released or just want to get in touch with you about stuff ?

A: It's easy. If you go on the internet. Have you guys heard about that.

Yes I have heard about it. Yeah we are just starting to get the hang of it. That internet.

A: Just go to sexheadmusic.com.

T: We have a myspace as well if you want to listen to some stuff. We have some MP3s on our myspace site.

And what's the myspace site ?

T: myspace.com/sexheadmusic.

Any last comments ?

T: We had a good time this weekend.

Lots of drinking. Lots of playing.

T: Yeah, yeah. Lots of partying. It's time to hit the road again and drive all night.

D: Thanks to you. Thanks to our friend Jimmy Vapid.

Yeah. Jimmy was great for setting this thing all up. And I want to thank you guys for sticking around so late because I know you have a long drive ahead of you.

A: It's a pleasure. It's nice to play.

It was amazing to watch you play. Thank you.



LEFT TO RIGHT: Katie on bass, Adam on guitar, and Colin on vocals.

DEFECT DEFECT are a new band from Portland that just finished up a cross Canada tour this past spring. They have a couple of eps out and play some awesome retro punk sounding hardcore. The band did a Studio 3 session on May 5th and were interviewed by Mark Rodenhizer.

Can you guys introduce yourselves one at a time and tell us what you do in the band ?

Colin (C): I'm Colin and I am bad ... (pause) about talking about

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

Mike (M): I'm Mike and I play drums.

Katie (K): I'm Katie and I play bass.

Were you guys in any previous bands or are you currently in any other bands ?

C: Yes and Yes.

Can you tell us what they are please ?

C: I am also in PLAN R and POSITIVE APPROACH, I guess.

K: Yeah right.

C: I have been in other bands before.

A: I am in a band called AUSTISTIC YOUTH.

M: I am in a band called TOUGH BOY AND THE PUNKS.

C: Yeah I'm in TOUGH BOY AND THE PUNKS and TOTALLY GREEN DAY.

K: I'm in a band called SOCIAL GRACES.

And then how did DEFECT DEFECT form?

C: Mike do you want to take this one ?

M: Not especially. Colin and I and another guy and Katie formed a band.

C: ...and then he quit after six shows and Adam joined because the other guy played guitar. Adam also plays guitar. It seemed like a good fit.

How long ago was that ?

K: It was like a year and a half ago. We started in September.

And what do people say you sound like ?

C: Punk.

K: Lots of different things.

M: Noise.

C: Right.

K: There is always a BLACK FLAG reference.

M: It probably isn't because we did three BLACK FLAG covers last night.

C: I don't know. Dave, what do we sound like?

Dave: Something weird and scary with a little bit of DISCHARGE.

C: Right. Well obvious and not like the band, but the oozing slime.

K: This really bad journalist in Portland described my bass playing as almost d-beat, which makes no sense at all.

I thought there was a big HELLSHOCK influence on the whole Portland scene.

C: Millenium crust with almost d-beat bass playing. We were originally def charge with ...

A: We should tone it down (*loads of laughter at this point*).

So what influences your sound and your song writing ? What were you trying to do when you started the band ?

C: Ahhh. D-Beat (*laughter*).

K: I don't know because I haven't written any songs.

C: What about your bass lines ?

Outside of d-beat what influences do you guys have (*laughter*) ?

C: If there are any ?

K: I don't know. Just trying to write stuff that sounds good.

Nothing. Like there wasn't an intent when you started playing. Just throw everything in a jar and shake it up and see what comes out. Alright who writes the lyrics ?

C: When the band first started up me and the other dude wrote lyrics and since then it has just been me.

What do you sing about ?

C: I don't know. Stuff. Girls. The cute ones. Ones that will keep me (*laughter*). I guess stuff that makes me want to write a punk song about it.

Okay so what are some of your song titles?

C: There is "Yeah, I'm a Terrorist". That doesn't sound happy. There is "I Fuckin' Mean It". I put a curse word in there to show how angry I may or may not be. I could keep going.

Throw out some more.

C: "Throw Your Head in a Garbage Can". You wouldn't do that because you are in a good mood. (*laughter*).

A: At least nobody I am friends with.

C: There is a song called "People My Age" which you think might be a positive song. Turns out I give them the thumbs down. (*laughter*).

So then why are you so angry Colin ?

C: I don't know. I mean why not (*laughter*)? Just read the lyrics man.

But I am lazy.

C: Because crap sucks.

Crap sucks. That's another one for your bio dude.

C: Crap sucks: The Colin story.

Does the rest of the band "okay" your lyrics? Are they like "So guys 'Crap Sucks'. Can we all agree on that before I sing it at the next show ? And everyone is like "Yeah, crap does suck."

C: We actually have a panel of experts. It's like "Crap is sucks". More Japanese.

M: We also run it by a panel of retards.

Tell us about the ep and how you got started working with Clarence Thomas.

C: We sent our demo to their A&R department and their lawyers spoke to our lawyers and ... (*laughter*).

A: We played in Vancouver and he was at the show.

C: He is Troy not Clarence Thomas.

A: Troy. And he was into it.

How did you guys decide to do four different covers ?

C: It was a really bad idea. It was pretty much like Katie made the cover and it was just my face and I was like 'I don't want my face on the cover'. And she was like 'what should we do about it ?' And I was like 'I don't know. We've got to decide. Ding!' And I am like all four covers and Mike was like 'I don't like that idea. I want one with just my face.' And Adam shows up and says 'that is a great idea.' M: And it turns out that my face is the cutest. C: Mike does have the hottest face.

Are you guys happy with that ?

(*silence*)

C: That's a resounding 'No'. With everything Troy did, sure. Troy did a great job. Great artwork. Uhhh..

M: The recording is abysmal. It's not the best recording.

Was it hurried ? Why don't you like the recording ?

C: It was hurried.



LEFT TO RIGHT: Mike, Colin, Adam, and Katie from the parking lot of CIUT.

K: We had one day to do it in and we hadn't practiced.

C: I left for tour the next day and so it was like if we are going to do it we better do it.

K: And it just sounds bad.

M: It was unfortunate.

But there is a new record and you guys are happy with that one ?

M: Yeah.

And that is still with Clarence Thomas ?

C: CTR.

What the hell is that ?

C: Clarence Thomas Records.

What do you guys do outside of the band ?

C: Play in other bands.

A: I am a lawyer.

You're not a lawyer. Because you guys tour lots so I am wondering what kind of jobs you have that allows you to tour.

K: I am a nanny and a housekeeper.

M: I work in a grocery store. It's pretty exciting.

It sounds exciting.

A: I move furniture. It's under the table. Like upholstery and stuff.

C: Consensus is that jobs are boring. I am a lawyer.

K: You're a fucking dipshit.

So you guys have toured a lot. Where have you played ? Alaska. Who thought of that ?

M: That was a late night drive of delirium. It was really really boring.

How did it go ?

C: It was interesting. Very interesting.

K: It was nice. People felt really sorry for us and bought our demos for like \$20.

C: Oh yeah and we were like we'll bring a distro and the only thing we sold was to this girl's dad. It was like 'What's this one ?'. 'It's CRIMINAL DAMAGE. It's a punk record'. 'Oh I think my daughter will like it.'

But Alaska was successful.

C: Alaska ruled and then we did a U.S. tour

after that and now we are touring Canada.

And you are doing all of Canada as well.

C: Yes.

How has that been so far ?

C: Super rad.

M: Awesome.

Anything interesting ?

C: How good Regina, Saskatchewan was ?

That's surprising.

C: Winnipeg was so good. Kamloops ruled.

Mosh city. They should just call it Moshloops.

Sweet. I want my birth certificate changed to Moshloops then.

C: You were born there ?

Yeah. I am going to doctor that document.

M: That's a good idea. They love that at the border. 'Yeah I crossed out Kam and write in Mosh'. The border guard is like 'That's great. I really like that.'

So wait. I already forget the story. What was Timmins like ?

M: Cold.

C: Yeah, it was cold.

M: Half French.

C: We played with this boy-ish emo band I guess that has a song on Much Music called "10 Second Epic" and all the 13 to 15 year girls would congregate up front throughout the entire show so it was really awkward.

Wait was that with the soundman? What was that story ? Was that the show with the soundman ?

K: No. He was really nice.

C: I remember he was a really nice guy.

But the tech

M: They did have like a road manager / sound guy.

C: And we sent Skidge to kick his ass.

M: They did have like an i-pod with them so they could play their intro before they went on stage.

Skidge. Did you feel inferior next to the super pro roadie.

Skidge: I really wanted to do the same thing for DEFECT, but I ...

C: He has been trying to get his hands into everything ever since that show.

So what else do you have coming up after the Canadian - U.S. tour ?

M: A very long nap.

C: Yeah. Sleepy times.

K: Brazil.

And you are going down there early to learn Brazilian jujitsu. Is that what I heard ?

C: No to beat people up with Brazilian jujitsu.

Oh that you have already acquired (laughter) ?

C: It's pretty much that there is some roughians in town so we are flying in to fight them.

M: Well it is kind of like Spiderman.

C: Right.

K: Maybe a split 7"...

C: ...with Spiderman.

No, with who ?

C: SLAP OF THE CULTURE is being talked about on *Choking Hazard Records* out of Montreal. It is still in the talking stages by all means.

M: Which is why we shouldn't mention it on the radio.

What is the scene in Portland like ?

M: Killer.

C: Amazing.

What bands would you recommend ?

Maybe if everybody could recommend one band that we should check out from Portland.

M: The ESTRANGED.

K: SLEEPWALKERS R.I.P.

You're wearing their shirt. That's really obvious.

K: You can't see that on the radio.

A: The ABSOLUTE RULERS.

C: P.R.F.

M: Also the DISPOSSESSED.

C: Also the HUNCHES.

K: Also RED HERRING.

A: Also POISON IDEA.

C: Have you guys ever heard of TRAGEDY. They are an up and coming hardcore act.

K: Also the NEW BLOODS.

C: I might also like to recommend the FLIP TOPS and the CLOROX GIRLS.

K: What about Johnny's band.

C: SUPER DESTROYER ? I like them. ETHIOPIAN CHILDREN. RIOT COP.

Alright. That was more than one. How can people get in touch with you ?

C: You know. Just say 'Whaaazzup!'.

How about when they read this and would like to contact you ?

C: Just come back stage.

M: Yeah. Just come back to the green room and smoke. I guess through our I don't even want to say our myspace so that's a bad idea.

C: defectdefect@gmail.com.

Thanks everyone. Any last comments ?

(They start chanting "Skidge" over and over again).



IRON CROSS were arguably the first American band to play English style street punk this side of the pond and were a big influence on AGNOSTIC FRONT and other acts in the early New York hardcore scene. This interview took place with singer Sab Grey when IRON CROSS was originally scheduled to play Vancouver in June. Some border problems prevented half the band from getting across however a short set was played at the end of the night with singer Sab and some others that included a few covers and two IRON CROSS classics, "Live For Now" and "Crucified". Since this interview Sab has released a novel entitled "Skinhead Army". Interview by Aaron Brown.

So the date is June 8th of 2007, we're in behind The Cobalt. Who am I talking to?
Sab Grey from IRON CROSS.

You guys were scheduled to play Vancouver tonight but aren't due to the fact that some members didn't get across the border which is too bad. Have you ever been to Vancouver before?

No I have not.

So what were your preconceptions of Canada?

Well I had been to Canada before but only Montreal and Toronto.

So were you expecting the Canadian border to be so strict on this side?

Well I'd heard the stories but I was expecting it to be a lot easier.

So what is the current lineup of IRON CROSS?

The current lineup is me on vocals, Scott on drums, and Dimitri on Bass. We have two guitar players. We have Shadwick Wilde and Mark from THE HUDSON FALCONS.

Did he not get across?

He was driving the other guys across because we split up to make it look a little less

IRON CROSS

suspicious.

The same thing happened with the HUDSON FALCONS when they tried coming across a few years back. Mark got over but the other members didn't which is kind of ironic.

He kind of gave us the heads up that something could go wrong.

So how long has this lineup been going?

It's been going a couple of years actually now that I think about it, yeah. The band got back together in 2000 and has been through various lineup changes, we added Shadwick the year before last so we would have a second guitar player for when Mark is off and busy. So that way we can either play with one guitar or have two but tonight you're not getting any.

So you say that it was 2000 when you got back together when did IRON CROSS originally break up?

1985.

How much material did the group have?

Two 7 inches and the tracks on the "Flex Your Head" compilation. Everything else was a bootleg.

I've got a CD with like fourteen tracks. It's kind of rough sounding. I believe it's called "Crucified For Our Sins".

Yeah, that's a bootleg. But I'm quite grateful for it because when we got the band back together I bought it to remember what the lyrics were.

You had forgotten some?

Yeah, pretty much.

So what was it that inspired the group to get back together?

Well, actually I was playing in another band with one of the old bass players and the guitar player, my best friend, was moving with his wife to San Francisco. So the bass player and



me had nothing to do so we played three shows as IRON CROSS for fun. As we put the three shows together things just kind of took off from there and it hasn't stopped since.

Is the group still based out of Washington DC?

No, not really. I live in Baltimore now, which is about thirty miles up the road. I had originally moved from Baltimore to live in DC. **Was that to be part of the hardcore scene that was going on in DC at the time?**

Yeah, pretty much.

Have you kept in touch with many people from that scene?

I don't live in DC anymore so I don't see them regularly. I do say hi to some people now and again.

By email and stuff?

Yeah, occasionally.

So how did IRON CROSS get to be on the "Flex Your Head" compilation?

We lived in the same house with the guys from the other bands who were on it.

How was Ian Mackaye to work with back then?

Wonderful. He was one my best friends and a great guy. What are you implying? Because he's straight edge and we're not...

Well no not necessarily.

That was never a problem.

None of you guys were straight edge back then.

No, we were all drinkers. But back then it was just a case of "This is what I do". It was personal choice so it was never a problem.

How about Henry Rollins were you a friend of his back then?

I would've said I was a friend of his back then. I haven't seen him for many years. We've both moved on.

So lets talk about one of your songs, we'll call it an anthem: "Crucified". What inspired it?

What inspired it?

Yeah.

Haven't a clue.

What would you say it's about?

It's just about being young and stepping out of what's considered the norm and then you take a load of grief for it. Basically, drawing your line in the sand.

Was there a big skinhead crew in Washington DC back then?

No, we all fit in one car. It wasn't a crew. Crews hadn't been invented yet.

What inspired you to get into the whole skinhead thing. Were you listening to a lot of English bands?

Yes I was. I had moved back from England with my parents a couple years before putting the band together. Before that I was listening to glam rock bands like SLADE.

So was it your influence to get the other band members to dress the skinhead part?

No they did that on their own. I did do it first but you know...that makes it sound like it was boot camp or something. I mean that's



just the way it was, everyone had a shaved head back then, it was just a matter of whether you rolled your jeans up or not.

Well Ian Mackaye sure had a shaved head back then. He was probably balder then you.

Yup, and still is.

So did you keep in touch with any of the original IRON CROSS members? Did they go on to be in other bands?

Well, yeah Mark and Dante went on to be in IGNITION and GREY MATTER. There were countless members of IRON CROSS. It was not a stable line up besides me really. We had something like fourteen bass players. We had Skeeter from SCREAM we had John Dunn one of my best friends who lives in Seattle now, Eddie Janie who played in RITES OF SPRING later on and other bands he played bass for a couple of shows. We had a ton of people come through the doors as it went on. **So what do you think of AGNOSTIC FRONT's cover of "Crucified"?**

Love it.

You thought they did justice to it.

Of course.

How about the DROPKICK MURPHIES cover of "You're A Rebel" what do you think of that?

I haven't heard it.

It's off an E.P. that came out around the same time "The Gangs All Here" was released?

This is what I've heard. But my turntable isn't set up anymore because I don't care about vinyl.

You don't care about vinyl?

I couldn't care less anymore. All my vinyl sits in my storage locker with my tools and stuff. Until I buy a house I'm not lugging that crap around anymore. It's too heavy and I just don't care. I carried the torch for vinyl for a long time and eventually just gave up.

So what do you do in Baltimore besides IRON CROSS?

You mean my day job?

Yeah.

I'm a carpenter, I'm a writer and I'm a musician.

How about the rest of IRON CROSS, what do they do?

The drummer's a carpenter, Mark works for the unions, Shadwick works in a restaurant and Demetri is trying to open some sort of physical therapy type of gym.

So I was going to ask about your set tonight but it's obviously not going to happen properly. How many songs is it usually?

It would've been about fifteen or sixteen. Some are from a brand new record coming out which you wouldn't have been able to get here in Canada.

Will we be able to get it here in Canada?

Well, you will but not tonight because we didn't want to bring them across the border.

It's being released this week and should be sent overnight express to Seattle tomorrow.

It's a four song E.P.

What label is it on?

13th State from Rhode Island.

Have they been around long?

No. They're a new label run by an old friend of mine. He really liked my solo album and asked if he could re-release it on his record label and I was like "sure". I was having trouble with the record company I was with. They weren't doing anything and just humming and hawing. I was just like "put the god damn record out", and it wasn't happening.

So these are some new songs.

Two new tunes and an old tune that we never recorded properly called "I Don't Love You Anymore" which is on that bootleg we were talking about. It's my favorite IRON CROSS song. I don't know why we never recorded it properly back in the day but we have done it now.

What are some of the new songs?

"Catch Your Grave" and the other one is "Pride And Freedom" which young Shadwick wrote and is a really good song and the other one is a cover of "Running Riot" by COCKSPARRER.

Can we expect a full length by IRON CROSS?

Yes that will be recorded later this year. We wanted to get the EP out because we had a bunch of shows coming up.

Have you kept in touch with GMM Records? Are they still around?

What happened was Mark (the singer from the ANTI-HEROES who was running the label) moved out of Atlanta and he sort of turned over to the guys in Sacramento from the WHISKY REBELS and PRESSURE POINT. I don't really know what they're doing with it now.

I didn't know that's what happened.

I don't know the ins and outs but I know that's the basic story.

Ok those are my questions. Thank you very much.

Thank you. It was a pleasure.

www.myspace.com/ironcrossthefellas



LEFT TO RIGHT: Filip on guitar, Tom on bass, and Jozka doing back bends.

SEE YOU IN HELL are a Czech band of Hell raisers that have been making some noise for the past 8 years. The band is not only active in their local scene but has worked co-operatively with labels across the globe to have their albums released on CD and tape formats. Besides the band members are involved in zines and labels. Enough with the handjob; let's get to the interview.

Alright Filip for those EQUALIZING DISTORT reader's that don't know the mighty SEE YOU IN HELL can we get the standard question out of the way. Who is in SEE YOU IN HELL and what the hell influences the band?

At first thank you for doing interview with us for Equalizing-X-Distort! I feel honored {honestly} as it's one of my favorite zines – really, no ass-kissing! Jozka {a.k.a. Joseph} sings, Tom plays bass and sings, Beno play drums and I play guitar. Right now we started to play with 2nd guitar player called Paaya, who will play with us as a guest on some shows handling some finger-breaking solos. He is busy playing guitar in another band from Brno {FESTA DESPERATO} so we want to use him only for some foreign shows/tours {such as the Brazil tour this autumn and Southern-European tour in March 2008} and some “special” Czech shows. Our influences are basically fast and raw hardcore/punk bands from all over the world. We love bands from all corners of the globe, but most of our influences come from Japan as we feel that some of the bands from the land of the rising sun do possess special high-tension energy, passion and dynamics stuff like FORWARD, JUDGEMENT, DEATHSIDE, ASSFORT, GOUKA, PADLOCK, D.S.B., NK6, AGE, GAUZE you know the deal. But we don't intend to copy them, just to get some general

influence.

The bands name seems pretty self explanatory is there any special meaning behind the band's name. Has there been any backlash from the Christian folks or concerned groups?

No, there's no special meaning behind the name. My old band's name translates as DEAD FUTURE, so I wanted to have something equally optimistic, haha... Just the usual harsh, negative and angry hardcore/punk band's name! You should understand that Czech Republic is more or less an atheist country and in general very laid back when it comes to religious issues. Recently I have read that we have the biggest number of atheists in all of Europe, which is super-nice! So we have never had any response from Christian folks for our band's activities. A name like SEE YOU IN HELL doesn't shock anybody here.

From my recollections the band has been around since 1999. Can you let us know about your releases? How do you think the band has grown in that time.

You are right, we started in 1999, when my old band MRTVA BUDOUNOST slowly headed to it's demise {after being active since 1994 - M.B. finally split up in April 2000}. At the beginning I wanted SEE YOU IN HELL to sound very different from M.B., which was basically extreme hardcore slaughter with blast-beats all the way. Also the original SYIH's drummer had a “very unusual” way of playing. So our earlier stuff {demo, split EP w/MINDLOCK and full EP} sounds a bit like “chaotic emo-violence” music w/extreme high-pitched vocals. We liked stuff like ORCHID, HIS HERO IS GONE, BORN AGAINST, PALATKA or CATHARSIS a lot back then. Later, around 2002, we parted our ways with this guy and got new drummer, who plays more straight-forward style, which suits us

way, way better. So slowly we started to change our style to more thrash/crust-oriented music {split EP w/THE PUBLIC and split tape w/HOMO CONSUMENS} and finally to more rocking fast dynamic hardcore, which we play today {first LP “Umet se prodal/Market Your Self”, split EP w/MASSGENOCIDE PROCESS and our newest LP “Utok/Attack”}. We don't sound at all like we did back in our beginnings, but I think this is just natural progression understandable when you play for 8 years.

Your lyrics are very well written. They are pessimistic without being overly bitter. Can you share with us some song topics. Do You have any favorite lyrics?

Thanx for your comment! Most of our lyrics, especially the older ones, are just observations of the fucked up ways how this society works, observations mostly from the view of an individual, who is not very happy, rather sad, depressed, pissed off... Some of the newer lyrics {especially these on our newest LP} are kind of “empowering”, urging for an action, not to have fear to decide for yourself and go for it. They suit better our more straight-forward style of playing and also some of the adolescent fears and depressions are over. Now, when we are all in our 30's, I think we know little more what do we want and how to reach it, so most of our newer lyrics just reflect this. We do sing them in Czech language, so sometimes the meaning could be lost in the translations, but we do our best to communicate our message.

I'm hoping that I'm not straying from HC territory here but there have been some fairly significant changes in your country over the past 20 years. Can you tell us about life under a communist regime? What was the scene like at that time? Are there any vinyl documents from this time?

I was 14 years old when the old Communist regime collapsed in November 1989. It's little





Filip on guitar.

difficult to explain how life was like then to somebody, who lives for their whole life in "standard capitalist democracy". If we speak about politics/general life, then you should understand that everything was controlled by the ruling Communist party, which was basically the only political party allowed here. There were no "free elections", almost no possibility to travel to Western countries. There was strong censorship and total control of everything. The scene back then was more underground and more honest, no doubt about it. In the 70's and early 80's the state considered rock music in general {not only punk} as a threat and tried to ban it. There were lists with dozens of bands names, who should be prohibited from playing gigs. It was almost impossible to play live legally - you had to obtain some kind of guarantee from one of the state's approved organizations {like the "Union Of Socialist Youth"} and you had to go through musical exams in front of a commission composed of professional musicians, local politicians etc. Also there were no clubs {of course no squats, youth centres etc. as well} and basically no possibilities to play at all. All this repression against rock went back to mid 70's when the states-opposition {totally illegal of course} supported underground rock movement around the band PLASTIC PEOPLE OF THE UNIVERSE. In general you can say that the Communist state did fear any youth movement which was not under their strict control. Despite this, the very first punk bands in Czechoslovakia started back in late 70's after some UK punk vinyl was smuggled here - bands like EXTEMPORE, ZIKKURAT, GARAZ, ENERGIE G... later also A64, KECUP, VISACI ZAMEK or F.P.B. They were influenced mostly by the most known punk bands such as SEX PISTOLS,

DAMNED, STRANGLERS, DEAD BOYS, GENERATION X etc. Also some of these bands were not strict punk - they played some sort of new wave or jazz-rock, but decided to throw few punk numbers {often cover songs with original music, but Czech lyrics} into their sets - this was case of bands like EXTEMPORE, GARAZ and ZIKKURAT. You can still find the {usually very good!} live tapes from these bands, which are the only source of music from these times as these bands obviously had no chance to record in a normal studio or even to release record {there were only three official state-owned record labels back then}. I would recommend F.P.B. especially, who played really good hard-driving punk with poetic lyrics. Some live tapes do exist and in the early 90's they re-recorded their old songs and released them on LP and CD. From the ashes of F.P.B. arose two other very interesting bands - UZ JSME DOMA and SANOV, who still play and the former one are very popular in the abroad {with few U.S. tours and many releases behind them}. You should understand the circumstances under which these bands did exist. There was total cultural isolation from the "Western" world - you could not buy the punk records in the shops, you could not see the punk bands on TV or hear them on radio, there were only very rare possibilities to see punk bands live officially in early 80's, you could not travel outside {with the exception of other socialist countries}. There were no shows of foreign punk bands at all {with the exception of DIE TOTEN HOSEN from Germany who played here in 1987 and it has ended with a huge riot}. So you can't wonder that most of the punk bands were influenced by stuff like SEX PISTOLS, EXPLOITED, CLASH etc. as it was virtually impossible to find recordings of more underground/D.I.Y. bands here. On the

other hand sometimes the people from Western countries have these ill-informed views about living in Communist times. It was not easy, but there was no hunger. The political and cultural repression during the 80's slowly calmed down and it wasn't like every punk rocker would get shot or sent to prison. Of course the police sometimes did attack the illegal gigs {held in pubs, private homes etc.} and people got beaten up or fined, but usually not jailed. But the secret police kept an eye on the punk movement {like on every youth movement} and after the regime's change in 1989 it was revealed from secret police's archives that some people active in punk scene as band members or gig organizers were secret police's agents... sad but true. As the 80's went on, there were more punk and hardcore bands, around 1985 the regime changed its repression to more tolerance and allowed the Union of Socialist Youth to organize huge "rock festivals", where some punk bands were allowed to play. I think that if the "revolution" in 1989 would not come, then there would be also official punk records released in the end {like in Poland or Yugoslavia}. The only official Czechoslovakian punk record from Communist times is VISACI ZAMEK 7" released in 1988 {and it's very good!}.

Thanks for the socio-political detour. How did the "Market Yourself" come out in Japan? It was great when we were last visiting Japan Shingo from Too Circle was talking about the upcoming CD release and the tour.

I think that our singer traded some copies of our LP with Shingo and Shingo mentioned that he likes it and would like to re-release it on CD on his label. We always prefer to have our shit re-released all over the world {"Umet se prodat" was put out on different formats in Mexico, Belarus, Croatia, Indonesia etc. and "Utok" will be released in Brazil, Macedonia, Japan, Malaysia and Belarus/Mexico again} to make it more accessible. So we were very happy when Shingo offered this to us. And of course even happier when he had agreed to organize the Japanese tour for us! He told us that he wanted to support the band from {former} Eastern Europe since mostly American bands come to Japan all the time. It was quite brave step from him since we all know how {un}popular bands from some "non-trendy" parts of the world are {bands from countries NOT named USA, Japan, or Sweden}.

Can you tell us a bit about your experiences touring Japan? Do you have any other life altering experiences from the many tours you have done?

Hahaha, I could write a book about touring Japan... I wrote a report to my zine, which had originally like 40 pages in Word format, haha... I would rather recommend you to read my Japanese tour report in latest *Profane Existence* double issue since this is in English



and pretty exhausting. Of course that Japanese tour was a total blast, we love how the scene works there. Very reliable and 100% trustful. Everything runs like clock work. Of course the bands just shred there, we did played with more than 50 bands and most of them just left us with our jaws dropped on the floor... we were so lucky that Shingo managed to get us shows with killer bands like NK6, SU19B, DERIDE, VOCO PROTESTA, AGE, CONTRAST ATTITUDE, ACROSTIX, FRAMTID, EFFIGY, CONGA FURY, DISCLOSE, AGRESSION, J.U.U.M., ENCROACHED, CROW, PADLOCK... this was like a dream come true. I don't know what more to say. As I said everything was well organized, the p.a. in live houses where we played was always super-strong and some of the uchiages/after-parties were so cool and crazy... we will never forget these times! The only problem was lack of food {we are vegetarians/vegans} and sleep {sometimes we had to drive right after the show's end} and of course the communication barrier was sometimes a problem, not to talk about money for flight tickets, which we never made back. But fuck this, these are just minor things and we would be always happy to repeat this experience again... maybe in 2009??? It's too far away now to think about it. We will see. By the way, Shingo will co-release our new record on CD on his *Too Circle* label soon.

Is the picture on the back of the CD sleeve from the 2nd annual Killed By Brno fest? Can you tell us a bit about that show. From what I heard it sounded like a blast.

Yes, it comes from the 2nd annual Killed By Brno Fest, which took place in December 2004. It was a 5 year anniversary for our band and we borrowed monk's suits from Brno's National Theatre and built a huge wooden cross. We started our set with "Countess Bathory" a cover song of VENOM and finished

up the set with cover by local black metal heroes ROOT called "Hrbitov" {"Cemetery"}. Of course it was huge circle-pit madness all the time. A year later for the 3rd KBB we dressed in "kimonos" as samurais and started with "Distort Japan" by GAUZE... for 4th Killed By Brno last December we dressed in total punk as fuck fashion in black jackets and spiked our hair and did five DISCHARGE covers in a row... so it looks that we organize this fest to make total fools of ourselves and to have some fun. But the real idea behind the fest is to invite the bands from all over the Czech as every year different bands play and to have a killer show together. 8-9 bands play every year and usually 200-250 people come. I love these shows! While we {"United Crusties" gig collective = basically all SYIH members + friends} organize gigs for so many foreign bands since 2003 {we did BORN DEAD ICONS, SICK TERROR, 9 SHOCKS TERROR, TRAGEDY, SEVERED HEAD OF STATE, MUNICIPAL WASTE, D.F.A., GIUDA, GASMASK TERROR, SOCIAL CHAOS, MIGRA VIOLENTA, BORN/DEAD, FUCKED UP, AFTERBIRTH, CATHETER, TAEVE, SUMMON THE CROWS, LIFE SENTENCE, FRAMTID, DISTRESS, F.P.O. and many more}, it's nice to have a party for the end of the year just with our closer friends.

On the first LP there seems to be some more guitar work mixed into the hardcore mix. Is this continued on the second LP? How is the second LP coming along?

The 2nd LP is already out since June 2007. I think that it sounds more straight-forward, more rocking and more aggressive, but you better decide for yourself. Yes, there are also more guitar solos and especially the "gang choruses" are much urgent now, which I totally love. I think that we are all pretty satisfied with our new record even some people do complain that it doesn't sound so "crusty" or "heavy". I don't care, there are way too many bands in Czech today trying to copy the currently so popular "crust sound" {SKITSYSTEM / DISFEAR / HELLSHOCK} that there's no need for more of this. Especially, when most of bands trying to go for this style just fail miserably. We are totally happy with our style and don't plan to change it radically. I am little bored by people who expect every band to sound like the bands who record in Sunlight studio... for

me punk is still more about the music and the message as opposed to the super-professional sound.

I've been trading with labels from the Czech Republic for years and have always been impressed with the level of co-operation between labels putting out releases. I've also been a bit frustrated having all of these great records but folks over here just don't care because the Czech Scene isn't in the limelight. What are some Czech bands and labels that you would recommend us to check out?

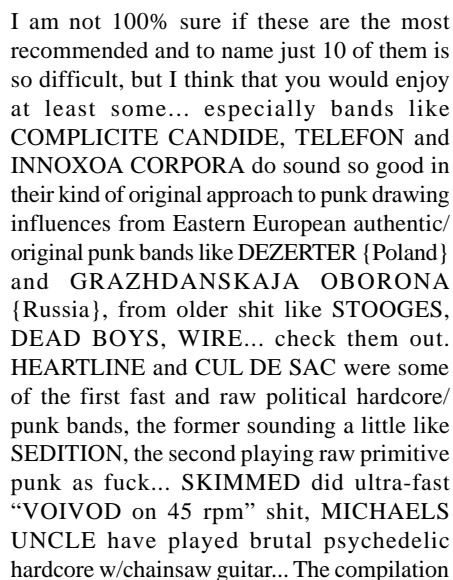
Yes, the cooperation thing is very inspirational and D.I.Y. to the bone! I am very happy that we have so much vinyl coming out here in the Czech Republic and people cooperating together instead of having one or two big labels "ruling" the whole scene... Some of the best labels in Czech are *Insane Society Records* {www.insanesociety.net, records by AFTERBIRTH, GUIDED CRADLE, THEMA 11, DREAD 101, SEE YOU IN HELL, GRIDE, LYCANTHROPY... soon also ARTIMUS PYLE and maybe new VIVISICK LP?}, *Phobia Records* {www.insanesociety.net/phobia, records and tapes by DODSDOMD, D.F.C., SEE YOU IN HELL, WORHATS... soon also FESTA DESPERATO, RISPOSTA and more}, *Ultima Ratio* {ultima.ratio@seznam.cz, records and tapes by ZEMEZLUC, AD CALENDAS GRAECAS, FOOLOCRACY, REAKCE NA ZMENU, SEE YOU IN HELL, SOTATILA... soon also V.I.R., E330 and more}, *Gasmask Records* {www.maskcontrol.com, records and tapes by FESTA DESPERATO, AGHAST,

DOG SOLDIER, LEBENDEN TOTEN, GUIDED CRADLE and more}, *Malarie* {malariepunk@seznam.cz, not very active now, but in the past did killer stuff like C O M P L I C I T E CANDIDE, INNOXIA CORPORA and more}, *Papagajuv Hlasatel Records* {www.phr.cz, more punk rock label, did records, CDs and tapes by MAD PIGS, D E S T R U X , V A R U K E R S , ILEGALITY and more}, *Samuel Records* {http://www.sweb.cz/samuel.records, label of

LAHAR's singer, he did records of bands like GRIDE, IDIOT SAVANT, SHORTFUSE, LAHAR, RABIES and more}... and many, many smaller labels who join cooperation to get around 50-100 copies of the record. Like my label *Hluboka Orba*. I did co-released EPs of DEMARCHE, FESTA DESPERATO,



Ossuary tour is 100% recommended, this most popular one in Kostnice/Kutna Hora near Prague is a must for every crustie or punk. Awesome huge piles of bones and skulls! Anyway speaking about records... as I said above, it sucks that the 80's are not documented on vinyl almost at all, I would recommend demo tapes of RADEGAST {from 86 and 89}, SMRT MLADEHO SEBEVRAHA {from 87} and HRDINOVE NOVE FRONTY {from 87-89} most, also some live F.P.B. stuff. This would be for 80s. The HRDINOVE NOVE FRONTY demo selection was released on vinyl LP by *Monitor*



LP was put together by me and has some of the best Czech bands of early 2000's like HOMO CONSUMENS, DREAD 101, INNOXIA CORPORA, GRIDE, SICHERHATE SYSTEM... also huge {really huge} Czech scene's history written in English. It should also be noted that the Czech Republic has a great tradition of both fastcore and extreme hardcore and grind bands {PANGS OF REMORSE, MRTVA BUDOUCNOST, NOT, GRIDE, LAHAR, RABIES, MINDLOCK, PRUMYSLOVA SMRT, KOBRA 11, GREX, LYCANTHROPY, NEEDFUL THINGS, DISFIGURED CORPSE, CEREBRAL TURBULENCY, SHEEVA YOGA, SCARTO, NESOUCAST STROJE...} and crust/raw punk bands {HOW LONG?, LIES AND DISTRUST, DREAD 101, V.I.R., LOS SOMMROS, FESTA DESPERATO, RISPOSTA, BOMBENATTACK, SPES EREPTA, DEMARCHE, MASSGENOCIDE PROCESS, TOMOROW'S HELL, BASTO...} dating from mid 90's until today, so you should check out some of them, most of them have some vinyl available. By the way, right now I work on compilation of hardcore/punk bands from my hometown and around, it should be out next year and should have 12 bands, mostly raw punk, fast HC and crust: ZEMEZLUC, FESTA DESPERATO, RISPOSTA, SEE YOU IN HELL, MAC GYVER, PRIPYAT, REAKCE NA ZMENU, EVIDENCE SMRTI and more!

Anti You "Pig City Life" 7"

It's been a month for killer records. Ryan from *Punx Before Profits* births this crazy bastard of a 7". Ripping early 80's USHC with a double infusion of speed from this Italian band. Speed, power, hooks all wrapped up in 7 songs. As much as this band sounds like a 80s wannabe contemporaries they turn up the speed. They end it all with a great DISCHARGE cover. As much as the hand screened b-side looks great I would gladly trade it in for 7 more songs. (Punx Before Profits / P.O. Box 1148 / Grand Rapids, MI / 49501 / USA) - CC

Bhopal Stiffs "(1985 - 1989)" CD

This great band from Chicago had a remarkable talent for combining melody with hardcore. The band existed in the period just after hardcore which from a scene standpoint was the era when SCREECHING WEASEL and LIFE SENTENCE developed. The sound was still under the shadow of hardcore but melody had also begun to play a part in the sound, particularly in Chicago where bands like the EFFIGIES and NAKED RAYGUN were from. The BHOPAL STIFFS played hardcore but with melody. The thing about the BHOPAL STIFFS is that they were overshadowed because they never really had a full length out for credibility. The band released a demo, some comp tracks, and a couple of eps, but never that official full length status. Until now. All the aforementioned material and various live recordings are collected on this CD to pay tribute to the band just like NO SLOGAN did with their cover of "Too Many Things" on the "Mal do Ojo" comp. The BHOPAL STIFFS have a CHANNEL 3 meets CIRCLE JERKS kind of sound to them. The surf undertones of Huntington Beach come out in "Fun on the Beach" and the more menacing hardcore sound comes out in "Cape Town Youth". The song "Pay to Play" is a song that identified a creeping club problem where bands had to pay clubs if their draw wasn't good enough. This led to punk run clubs, the use of community centres and the development of house shows. But the BHOPAL STIFFS along with CRINGER wrote a song about the phenomenon. The BHOPAL STIFFS were an important part of the Chicago scene that helped develop hardcore. Two members of the band went on to form PEGBOY and play in that band to this day. Here's a good way to find out what they sounded like as a hardcore band. (Harmless Records c/o Scott Thomson / 1218 West Hood Apt #2 / Chicago, IL / 60660 / USA / www.harmlessrecords.com) - SP

Born Bad ep

These guys are from Winnipeg. They sound a bit like GUNS LIQUOR and WHORES. There is a rough and rugged quality to the sound. Their music is noisy in an early Japacore way but straight forward and tough sounding in an early Boston way. Think SSD meets GASMASK or LAST RITES meets SYSTEMATIC DEATH. This is the kind of music I wish UNDER PRESSURE was making. (Fashionable Idiots records / P.O. Box 580131 / Minneapolis, MN / 55458 / USA / www.fashionableidiots.com) - SP



Cross Laws "Behind the Curve" ep

A band from North Carolina that reminds me a lot of ARTICLES OF FAITH meets NEGATIVE FX. This is the band's first ep but their second recording. Since this has come out they have had two other releases. There are all sorts of pictures of the singer wearing a KORO shirt, but I really feel like listening to early JERRY'S KIDS or AOF after listening to "Behind the Curve". I don't think it is a coincidence that CROSS LAWS have a song called "Don't Call This Life" and JERRY'S KIDS wrote "Is This My World" and AOF wrote



"In This Life". (Cross Laws / www.myspace.com/crosslaws) - SP

Defect Defect "Yeah I'm a Terrorist" ep

So with the OBSERVERS break up came a couple of splinter bands. DEFECT DEFECT were the first out of the blocks. Colin, the singer was in said band and I guess there was a lot of expectations for this band. I never really got caught up in the whole OBSERVERS thing so I didn't know what to expect. But DEFECT DEFECT have a straight forward punk sound. They remind me a lot of the PEDESTRIANS or NO SLOGAN. A very retro punk sound with some anger and melody. I think the B-side song is the better song, but both songs rule. DEFECT DEFECT have a new ep titled "Words" on the same label. (Clarence Thomas Records / P.O. Box 21530 / 1424 Commercial Drive / Vancouver, BC / V5L 5G2 / Canada / www.bistrodistro.com) - SP



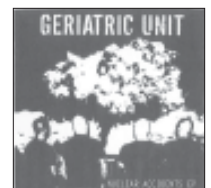
Fallout, the "Dismantlement" CD

The FALLOUT remind me a lot of the CLASH. They write these great songs that have loads of urgency and are politically motivated. And although the band doesn't sound like a CLASH knock off they do incorporate some CLASH signatures. Like the drum rolls in "Compassion Over Killing" that remind me of "Clash City Rockers". One of the underlying themes to "Dismantlement" is the politics of food. The other would be revolution or change. With regards to food the band writes a great first hand account of the injustices of agrarian migrant work in "Leaving Ontario". It reminds me "Grapes of Wrath" and Woody Guthrie wrapped up into one. "Compassion over Killing" talks about our complicity in a system that markets the by products of torture and death. And "Meat Market" is a song about that suggests a change in diet based on the various practises of food production with a line like "it's time for the whole world to be fed." So true. As for the revolution side of the theme "Peace, Love and Anarchy" lay the blueprints for revolution. "Change the World Today" is a personal call to make a difference. And "Fighting for the Lost Cause" is about defending the underdog which is something that SLF expressed on a more recent album. The two themes intersect on a song like "Bread and Freedom". But the band also calls an end to war in "The End of the War Years". The FALLOUT have the ability to dream big while pointing out injustices in our backyard. Just like the CLASH wrote about the poisoning of the Thames River with nuclear effluence in "London Calling" the FALLOUT sing about the escalation of gun violence in various neighbourhoods throughout Toronto pointing to American emulation. And the band does a flattering tribute to the radio show in "Radio Fallout". But like all FALLOUT songs the local examples, like a local punk show become demonstrations for potential solutions like the development of community media. I have to confess that I blush every time I hear the song. Thanks for the recognition. Overall I get a very intelligent analysis of the world after listening to the FALLOUT release. "Dismantlement" has elements of John Steinbeck and Howard Zinn poured into a punk format. Reasoned thought through level headed observations of an unbalanced system. It doesn't hurt that the FALLOUT write catchy and zippy tunes to go with these observations. Musically they remind me INFA RIOT meets the CLASH meets the JAM with an ANGELIC UPSTARTS kind of street smarts. A flawless release. (Insurgence Records / 2 Bloor Street West, Suite 100 - 184 / Toronto, ON / M4W 3E2 / Canada / www.insurgence.net) - SP



Geriatric Unit "Nuclear Accident" CD

These bunch of geezers hail from England. At least two of them were in the legendary HERESY. That is the rhythm section. One of the members was also from HARD TO SWALLOW who were equally amazing, but never got their due. Well upon a first listen I am



happy to report that these guys can still rip it up. In fact the GERIATRIC UNIT material totally reminds me of later period HERESY or RIPCORDER. It is like right where they left off. That period where the band started slowing down from the hyper speed and were influenced by the early Boston scene like so many others were at the time. It is no bullshit, no frills, hardcore played faster than the herd. And some decent lyrical matter to boot. The song "Can't Sleep" is something we can all relate to. And didn't HERESY write a song called "Trapped". Well GERIATRIC UNIT have a song by the same name. Having said that there is nothing derivative here. No cashing in on past bands ideas or name. This is a thrashcore unit showing the kids of today how it is done. Leading by example. Good on them. (Violent Change Records / 100 Merrion Centre / Leeds, West Yorkshire / LS2 8PJ / UK / www.outofstep.co.uk) - SP

Homostupids "The Intern" LP

This description may not make any sense. It's like the first time Prof. Krumins picked me up a re-issue of CRIME's "Hotwire My Heart". I played it and didn't understand the jangly mess of a song. The Professor was surprised I wasn't doing cartwheels all over the release so I replayed it and then and only then did I understand and appreciate the impending slaughter. I had the same experience with this record. First listen I was trying too hard to figure out what the hell the drummer was doing and connecting the lines of the disjointed guitar and then the phone rang. When I returned to the stereo the record was over and I played it again. This time a sunset rose. The primitive drums echoed and pounded. The disjointed guitar sounded like a blender on fire and the muffled yells held it all together. The HOMOSTUPIDS have a primitive sound that can't be explained. It's like the first time you heard some rock act throw out some off kilter barbaric punk number, only the HOMOSTUPIDS made an LP of those songs. This is the sound of your fuckhead neighbor being dragged behind your car because they stole your tomato plants from the driveway. This is scream therapy and I like it. Another scorcher, from *Parts Unknown*. (Parts Unknown / P.O. Box 4835 / Toms River, NJ / 08754 / USA / www.partsunknownrecords.com) - CC



Margaret Thrasher "Does It Matter ?" ep

This is MARGARET THRASHER second ep and it is a continuation of the retro punk sound that defined the first record. Juls is screaming herself hoarse from the minute "Raise the Bar" starts. There are parts where her voice cracks. And the band pounds out a basic punk beat similar to the REGULATIONS. The issues sung about are sex, victimization, and rape and the singer has put together a booklet to explain "Blah Blah Blah Blah My Community". I haven't seen this kind of thoughtfulness since the early 90s. I think it became considered too PC or some shit like that. It is nice to see the effort thrown in these days when too many bands try to fly by on myspace. Raw passion and simple punk anthems are what define this second ep. Excellent. (Clarence Thomas Records / P.O. Box 21530 / 1424 Commercial Drive / Vancouver, BC / V5L 5G2 / Canada / www.bistrodistro.com) - SP



Mouth Sewn Shut "Doomed Future Today" CD

This is the band's second release. They are from Boston and feature members of TOXIC NARCOTIC. But MOUTH SEWN SHUT play a faster and heavier version of hardcore than their counterparts. The band also likes to mix it up with reggae. The heavy fast parts like a mix of hardcore and mosh metal. This has a lot to do with the singing of the band which is shouted in a tough guy sort of way. The funny thing is that the singer keeps up this style when they break into the reggae parts. At first it is jarring and the two styles don't work together. But the sound is unique and I found it growing on my after repeated listens. Imagine GERIATRIC UNIT meets FIGHTING CHANCE meets

CITIZEN FISH, if you will. (Profane Existence / P.O. Box 8722 / Minneapolis, MN / 55408 / USA / www.profaneexistence.com) - SP

Nightstick Justice ep

A band name like this reminds me of the "Copulation" comp that came out on *Mystic* in the mid-80s. They also bring to mind CITIZENS ARREST "Serve and Protect". They sound like a hardcore version of INFEST. That's not to insinuate that INFEST weren't hardcore, but they were really more like a straight edge power violence band. Well NIGHTSTICK JUSTICE have an INFEST sound, but more like what INFEST might sound like doing CITIZENS ARREST covers. It's fuckin' brilliant. (Way Back When Records / Taskinlaan 9 / 2361 XM Warmond / the Netherlands / www.waybackwhenrecords.com // Even Worse Records / c/o Noel de Boer / Saenredamstraat 44-2 / 1072 CH Amsterdam / Holland / www.geocities.com/evenworserecords) - SP

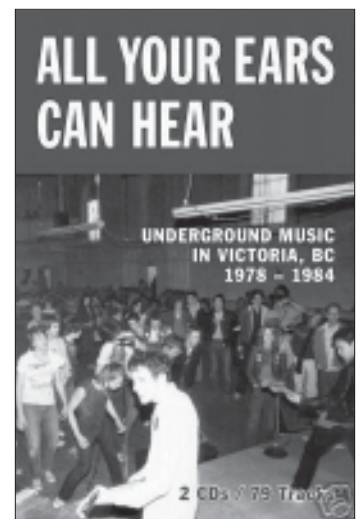


Retainers "Teenage Rejects"

This is one distorted piece of lo fi garage-core. Hi octane punk'n'roll

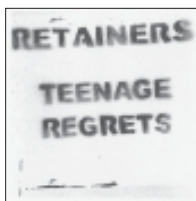


All Your Ears Can Hear: Underground Music in Victoria, BC, 1978-1984 is a professionally printed 80 page soft-cover book packaged with 2 CD's containing 79 songs by 46 bands (over two and a half hours of music). The first press is limited to 1000 copies. The book features one full page for each artist featured on the CD's and has hundreds of rare and never before seen photos, gig posters, record covers, etc. The CD's contain many unreleased and never before heard songs, such as two unreleased Nomeansno songs (1979 & 1982) plus their related groups: Infamous Scientists, Beaten Retards, Dioxyn, Harvest of Seaweed, and Mass Appeal. It also features the Neos plus their related groups: Fake Dogs, Sludge Confrontations, Nematodes, Harvest of Seaweed, Jerk Ward...also the Dayglow Abortions plus their earlier group the Sickfucks...also Red Tide plus their related groups: Censored Chaos, Suburban Menace, Nuclear Errors, and Divine Right...and many more. The book itself contains contributions from/about: Marcus Pollard (the Clix), Ricky Long (Commodores), Jade Blade (Dishrags), Ian Cochrane (Richards Records), Ray Ellis Dance Studio gig (March 7, 1981), John Wright (Nomeansno), Scott Henderson (Purple City), Murray Acton (Dayglow Abortions), Kev Smith (Neos), Andy Kerr (Infamous Scientists/Nomeansno), Tim Crow (Red Tide), Clod Neon (Steve Sandve). The preface is written by Rick Andrews and the foreword is written by Jason Flower. All Your Ears Can Hear (aka AYECH), is also the name of a 1981 song by the Infamous Scientists, and the name of our non-profit collective, which worked for 6 years to complete the project. The core of the collective is Jason Flower, Ricky Long, and Kev Smith. Todd Eacrat is the graphic artist. Marcus Pollard does media promotion and sales. Larry Petersen is our web master. We've officially launched the book and CD package on July 28th in Victoria with great success.



For copies contact: AYECH International at 747 Front Street / Victoria, BC / Canada / V9A 3Y3 /Canada / e-mail: ayech@mac.com / www.allyouears.canhear.com

with the fuzz to the max. It's harsh sounding with an emphasis on the high end treble sound in the production. And there is an affinity towards surf music as heard through blown out speakers. Comparisons can be made to the REATARDS or the RAT TRAPS but with a slight surf influence to their sound. There is some serious 60s dementia going on with this band's punk. (Fashionable Idiots records / P.O. Box 580131 / Minneapolis, MN / 55458 / USA / www.fashionableidiots.com) – SP



Riot / Clone "Success" CD

RIOT / CLONE have been a well standing anarchist punk band for the past 27 years. This appears to be their swansong. What a way to go out. Dave Floyd comes out of the blocks in screaming fits of frustration. Oddly enough the first song is about giving people confidence in themselves as they taught "You're not unimportant". Rightly so, RIOT / CLONE point out this is a systemic outcome which defeats the spirit behind people. The second song is about "Slough", the place made popular by the British comedy "The Office". Floyd uses Slough as a metaphor for the careless production of crap. The third song is an ode to the old Chelsea Football Club. It sounds like a song that should have been sung by the BUSINESS or COCKNEY REJECTS. Instead of a song condemning sport, RIOT / CLONE come out criticizing the corporatization of football that has gentrified the game and lost its meaning. It is more like a song that an oi band should have wrote. Song after song of intelligent insight and criticism belted out various paces and sounds that rival bands as prolific as CONFLICT, the BUSINESS, and the SEX PISTOLS. This is a scorcher of a release is a return to form in a CRASS meets CONFLICT sort of way. What a way to go out. And all this while Tony Blair steps down. There is a song written special for the occasion which sums up most of the world's disappointment with the Blair government called "Good Enough". And this release also tacks on an ep recorded in 2000 that was called "Acts of Floccinaucinihilipilification" that never came out until this release. This release has made me a believer in RIOT / CLONE. (Dr. Strange Records / P.O. Box. 1058 / Alta Loma, CA / 91701 / USA / www.drstrange.com) – SP



Ruin / T.R.I.B.E. split CD

This is a split release of UK scene veterans. The split opens with the latest material by RUIN. The band's former lineage descends from members of DOOM, DISRUPT, and SCATHA. The band plays an off the rails kind of hardcore that is not short on message. Screaming about the injustices of religion, capital, the state, and at a whirlwind pace. This is hardcore as it should sound like. And they do a cover of "Fuck Authority" that uses a cow bell, just like the original. RUIN's material is followed by a band named T.R.I.B.E. who also features a member of the defunct SCATHA. The band plays a slightly more metal inspired version of crust. A lot slower than RUIN and with some of the plodding metal riffage. The band also employs the throaty crust vocals of kang. For vinyl afficiandos, *Agipunk* will be putting this out as a real LP. (MCR Company / 157 Kamiagu Maizurur / Kyoto 824-0913 / Japan / <http://www.dance.ne.jp/~mcr/>) – SP



Vapids, the "The Point Remains the Same" CD
Clever pisstake of LED ZEPPELIN for the title. Clever use of a MAX WEBSTER line "might as well go for a soda" in the opening song "Parents in Heat". This is easily the best VAPIDS release to date. They still have the RAMONES song structure and the RAMONES rapid fire delivery. They have the RAMONES uniform. And "9.18. Ft. Lee VA. 1952" is



a song about Dee Dee. But I think the admiration was mutual as Dee Dee writes about the VAPIDS a few times in his autobiography. Anyway the difference is that the guitar sound is thicker and chunkier and Jimmy's vocals are sung with some kind of beefed up effect. "The Point Remains the Same" uses other cultural references throughout this release like "Life on Mars" and "Touched by An Angel" and "Closer to the Heart", and "Dead Letter Department" which make their material seem so familiar. But after listening to this for the past four weeks straight it better sound familiar. When I first listened to this I thought there were covers on here and re-makes of old songs. The only re-recorded song is "God Bless the Internet". I just think that the VAPIDS can write a nugget of a song and bash it out with the punk anger and the RAMONES melody that makes it fuckin' great from the get go. That probably explains why this hasn't left my CD walkman for a month. And probably why it will be making a permanent home there regardless of how stupid I look with a big set of headphones. Get this while you can still find it. (Independent Punk Rock Record / 85 Garfield Avenue South / Hamilton, ON / L8M 2S3 / Canada) - SP

Violent Minds "Eyes of Death" LP

It has been a while and well worth the wait. VIOLENT MINDS pleases the fire setting urges in all of us with their first full length. This is more fun then watching psych patients run through a grass fire like it's a lawn sprinkler. A dozen burly sounding hc tunes with some mighty oi influences. I wish this record was 24" so I don't have to stand up and turn this puppy over. This may be one of my fav records of the year. (Parts Unknown / P.O. Box 4835 / Toms River, NJ / 08754 / USA / www.partsunknownrecords.com) - CC

Wolfbrigade "Prey to the World" CD

WOLFBRIGADE return with a stellar new release. The kings of kang are back together and in fine form. This is the band that TRAGEDY ripped their sound from and oddly enough it seems that the influence has come full circle. It seems like there is some mutual admiration being expressed on this record. In fact, if you were to do a blind taste test, I don't think you could figure out the Coke from the Pepsi so to speak. A monstrous d-beat sound with sweeping parts and plenty of aggro and anger to fuel the whole thing. The band is tauting this as a return to form of their earlier WOLFPACK releases like "Lycanthro Punk" and "Allday Hell". I don't disagree with that, except that the releases seem a bit more seamless in comparison to these early recordings which are a bit rougher around the edges. The difference is in how smooth the



transitions in their new material is which reminds me of "Kings of Punk" which is what I first listened to when I first started listening to POISON IDEA. In fact "Prey to the World" has a lot of that mid period POISON IDEA feel to their sound. And it's not like the band never covered POISON IDEA in the past. A good way to describe this comeback release is as a melding of POISON IDEA and TRAGEDY into a band that is made up former members of ASTA KASK, ANTI-CIMEX and current members of TO WHAT END? and SUNDAY MORNING EINSTEINS to name but a few. Words escape me with how heavy and good this release is. A crushing heaviness with discordant melody and gasoline vocals that target the ills of religion, war, and ecology. "Prey to the World" will rip you some conscious. As to this release, there are a number of labels putting this out. Here's something unique about the CD release. The vinyl offerings of Europe and North America have an exclusive track to their respective releases. Both bonus tracks are only found on MCR's CD issue. (MCR Company / 157 Kamiagu Maizurur / Kyoto 824-0913 / Japan / <http://www.dance.ne.jp/~mcr/>) - SP

V/A "Out Break Of Evil, Volume. 2"

This is pretty cool, folks. Find it if you can. Japan's metal band ABIGAI break out a couple of GG ALLIN songs and they sound great. Villains were shit boring metal and I should have had the needle pulled for having a song called dog burner. My HUSKY has a higher kill factor than these fucknuts wearing nails in their armbands. MIDNIGHT rips it up with some dark, crusty influenced jam that caught my attention. I had to play the song again and then for a third time once the last band FORCE OF DARKNESS started with their grind metal. Fuck buy this alone for the ABIGAIL and MIDNIGHT. (Nuclear War Now / Box 7055 / Redwood City, CA / 94063 / USA) - CC

Various Artists "Propaganda is Hippies" LP / CD

This is a compilation of contemporary Finnish hardcore bands that play as fierce as the original scene did. It kind of looks like "Russia Bombs Finland" which was put out by Propaganda Records which is where part of the name comes from for the comp. I think the other part is a play on G.I.S.M.'s "Punks is Hippies" reference. Anyway it looks the part. It also plays the part. The latest crop of Finnish hardcore bands would give the early scene a run for their money. The comp starts out with three songs by this awesome new band from Turku called KIELTOLAKI. Now KIELTOLAKI have just released two eps in the last few months and they are fuckin' incredible. The opening three tracks are on par. The songs are blistering fast and heavy setting the bar high for the rest of the bands. Well VIIMEINEN KOLONNA follow this up with a MOB 47 meets RATTUS kind of sound. Just insanely good. VAARINKASITYS are no slouches. This material is form a 5 song self-released CD-R demo titled "Musta Maa" and it is hard to believe that they are a three piece. The band has the same blistering '82 style of Finnish hardcore. Hyperspeed and angry and fuck. TOTUUS also makes an appearance with 9 new songs. It is quite amazing to get a band that appeared on the original comps to be on a tribute some 25 years later. They haven't skipped a beat. Then there is this project band called SOTATILA from Austria and Tampere. The band dishes out two new tracks and a MELLAKA cover. OMAISUUS VAHINKO are a new band I know nothing about. They floored me. They have just released some material on a four way split comp called "Perhosten Keeraaja #1" that is equally amazing. The band has been likened to REAGAN YOUTH and LAMA and they are not far off. YHTEISKUNNAN YTSTAVAT ? are a band from the Lapland region. They kick the speed up another notch. Think AGNOSTIC FRONT meets DROP DEAD. Flawless. The whole comp. In the tradition of the "Russia Bombs Finland" and "Hardcore '83" comp. "Propaganda is Hippies" could be seen as the third instalment to some incredible Finnish hardcore comps. Or it could be a reflection of how good the scene is currently in Suomi. Either way you want to



make this a permanent addition to your collection going forward. (Kamaset Levyt Records c/o Nakari / Sorinku 6 B / 33100 Tampere / Finland / www.punkinfinland.net/kamanen) - SP

Various Artists "Taking Out a Little Agression" CD

This is a tribute comp for AGRESSION. AGRESSION were one of the earliest skate bands from the hardcore scene and they happened to come out of the nardcore scene which gave them that no nonsense early hardcore sound. Just an incredible band. And as is the way with tribute comps there are some hits and misses with this one. The first half of this comp is decent. Highlights include D.I.'s version of "Money Machine" both in song pick and execution. D.I. by far are the standout on this comp. Honourable mentions go to a project band called S.A.I.D. that feature members of ILL REPUTE, STALAG 13, DR. KNOW, and AGRESSION. JFA also do a decent job, which is more than I can say for McRAD, MDC, and FANG. Out of the new bands BAD SAMARITANS, RETCHING RED, SHATTERED FAITH, and LIFE CRISIS make the grade. But for a comp that's stated objective is to demonstrate the intensity of AGRESSION, acoustic versions by MDC and JELLY and ROB THACKER fail to do so. Give me "Don't Be Mistaken" or the self-titled LP on *Mystic*, anyday. Hell, I'd even take D.I. doing a tribute over half of these schmucks. I think this is the closest we'll get to re-issues with *Mystic* owning most of the band's back catalogue. My last complaint is that the liner notes are difficult to read. I love AGRESSION and want to know more about them. When I was first getting into punk I went to Venice Beach and saw some graffiti for "Locals Only" on a pier, which is what first peaked my interest in the band. (Dr. Strange Records / P.O. Box. 1058



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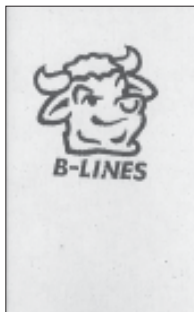
V/A "Warning Vinyl Fanzine" 7"

Before we start, I should mention that this record was caught up in some sort of collector plague and is already out of print. 500 Pressed and for some reason I never caught the virus as I'm not seeing what was so highly infectious about this record. The LEBENDEN TOTEN song was great sounding 1, 2 thrash in their vein and was a keeper. DERDLYTL BLAH BLAH CAN'T READ THE FONT had a fun sounding metallic hardcore piece that hinted G.I.S.M. until it became boring. DOG SOLDIER kicked out an exploited cover that had me turning the record of within 10 seconds. It's decent for the first side. - CC

DEMO REVIEWS

B-Lines demo – featured on the August 5th program

The B-LINES are a melodic garage like band with a fire under their repertoire. They remind me of ACID REFLUX in a tug-of-war match with the FAST CARS while singing along to the REGULATIONS. Think of a band that inhabits the world between the TRANZMITORS and MARGARET THRASHER, but with a singer who has an appreciation for the VIOLENT FEMMES. The B-Lines write catchy songs, that are fast, but played without the amplification. And the B-LINES prove that you don't need it. (Ryan Dyck / 4150 Brant Street / Vancouver, BC / V5N 5B4 / Canada / www.myspace.com/vancouverblines) – SP



Fragile X "Official demonstration cassette" - featured on the August 12th program

FRAGILE X are a new band from San Francisco. They remind me a lot of VICTIM's FAMILY. (D. Barreto / 15th 138th Avenue / San Leandro, CA / 44578 / USA / e-mail: fragilexhc@gmail.com) - SP

Skarpretter demo - featured on the August 26th program

This is a political punk band with a sound reminiscent of the early oi scene. The band is from Denmark and they started back in 2004. The band has recorded a demo and this is their first official release which is available for download from their website. They were involved with the "Ungdomshuset" punk house which was attacked by the police and the Danish military in Copenhagen in March of this year. The house has been shut down but the action sparked off days of rioting in the capital. (www.skarpretter.com / skarpretter@skarpretter.com / www.myspace.com/skarpretter) - SP

Hellkontroll demo - featured on the September 9th program

HELLKONTROLL are a noisy hardcore band that brings in crust and blast beats but played at a slower pace. 10 song demo released last year. (H.K.L. c/o Max Parker / 9155 College Road, apt. # 107 / Lafayette, LA / 70503 / USA) - SP

DVD REVIEWS

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

DOA "Greatest Shits" DVD

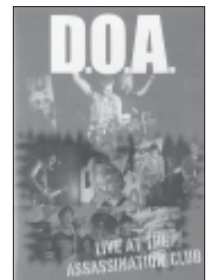
This is a collection of DOA videos over the years. This goes chronologically starting off with a live Canada Day performance in 1978 where the band bands out "Disco Sucks" to a few friends and motorcycle cops who get a chuckle and sport bushy moustaches. Then in 1979 the band did a video for "World War 3", which I remember as a

kid getting played on the early video shows pre-Much Music. This is incredible because the band looks like a much harder rockin' version of the CLASH. At this point the band was a 3-piece. In 1982 the band does a video for the cover of "War". The footage for "Dance o' Death" is pretty neat but their version of punk funk is pretty awful. The video for the cover of "Takin' Care of Business" is amazing and has a cameo with Randy Bachman as their hockey coach. To ruin it for you, the suits get theirs in the second period when DOA employs the 'Talk – Minus Action = Zero' strategy. "We Know What you Want", "Death Machine" and "Hole in the Sky" are just as political and message driven as DOA's earlier stuff. And DOA have some fun with leisure suits, the HANSEN BROTHERS and a Tom Jones cover. There is also a bit of a documentary at the end which seems rushed. DOA really do deserve a proper documentary. (Sudden Death Records / Cascades P.O. Box 43001 / Burnaby, BC / V5G 3H0 / Canada) - SP



DOA "Live at the Assassination Club" DVD

This is an outstanding performance of DOA live in their prime. The show took place at a place called the Assassination Club and the show was in 1984, which is when DOA had all their best stuff written by. The band is playing in front of a "Bloodied but Unbowed" banner and they kick things off with "The Enemy". As great as this song is it is a hundred times better seeing them play it live as Joey and David Gregg spend half their time in the air thrashing away at their guitars giving the CLASH a run for their money. Without skipping a beat the band is into "I'm Right, You're Wrong" and then "America" and as I'm listening to "America" I am listening to one of the most powerful indictments of American society written from the North. As the band plays on there are a few revelations about their show. DOA are so Canadian with Wimpy Roy in his hockey jersey, but like a good punk he is wearing a Finnish jersey instead of a Canadian one and the number on the back is 13, which is even more punk. More importantly the band has a sound that is particularly Canadian in sound. DOA plays a form of hardcore that merges a heavy rock sound. There is this chunky rock riffage that underlies their sound. I have been listening to a radio show on the CBC called "Vinyl Tap". The program is hosted by Randy Bachman of BTO and GUESS WHO fame. The show is filled with road stories from these hard rockin' bands of the 70's. As a result of telling these stories Randy has to situate that era that DOA grew up in the shadow of. Randy makes the argument that this sound is actually a product of Western Canada. Anything west of Thunder Bay in the early 70's were hard rockin' towns. Consequently the music that came out of these places and bands like that created them were products of their environment. It's made me realize that one of the things distinct about a Canadian sound, if there is such a thing, is that rock groups defined a hard rockin' sound. When you think of B.T.O. or the GUESS WHO their riffage was very chunky. And DOA have that sound. The parallels are made even more clear when the band breaks into a rendition of BTO's "Takin' Care of Business". In fact, I would argue that DOA play a punkified version of B.T.O.'s rock sound. And if you were to carry the Canuck argument further the band dressed the part with Dave in his lumberjack jacket and Joey in his cut off jean jacket. Back to the highlights of this video, there is a great reggaefied version of "Liar for Hire" that I have never heard the band do. The band dedicates "Burn It Down" to the Squamish Five. And "Rich Bitch" gets dedicated to Margaret Thatcher. The band's cover of "War" sees Joey about to lose it. The band's filmed performance ends on "New Wave Sucks" but the audio continues into "Fucked Up Ronnie" which makes me think the show went on. The video does catch DOA in their prime. This is around the first time that I saw DOA play. And to situate this in the



band's recording history this was about when they did the Peel Sessions. In fact, I would be surprised if this wasn't that time as the band does most off that like "General Strike". There is some extra footage on the DVD with a lot of spoken word performances including Mensi from the ANGELIC UPSTARTS doing "Heath's Lament" in support of the labour strikes that marked the time. (Cherry Red Films / www.cherryred.co.uk) - SP

World Burns to Death "Cease to Exist" DVD

"In the dark times, will there be singing? Yes, there will be singing...about the dark times"

—Bertolt Brecht

The above quote adorns the back cover of the DVD package. Stark words for a wartorn time. A time when folks are oblivious to the wars of the world unless it affects the price of gas. Before we start we need to admire the lovely band logo foil print on faux leather. Fuckin beautiful and a stark contrast to the ugly side of humanity contained on the disc. If you want to hear singing about dark times play this DVD which is a visual companion to their *Totalitarian Sodomy* album. Steph reviewed the LP a few issues back so I won't go into the bands patent sound of tanks rolling over corpses HC. The DVD you ask. I'm torn. It's fuckin horrendous to watch and absorb with piles of war footage to desensitize the masses, but that's the goddamn point. This footage captures man at his least humane but in today's world it has become palatable. What the fuck does that mean!! If you can set aside the exploitive factor this DVD is beautifully edited. Stark black and white footage of the band performing intermixed with archival film, old black and white movie footage of man's inhumanity to man. This is the visual translation of the bands lyrics. Strong, silent strikes to the senses. Yes, it's exploitive, disturbing and it drives the bands message home. (Prank Records / P.O. Box 410892 / San Francisco, CA / 94141-0892 / USA) - CC



RUMOURMILL

Fashionable Idiots releases a bunch of Canadian releases. The DANGERLOVES ep for "Lipsmart" is out as is the new UNDER PRESSURE LP called "Black Bile". The DANGERLOVES have a new 2 song ep of material from the first demo. The ep is coming out on Deranged and features a song that has some keyboard contributions from Martin of CAREER SUICIDE. * DIRTY BS has a new line up. Daniella of the BRUTAL KNIGHTS is moonlighting on bass and the also have a new drummer. The good thing about this is the band is writing new material hopefully to record soon * The Underground in Hamilton is under new ownership and has reverted to booking the club with cover bands, not unlike the Corktown * SAM LAWRENCE 5 have broke up * the LORRAINAS are looking for Becky (their guitarist) for a gig this month * Patty from PANTYCHRIST has started up a new band called BDSM BAKESALE * Larry from SPOILED ROTTEN has started up a new band called the GARBURETORS. Don from the FALSE IDOLS is in this band and they are going after more of a REPLACEMENTS like sound * DOA have just released a DVD titled "Smash the State" of the infamous anti-Canada Day event that they played in 1978. There is one song found on the "Greatest Shits" DVD from this event, but this new DVD seems to be the whole event. *



SHOW LISTINGS

THURSDAY SEPTEMBER 20th @ the Metal Bar - BLACK JACKET, CAUTION INC., END PROGRAM, NOSE OVER TAIL, HAZARDOUS WASTE

THURSDAY SEPTEMBER 20th @ Buffalo - CIVIC PROGRESS (from St. Louis), PAINKILLERS, SUM FUX

SATURDAY SEPTEMBER 22nd @ Pheonix - TURBONEGRO

SUNDAY SEPTEMBER 23rd @ Criminal Records, 4:00pm - BLACK LIPS (acoustic set)

SUNDAY SEPTEMBER 23rd @ Horseshoe - BLACK LIPS

MONDAY SEPTEMBER 24th @ Mod Club - NICK LOWE

- Shennan Fest -

FRIDAY - SUNDAY SEPTEMBER 28TH - 30TH @ Highway #30, Meyersburg

Friday night

BUNCHO FUCKING OOPS, RANDOM KILLING, CHRIST PUNCHER, AB IRATO, BARRICADE MENTALE, PUNCH DRUNK, DIFFICULTY BREATHING, FISTED, NON EXISTENT, HUMANE CARNAGE, BLACK DONNELYS, BENDECOS, DEAD HOOKERS

Saturday Night

XPLICIT NOIZE, SURVIVORS WILL BE SHOT AGAIN (from Quebec), SYNASTRY, DERELICT, UNDER THE GRAVE, PROMETHEUS, SHIT SHOW, CLUSTER BOMBS, KNIFE HAMMER, BOUNCING BETTIES, FUN CLUB, DENIAL OF FAITH, LIKELY RAIDS, HEAPS OF DEAD, BLACK JACKET, LAYLOR COURTNEY, BAND OF GNAR...

SUNDAY SEPTEMBER 30TH @ Studio 3, live - BLACK JACKET (from Oshawa)

SUNDAY SEPTEMBER 30TH @ Embassy (London) - OUT, TEENAGER

TUESDAY OCTOBER 2nd @ Lee's Palace - PERE UBU

THURSDAY OCTOBER 4th @ Silver Dollar - JAY REATARD, BUSH LEAGUE, LUNCHMEAT

FRIDAY OCTOBER 5th @ Sneaky Dee's - TYVEK

SATURDAY OCTOBER 6th @ Cathedral - U.K. SUBS, AB IRATO, TROMA LISA, G-MEN, TERMINALS, FINGERBANGER

SATURDAY OCTOBER 6th @ Opera House - MUNICIPAL WASTE, TOXIC HOLOCAUST, SKELETONWITCH

MONDAY OCTOBER 8th @ 258 Markham Street - HARD CHARGER, LIVING DARKNESS

FRIDAY OCTOBER 12th @ Convocation Hall - HENRY ROLLINS

SUNDAY OCTOBER 14th @ Pheonix - STRUNG OUT

- Year of the Pig festival -

FRIDAY OCTOBER 19th @ Sneaky Dee's - FUCKED UP

SATURDAY OCTOBER 20th @ Cathedral, All Ages - FUCKED UP, TRANZMITORS, SEX/VID, DOUBLE NEGATIVE, STATUES, MAREVLOUS DARLINGS, ATTACK IN BLACK, CURSED

SUNDAY OCTOBER 21st @ Horseshoe Tavern - FUCKED UP, TRANZMITORS

THURSDAY OCTOBER 25th @ Phoenix - THE MISFITS, BALZAC (from Japan), DIRTY BIRD, BFG, BREW CREW, THE EXPOS

SUNDAY NOVEMBER 11th @ Adrift - WEDNESDAY NIGHT HEROES

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