

EQUALIZING X DISTORT

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LEFT TO RIGHT: Gabriela on drums, Anne on bass, and Juls on vocals.

MARGARET THRASHER were in town this fall. They dropped by CIUT to treat us to a set and talk about the Vancouver scene. Interview by Stephe Perry.

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

Gabriela (G): I'm Gabriela and I play the drums.

Juls (J): I'm Juls and I do the vocals.

Anne (A): I'm Anne and I play bass.

Skidge (S): I'm Skidge and I play guitar.

How long has MARGARET THRASHER been around for ?

G: Two years.

And how did the band form ?

G: Basically Juls wanted to start a hardcore band and I didn't know how to play an instrument so I was like well I will try and learn drums so we got together and the first few times I didn't know anything so we had to stop so that I could learn how to carry a beat and then we started.

J: Skidge and I were in another band called UNCLE MOUSTACHE that only existed when we were in Winnipeg or when people from Winnipeg were in Vancouver. And then after one of those times we just decided to start a band for real.

So was someone living in Winnipeg and someone living in Vancouver ?

S: No we were just visiting there one time for about a week.

Okay. Have you been in any bands previous to this band ? Is this a first time band ?

A: I have been in some pretty brutal teenage high school bands but nothing to actually

mention.

J: Anne and I were kind of in a band together called OUTCAST INDIVIDUALS. It was a high school band. She played guest guitar when we did CASUALTIES' covers and POLICE covers and I played the saxophone. And Gabriela and I were in this pop folk band called the WIFELY DUTIES which she played the accordion in. One time stint. Awkward!

G: And Skidge was in CHUCK NORRIS and STROMSVIGT.

S: And possibly some more terrible bands.

What was the idea behind the band ? Was it to start a thrash band or a hardcore band?

G: Well I think Juls originally wanted to start a hardcore youth crew style band, but since Skidge is the only one that can write music he just took over and directed it this way.

The Big Takeover.

G: Yeah.

J: Basically I wanted to be in a fast punk band playing the music that I was listening to a lot and I specifically wanted to be in a band with Gabriela. There aren't a lot of females playing fast punk music... like basement DIY thrash punk.

Who were some of your influences seeing as we are starting to talk about that ? Musically. Punk-wise.

S: I listen to a lot of non punk.

That's okay. You can leave those out.

S: I guess when we started out I was really into GORILLA ANGREG. I still am. I wanted to do something like that. I don't know.

You don't think it worked ?

S: I don't know. I guess it's hard to be objective about the music you make. I listen to lot's of

different stuff and I feel like it all adds something to the songs I'm writing at the time. Lots of eighties hardcore, blah blah blah, and things like DEVO and the B-52s. It's just hardcore punk.

A: You had to slip that in.

J: I was listening to a lot of WHAT HAPPENS NEXT at the time, which is what I sort of based my vocals on. Instead of singing I just tried to yell.

S: I would also like to mention PEARL JAM is a direct influence on one of those songs.

Really ?

S: That is true. No not PEARL JAM. I do take influence from PEARL JAM, but I stole the riff from the RED HOT CHILLI PEPPERS. That's an influence right there.

Are you going to give more away ? You're going to make us listen to RED HOT CHILLI PEPPERS are you ?

S: That's true. It may be off of "Freaky Stylee", it may be something else. I don't know.

If you had to limit your record collections to five releases what would they be ? And you can each pick five but they have to be punk releases. There is lots of conditions on this list.

G: I have a couple that always stick out. JAWBREAKER "Twenty Four Hour Revenge Therapy". BORN AGAINST "Nine Patriotic Hymns for Children". NIRVANA "Nevermind" minus "Smells Like Teen Spirit". I can't listen to that song anymore.

That record is phenomenal.

J: He said punk.

G: Well. Honestly, probably ... it is kind of current. It was one of those records that almost seemed like it changed your life even if it happened in the last two years was the MODERN LIFE IS WAR, "My Love My Way". Someone else go.

J: GREEN DAY "Dookie," BLACK FLAG "First Four Years," FLEETWOOD MAC "Rumors," FAITH/VOID split, The first DISCHARGE album ...

S: Which one. "Why?" or "Hear Nothing..."...

J: "Hear Nothing, See Nothing, Say Nothing". FLEETWOOD MAC is a punk band.

J: I would say "Yes".

Do you know SCHLONG covered the "Rumours" album.

S: DISCHARGE "Why", "Damaged". I'm going to have to go with "Duty Now for the Future" DEVO in there.

Not "Are We Not Men" ?

S: I don't think it's as good as "Duty Now".

Really ?

S: It's got some good songs.

Alright I won't debate you on it. I will just



agree to disagree.

S: I will just throw some things in there that I have been listening to lately like X "Aspirations". I probably wouldn't actually list this but I have been listening to it so much so it's REIGNING SOUND "Too Much Guitar". That's five isn't it?

What have people said you sound like? Who have you been compared to?

J: We get compared to other girl bands because we are girls. I have heard BIKINI KILL before.

Wow.

J: Yeah. I don't agree.

A: People like to do that.

J: They are like "girl vocals".

S: This guy named Stephe Perry thinks we sound just like the REGULATIONS.

I do.

G: I don't see it.

When we heard the sirens earlier today I thought this is perfect and makes my case.

G: I don't know. I haven't really read that much where people talk about us in comparison to other bands. But I don't really see our reviews.

Okay. Juls, do you write the lyrics? What are some of the things you sing about?

J: Gender dynamics and bullshit.

What are some of the titles to your songs?

"Raise the Bar", "Doesn't Matter", "Anti-Reverence Anthem", "Hell No", "Posing Hard", "Pussyfooters Theme Song",

Okay the reason why I ask it is because the next questions is what is your favourite song from a lyrical standpoint and why and then

I am going to ask everyone else, but at least this prompts everyone else as to what songs there are. So out of all the material you have written what do you think you nailed in terms of a subject from a lyrical standpoint and why do you like it so much? Or what's it about?

J: I wouldn't put a song on a record if I didn't like them, but I guess one song ... well I didn't really like the title but someone else chose the title and it's "Dead To Me". It's on our first 7". Basically the song is about how I feel that a lot of hardcore lyrics are about the nuances of betrayal or just being bummed about the people around you without addressing the actual issues. That is what the song is about and it's my favourite.

EQUALIZING DISTORT

VOLUME 7, ISSUE 5

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, power violence, straight edge, retro punk, garage, Killed By Death, the crust, d-beat, and oi scenes, which means we play material like sex/Vid, In Disgust, Rah, Conquest for Death, the Enigmas, the Photos, Born/Dead, Hard Charger, and Last Resort.

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

21 Foundry Avenue, Unit 5

Toronto, ON

M6H 4K7

Canada

Request Line: (416) 946-7000

e-mail: equalizingXdistort@ciut.fm

Website: www.ciut.fm



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

Band	Title	Format	Label
1. B-LINES	Self-titled	demo	Self-Released
2. NOJONS, THE	"California 1983"	ep	Punx Before Profit\$
3. REALITY CRISIS	"Discharge your Frustrations"	CD	MCR Company
4. TRANZMITORS	Self-titled	LP / CD	Deranged
5. DESTRUCTION'S END / BANDANOS split		CD	625 Productions
6. ALLEGIANCE	"Desperation"	CD	Rivalry
7. REJECTED YOUTH	"Public Disorder"	CD	M.S.M.
8. FRAGILE X	"4-F"	demo	Self-Released
9. SVARTENBRANDT	"Victims of a Bong Raid"	demo	Self-Released
10. DEATH BEFORE DISHONOUR	"Count Me in"	CD	Bridge 9

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: Anne with bass, Gabriela with drum sticks, Juls, and skidge on bended knee.

Now I am going to ask you all about what your favourite song is from a lyrical standpoint and why ?

G: We don't actually play it anymore, but it was the one where the lyrics are "Take back the night, I want to take back my life." It's just a line but I guess it is my favourite line. I wish that we still played that song or use those lyrics in another song. Plus it is the type of thing that people like to sing along to. It is a two line statement that encompasses my thoughts about the stuff that Juls sings about. As well as summarizing the type of feminism that I think we need to embrace; meaning that patriarchy affects every single aspect of our lives and can be very suffocating, and in general our lives are so controlled by it, we are very far away from being 'free'.

A: I don't think I can pick a specific song but I do think that the things that Juls writes about reflect a lot of things that I believe as well. I think Juls' lyrics about gender and issues within the scene, as well as some of her more

feminist lyrics, stand out for me, and I can relate to them. But I think it's hard to pick something specific.

S: I don't really know what the lyrics are.

A: That too. Not always, but....

J: Don't you read the lyrics sheets ?

S: I am far too concerned with how awesome my own playing is.

J: You two should brush up. You knew this question was coming.

Is there a song that you like when you play it ?

S: I really like "Raise the Bar".

A: I think my favourite right now is "Does It Matter?" but I don't know what it's actually about.

S: Also Juls doesn't tell us the lyrics until the record comes out.

A: They're well guarded.

J: If they asked me what the

lyrics are I get really mad.

So "Does it Matter?" came out recently ?

S: It came out in March.

Is that the latest record ?

S: Yeah.

Can you tell us about the record and the recording ? There is a booklet about rape and one of the songs on the record. Do you

want to talk about the booklet and the concept behind the record ?

J: I included that booklet because I started thinking about the issue and as I was travelling as the record was coming out. Basically that song is about "Blah Blah Blah My Community" and it is about people using the issue of rape within the scene as an inflammatory thing. It's about dudes who get mad at other dudes about the issue of rape while not at all showing any concern for women's rights or ignoring the needs or wants of the survivor in that situation. But then I sort of backtracked on the song because I sort of don't believe that we are at that point where we can concentrate on the specifics of dealing with the situation because we are still at a point where we have to deal with rape and sexual assault. Does that make sense? I feel that keeping women safe and stopping rape is more important than anything to do with perpetrator reconciliation, which is what the booklet is about. But the song is about without how without dealing with issues of rape and consent in ourselves and our community, it's going to keep happening.

G: There is a line in it that says "make rape your issue not your fucking vendetta", which to me is about the idea that a lot of people just take a very reactionary macho attitude (I'm talking mostly of men in these situations) when hearing about a woman being raped or sexually assaulted. They want to attack the perpetrator, (either violently or by pointing fingers) instead of listening to women (the survivor). Attacking the person may not always be unjustified, but it becomes more of a 'revenge' mentality then anything else. Is that sort of it, Juls?

J: Yeah that is what it is sort of about, but at the same time, like around the time when the record came out by a band in Chicago, some of whom we just met on this tour ... I cannot pronounce their name because it is in Spanish ... CONDENADA and they have a song called "This Fight is Ours" and it is about the issue of rape happening at Pointless Fest in Philadelphia where a group of people went and beat the shit out of one of the assaulters on the wishes of a survivor of that situation and I feel that in that situation they had a vendetta and that was fine. I can't criticize that and I feel like the song could have been interpreted that way.

Tell us about your other recordings. You have another record out and I think it was referred to as the "Dead To Me" single.

J: No it was called "Are you there God, It's Me Margaret Thrasher?".

That's right. I'm sorry. I'm thinking of something else. How much earlier did that come out ?

J: 7 months.

And do you have any other recordings ?

S: We have a demo that we did that is actually coming out in a month or two on a split LP with a band that split up about five years ago



from Montreal called BEAUTY DROPOUT. *Radio 81 Records* and *P-Trash* will be doing it.

Are you working on any new recordings ?
S: We are kind of writing for possibly a 12" EP.

Will it come out on *Clarence Thomas* ?

S: We're not sure. We've talked to some people about doing it but nothing's set in stone so it's top secret right now.

I wanted to ask you about extra-curricular punk activities. What other scene things are you involved with ? Gabriela told me she used to do a radio show.

G: Oh no, that was only like a fill-in stint with my friend where we played punk records at the campus radio station at SFU in Vancouver.

Does Skidge do a label ? Do you want to talk about that ?

S: I actually don't. We were kind of playing a joke on you before. Sorry. Our friend Troy does CTR.

J: It's out of Portland.

Does anyone else do anything else ?

J: I do all ages shows about once a month on average.

Is there a space you work out of ?

J: Mostly at my house, which is The Library. I do all ages shows other places in Vancouver too, though.

Is the library a punk house ?

J: Yeah.

Can you tell us about it and about the scene?

J: The Library is this house that I moved into



Look at Anne's shirt. They totally listen to the REGULATIONS.

with these librarian somewhat ex-punk kids and they were really into having shows. We have done three so far and they have gone very well. I do some shows at other places though. The Alf House, for instance, where I used to live, a new place called La Casa del Artista and the Video Inn... or is that place now defunct ?

S: I don't think so. I just think it is expensive and there are other options now. A lot of people just want to go to other places I think.

G: I feel like there are not that many venues in Vancouver that are secure and reasonably priced. There is a new-ish one that is a really good size for medium sized shows. Then there are very big venues that are pretty expensive that have shows once in a while. And one that is an indoor skate park but has had problems getting shut down lately, and I'm not even sure if shows are going to be happening there.

S: The place isn't shut down though.

G: I know it is not shut down but it just makes it so that none of our venues are really that secure or dependable. I find it hard here to find a really good venue.

J: A few warehouse spaces also do shows. As far as the scene in Vancouver goes I feel like there is not a lot of bands that are stoked on the all ages scene right now. A lot of them have broken up. But it seems like when bands come to Vancouver and there are all ages shows there is a really good turnout. So it is worth it for bands to come to Vancouver.

S: And American bands we can get you across the border. Come on up.

J: It is legal for American bands to play Canada if it is not a restaurant or bar.

Is that some kind of loophole or something?

J: It's this law that nobody knew about in 2001.

Is it a federal law or a BC law ?

J: Federal law. Section 186G of the Immigrant and Protection Act stating that an artistic act that isn't an employee or making money for a business just for themselves.

So as long as you are not playing a bar.

J: Yeah. If you are not playing a bar, a restaurant, or a coffee shop. If it's a house or a bingo hall and venues and artist spaces are allowed.

Like you could play in a skate shop or something.

J: Um...

Or is that because they sell something ?

J: Yeah because that is bringing business to a business.

So as long as they are playing for themselves.

J: Yes.

Wow.

J: Section 186G in the Refugee Protection Act. Just write that in a letter to the border. We haven't had any problems since we started using it.

Great. You were mentioning that there are not a lot of bands in Vancouver but there must be some. Are there some that you could recommend that we could keep an ear out for ? Or what are some of the bands that you play with ?

G: There is a few ...

J: DRUGS

S: DRUGS are pretty sweet.

J: The new FUCK ME DEAD band the B-LINES.

Yeah we played them as a demo feature two weeks ago. They were amazing.

J: The MUTATORS. A lot of ex punk and hardcore fans would pay attention to them.

S: There's not a lot for punk and hardcore in Vancouver. There's a really big bar scene that seems to be mostly noisy hipster punk. There



Juls shows off her "It's Not My Imagination" tattoo.



LEFT TO RIGHT: Anne , Gabriela, Juls with bended knee, and Skidge.

are a few cool bands and stuff but they mostly just play bars. They are kind of a separate scene but it does cross over once in a while.

J: There used to be a pretty big all ages straight edge scene in Vancouver but most of those bands have broken up.

G: A few of the big ones are recently broken up, or just about to, but there are always 'smaller' hardcore bands popping up out of ex-members of other bands.

J: Like BLUE MONDAY.

G: Maybe it will disperse that scene up a bit. Mostly you can get everyone playing together, but sometimes it seems like people aren't interested in going out to other shows because it is too different.

There is not a lot of crossover in scenes.

G: Sometimes there is but sometimes there isn't and you are surprised because you go to a show and there are a lot of people there. In some ways it seems hit and miss with turnout depending on what style is playing. People will go out because they just want to see a band, they don't care what it is, so you will have a lot of people, then the next show might be sparse because there is some bar show going on. There are the people who will just go out to see a show ("live music!") but not give a shit about anything really hardcore punk. Then you will have kids that go exclusively, to 'modern' hardcore shows and never to punk ones. It's weird. And it seems like many friends who used to be really into all-ages stuff now are content to go to bars and get wasted and see a band.

J: I also feel like there is a basement scene outside of ours with these bands, so we are as much to blame for the splintered scene.

S: Really?

G: But it is disappointing in terms of the bar stuff because I do feel like there are some really good bands there, but I am just not interested

in going to a bar to see them. That whole crowd does not interest me. So maybe I feel like I am missing out on some good music, but I just can't bring myself to go to the bar and sit there and watch the bands and be surrounded by shitty bar people. I just don't go and maybe we are missing out, but at the same time I feel like they are missing out on an all ages DIY scene big time. So it is okay. I would rather just chose what I am doing now.

S: I agree.

Is there any cool record stores or anything that we should know about in Vancouver ?

S: Not really. I mean there is Scratch which is better than nothing. Other than that it's mostly insanely over-priced crap or whatever. I wish we had something like Hits and Misses in Vancouver. Somewhere you can actually buy a good old record.

J: Audiopile on Commercial Drive. Solid dudes.

Yeah but it is a recent place. We have been starved for records. What about alternative places like vegetarian places. Is there anything like that?

G: There are a couple, but comparatively to any other place Vancouver sucks.

S: It seems like it would have a lot more but..

J: It is hippy galore.

G: They are expensive.

What about radio shows ?

S: There's "Generation Annihilation" ...

J: and "Flex Your Head".

S: They're both on CITR.

I wanted to ask you about the name MARGARET THRASHER. Where did the name come from ?

J: Awkward ? No it is just that I was trying to start a band a few years ago that was just thrash with everyone here and we were throwing out names and I thought that one was great.

You don't like it anymore ?

J: No.

I think it worked really well with the first ep though. It was a good play....

J: Yeah.

S: For the record, I was against that title.

J: You didn't like it ?

S: I didn't like it. Then they said I could pick the second one. I wanted to call the second one "Be sure and tell 'em large marge sent you".

A: I agreed with that one.

J: I couldn't do it. I am sorry. I thought of the name "Are You there God it's Me Margaret Thrasher ?" was a good name for the first ep because as females this is the first serious punk band and it is a novel about coming of age so it is perfect. But at the same time I really hate how we're a girl band so we have to have a girl name. Now I wish we just had a gender neutral name. It is like "Hey we are girls. Did you notice that we are girls ? We even have it in our name."

S: One thing I like about the name is that in Montreal our show was advertised as MARGARET TRASHER, which I really liked.

That's how people pronounced your name?

S: There was a marquee at the bar which was missing the "H". And then a list of all the bands had us as Trasher as well. I thought it was really French.

How can people get in touch with the band?

G: You can e-mail or write us.

S: Would you like our address ?

Yes please.

S: P.O. Box 21530 / 1424 Commercial Drive / Vancouver, BC / V5L 5G2.

Is that a P.O. Box kind of address ?

S: Yeah. Shared among many.

Yes. I have seen it on many things.

J: SUBMISSION HOLD has that one.

I was wondering if this was a space or an address. What is the e-mail address ?

S: skidgetron66@hotmail.com.

POINTED STICKS



The POINTED STICKS did a one off show in Toronto while on their way to Brooklyn. The band got in on Thursday March 29th and we caught them right after landing. After much pleading the band stopped by the station and spoke with Mark Rodenhizer. Mark brought all his POINTED STICKS releases to use as demonstration when he got the band to tell their story chronologically through their releases.

Who are you, what do you play and what is your favourite POINTED STICKS song ?

Nick (N): My name is Nick Jones. I am the singer for the POINTED STICKS and my favourite POINTED STICKS song is probably ... I don't know.

Ian (I): My name is Ian Tiles and I am the drummer for the POINTED STICKS and my

favourite song is "My Japanese Fan".

That's the new one. Excellent.

Bill (B): Bill Napier-Hemy. I'm the guitarist and I like them all. They are all good songs. No bad songs.

Tony (T): Tony Bardach. I play bass. "When She's Alone".

We are going to do things a little chronologically before we get to current things. So how did the POINTED STICKS come together ?

N: The POINTED STICKS came together because Bill and I were old school friends and we wanted to start a punk rock band together. First came Tony, then came Ian, then came Gordon.

Was there a moment where you knew you

had to form a band ?

N: Well there was lots of chicks around so that was pretty much it.

B: We were obsessed with this as a high school band. That was our main pre-occupation for us.

N: We went to every concert saw every band and I would say that it was this way for the other guys in the band too. It seems like it because when we talk about it later it is like 'Did you see Pink Floyd ?' 'Oh Yeah.' We all went to the same shows so I would say an obsession with music and I think we knew at the moment of our first gig ... we opened for DOA. Our very first gig was opening for DOA and we wore stupid outfits and ...

What kind of outfits ?

N: They were neon plaid sear suckers matching jackets. I would have liked to seen pictures of that. I still have the jacket actually. I haven't worn it since it hasn't fit, but we knew when all the girls were dancing. That was really the moment.

How did you guys end up naming the band? It was from a Monty Python skit but how did you chose that name ?

N: Out of a hat.

Really ?

N: Yeah. We put 5 or 6 names in a hat and (starts laughing) That's not a true story.

I didn't think so. I was about to call you on that.

N: We came up with other names and they weren't very good and that name seemed to be okay. It just seemed like a good name. It just seemed to fit. I don't know. There is lots of times when I thought "Wow. What a stupid name" and there was other times when I thought "Wow. What a cool name".

It works pretty well and it also has a fun quality to it.

N: It does. And there are a million double entendres. The POINTED STICKS has a phallic reference.

B: Well it is the next step up. First you start playing with rocks then you smarten up and start sharpening sticks.

That is evolutionary.

N: Yeah. We're evolutionary.

Why did you guys chose to open for DEVO?

B: We were supposed to open for the RAMONES and Tony got sick so we couldn't

do it and so we opened for the next band that was coming along which was DEVO. The next big band. They were nice to play with and they were so helpful and it was really good because they were the first really big band that we had opened for and it gave us a very good idea of the way bands should treat other

bands. I mean everybody is in it together and it really pointed the way for us to go on and not be jerks for guys who were opening for us and who we would open for in later years.



I: And also it was two shows that day.

More bang for your buck.

N: Absolutely. I got to call you on that though. I don't know about the early show, but we didn't go on until about midnight which means DEVO must not have gone on until 1:00am.

B: They sold out the first show and then they added the second.

You recorded your first single "What Do You Want Me to Do" in October 1978. How did you end up working with Quintessence Records ? Does that have to do with AV maybe because that was the first Quintessence record ?

T: I guess that's right yeah. They had the record store down on 4th Avenue and Gerry Barrard worked there and he was intent on putting out records by local bands.

N: *Quintessence* was the hub of the scene. They were the ones that brought in import records. That was the first place you could buy SEX PISTOLS records and BUZZCOCKS records and all that sort of thing. So the whole scene revolved around it. It was a logical progression that they ended up doing it. In a Battle of the Bands we won the time at Little Mountain.

Going into the studio what were your intentions for sound and style and maybe this has to do with when you were writing your first batch of songs.

N: Well I should probably address that seeing



as they were both my songs. We had no idea of what we were doing in terms of sound and style. We were just going in to try and get the songs down the way that we play them. We really didn't make any choices the way we were playing them live. We just went in there and did it. We were pretty much hoping to make a number one record. That's what our intentions were.

B: It was number one on CTR the UBC radio station.

What were some of the big influences musically because I guess when I listen to those....well pretty much all of the POINTED STICKS songs it is kind of hard to find something that sounds exactly like it.

N: That is funny that you should say that

because a lot of people say that. I have read a few reviews that go "you don't get this exact sound anywhere else. There is something a little different." I think a lot of it comes from 70's hard rock. It is sort of 60's pop music from the radio, you know old Phil Spector and ...I mean you could just trace it through the music that we grew up in. 60's pop music going into 70's hard rock going into punk rock music. Pretty much those three kind of things jammed together. Not hardcore. It's not pure pop.

And then with the record here I always wondered who did the artwork and exactly what is going on ?

N: The artwork was done by a Vancouver artist named Peter Schuyff and he went on from this to do some pretty good work as what one would call an accomplished artist. He has shown all over the world and is living in Amsterdam right now. He moved to New York in the 80's. He was an artist and designer and did all kinds of stuff. I think it is an outside

of the nightclub sort of thing. It is a 50's retro space age look at things. The good thing about this cover...the one really interesting thing I kind of like is that we were able to use this graphic on the "Real Thing" and the funny thing about this is this cover here for the "Real

Thing" CD was all different colours. Yours actually might be the fourth press.

B: Well you know if you see the film "Out of the Blue" when we are performing there is some Peter Schuyff artwork behind us.

N: Yeah if you look at the wall that's at the old Viking Hall in Vancouver. But if you look behind there is these



long pieces of white rolls of construction paper.

That's awesome. Alright. Let's move onto the second single, "The Real Thing". It was recorded only six months after the first single yet it saw the addition of keyboards. So what did the keyboards bring to the band ?

And why did you chose to bring that in as an instrument ?

N: Just a different sound, more melody. Plus

Gord was a total whack-o and a good song writer and things were changing and we wanted to try something else.

Maybe it's me but I always thought that it was a better song then on the record.

N: On this record ?

Yeah. The B-Side.

T: Well our manager wrote the lyrics so...

...he decided what would be on the A-Side?

T: Yeah he picked everything.

N: I don't know if he chose which side it was supposed to be on but ...I don't know...you know why "The Real Thing" was the A side We actually in our mistaken delusion thought we might get played on the radio. Do you know that *Quintessence* actually bought advertising time on CFOX which is a radio station. So "The Real Thing" was played on CFOX, but only in the advertisement. So even though we bought advertising time on there they still didn't play our record. But when we did our comeback reunion show we got a laugh out of the crowd thanking all the radio stations saying CFOX was so supportive of us over the course of our career.

T: You know that's funny because I had somebody call me out on that later. He said they became aware of our music through CFOX.

N: They didn't.

T: He might have been referring to the ad.

N: Well they didn't play us very much. If they played us it wasn't a lot.

So we kind of touched on Steven Malkam, the guy who managed you guys.

N: He didn't manage us.

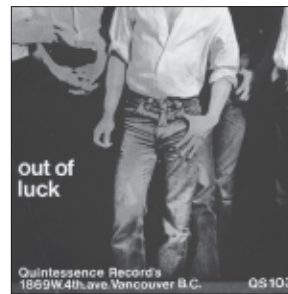
T: We had a guy by the name of John Owen for a while....

Okay. And the artwork becomes a lot more sophisticated on this record. Was this intentional ?

N: It's totally not true. It's way more sophisticated on the "Real Thing". That guy was like an actual international artist. Our artwork kind of spiraled downwards after that. This is just a photo we got out of some old magazine.

Do you know what it means ?

N: I know what it means I just don't think I can say it on radio. It says "Who have



you been fucking on the railroad tracks ?” and she says “The Pointed Sticks”.

Your next single “Lies”, you made a video. Who directed that ?

N: The video was directed by a guy named John Anderson who was an avant garde artist who is still around who worked out of an operation called Punks in Power. The one thing that people don’t really know about the Vancouver punk scene was about how intertwined it was with the Vancouver art scene at the same time because both scenes were so small and so far outside of any other experiences going on in the city that they needed us and we needed them and there was co-mingling between the two. That was the thing that made it so fantastic. The art scene and the music scene were as one. You must be familiar with a band named U-J3RK5. Well two of them are the most famous artists in the world right now. Contemporary artists, Jeff Wall and Rodney Graham are two of the most famous artists in the world and they came out of that Vancouver scene.

B: Ian Wallace is no slouch either.

So this is ’79 as well. Does that pre-date MTV ?

N: Yes.

So what were the forums that video was being made for ?

N: Pre-dated MTV ? No not really. Well there was ... what they had back then was video shows. There was one in Vancouver called “Night Trains” on late at night and the one they had out here on City TV was “New Music”. We were making it for that. I don’t know. MTV may have started by then. Much Music certainly hadn’t started by then. We

were just making it for those video shows. They were mostly cable shows.

T: That’s where they were being shot at.

N: Exactly at cable television studios.

Where did you guys film the video ? Was that it ?

N: Do you know there is a video before “Lies” ? There is a video for “The Real Thing”. Much Music should definitely have that. They have played that. People have called in over the last three or four years requesting that and it is really cheesy. So I’m sorry what was your question ?

I was curious as to where that video was shot.

N: What the “Lies” video ?

Yeah.

N: It was filmed at Tums Quid.

T: Was it filmed at Tum’s ?

N: Maybe that was at (*indicepherable*). We did two at the same time. We did one for “Unknown” at the same time.

I guess next chronologically as far as I can make out “Apologies” off the “Waves” comp.

N: Recorded before “The Real Thing” and the “Out of Luck” single. So chronologically that’s what happened.

How did you guys end up on that compilation ?

N: Greg Shaw loved us. He loved the first single and he loved the band. Every time we would play San Francisco or Los Angeles he was down at our gig.

It makes sense. You guys have a Bomp

sound.

T: Yeah I thought it was a good fit.

N: We went to his house. He has the biggest record collection I have ever seen.



Yeah. A lot of that stuff turned up after he passed away. Tried to find them good homes. You never ended up re-recording “Apologies” ? Was it a compilation throw away or ... ?

N: Yeah. I would say that. It wasn’t one of our best songs.

When you’re in a band and

you are making these records honestly you aren’t the best judge of what are good and bad songs. “Apologies” was a song that we didn’t play anymore so ...

T: Yeah. I think it was written that way.

It’s surprising. It’s a great song.

N: It was another song before that. We had a different name for it before and a band from Seattle, the FASTBACKS, recorded a cover of “Apologies”.

I guess that covers the early songs. Oh, the only record I don’t have is “The American Song” promo single. We talked about it a little earlier. What’s the story with that record ? What was it for ?

N: That was the first single from our record.

T: It’s the same as the one on here.

N: It’s not. There is an overdub on a guitar. It’s exactly the same otherwise. It’s a psychedelic San Francisco overdub. You can hardly hear it. And it’s a big hole single too.

And it was just sent to radio stations ?

N: Throughout Canada. And jukeboxes too. There was this jukebox thing.

Did radio stations end up playing that song?

N: No.

Not likely ?

N: American radio stations were all over that one.

It was still 1979 when you guys signed to Stiff. Is that right.

N: Yeah. They came to see us in the summer of 1979 in Vancouver. Paul Conroy came to see us and that’s when we were signed.

Then what was the initial plan ? What did they say to you guys ?

N: They flew Bridgely Schwartz over to produce that single. They didn’t have any idea. *Stiff* was in disarray at this point. They had one big hit after they signed us. They had MADNESS. But after that things were falling apart.

Who’s idea was it to re-record the songs from the singles ?

N: *Stiff*’s. We did that in Holland.

On the back of the record it says for your own pointed sticks write to and there is an address. What kind of a promotional gimmick was that ?

B: They were pencils. You would just get a pencil that said “Pointed Sticks” on the side.

N: They were just regular yellow pencils.

Pointed Sticks - Lies



That's great.

N: Yeah right.

I was just noticing that.

B: Yeah, really cool swag.

At least you guys had a cool kitschy gimmick.

N: Yeah but they were supposed to deliver an ounce of blow to every radio programmer.

B: That's how we would have got this stuff on the air, instead of a pencil. People were looking at this and going "Pencil ? Next ?".

T: Speaking of gimmicks ... that was the first question they asked us when we got there. "Okay. What's your gimmick ? How are we going to sell you ?"

B: The pencil thing just happened by coincidence. Peter Schuyff, one of his recent works he does a carving of a pencil. Yeah he's got hundreds of these things. They are on his website.

N: He has also played a big part in the band.

Is that how you write your lyrics, in pencil?

N: No I do crosswords in pen and I write lyrics in pen. When it comes to me I wrote it down. Mozart wrote in pen.

Got it. And then you guys went to England to record the LP.

N: Yeah. We recorded that single in Vancouver and then in January of 1980.

Did you do anything else when you were over there ?

N: Six shows. Yeah we went there practiced for a while, did six shows of varying levels of success. Some were good. There was two that were really good and then we went in and made a record.

Anything else in England ?

B: No. They just threw us out with the lions and then they took us away in the country somewhere.

N: The cool thing was that they rented us this flat in England. It was a pretty nice flat. They gave us money and a van to get around. And then they just disappeared. We never heard from them. We never called them. They never called us. We would go to the studio everyday. We'd make our songs with Nigel and we would come back and just hang around in London. It was fun.

Stiff decided not to release it.

N: At one point I don't think they knew what they were doing ? For one thing I don't think they could afford to release it at the time because they were in serious financial difficulty at that point. And the second thing is that it wasn't a preferred record. It wasn't a record that we should have made together. In hindsight when I look back at that I think we should have done two more vinyl singles and then recorded an LP.

Do you even think being in England was a factor ?

N: The lack of success. No.

Just the lack of coherence.

N: No.

Some of the songs intended for this record were perhaps some of the best stuff that you had ever written. Why were tunes like "All I Can Take" and "All That Matters" never re-released or re-recorded ?

N: I don't know. Everybody loves "All That Matters". That's one of those songs....we don't play it. We have no idea.

My goodness.

N: You're right about that. There was some good songs on there. "New Ways" was another one too. There was some other songs too.

T: We used to just dismiss songs too. We would get tired of songs and just want to have new songs so we would write new songs and we just didn't want to keep playing the old ones.

N: We had four writers in the band. Me and Gord wrote a lot. Ian and Bill wrote a fair amount too. Each of us would write 5 or 6 songs so we had a lot of songs and I think that's what it was. We just thought we had songs that were better.

So did you have the option of taking the Stiff recording to another label ?

N: No. As a matter of fact we can't say anything about it.

Fair enough. You came back to Vancouver to record the "Perfect Youth" LP in 1980.



What was the feeling like in the studio for that ?

N: A little bit disjointed. It was a hard year for us going over there. Everybody felt we were going over there to be the biggest thing since sliced bread and when we came back we weren't anything and the reaction was very harsh against us. There was a lot of people I don't know. There was probably people that wanted us to fail and got a lot of satisfaction out of it, but the people who wanted us to succeed were probably very disappointed. It was a bit of a tough go for us. We didn't play many gigs when we came back at least not in Vancouver. We played a lot in Edmonton and Calgary. We flew to San Francisco and kind of stayed away from Vancouver. So I think it was a bit disjointed but probably pretty good. I think we had the makings of a pretty good record.

You decided to work with Bob Rock again. Did you think this would help re-capture the early magic of the early singles ?

N: I don't think we ever wanted to not work with Bob Rock. Everything that we did that was good was with Bob.

T: Yeah. He was really fun to work with.

N: Great guy.

And then there is another video from that era called "the Witch". What's the story with that ? Is it a live performance ?

N: It was at Gastown in Vancouver. It was a street performance in Gastown. We thought about doing something like that. We just



played on the back of a flat bed truck outside of this little store called Baghead in the 80's down in Gastown. **Was that just for the video ?**

N: I don't think so. We just happened to be playing.

T: It was to draw attention to the store. You know to help him out.

N: Playing outside a free show in Gastown. The video was great. I also have a fantastic photograph of that. The guy sent it to me. I have it on my computer.

Is that in one of the re-issues ?

N: Yes.

That's a great photo.

N: Yes.

And was that an official video ?

G: No. He just happened to be filming, I think. It was just for fun. It was a high school friend of ours. He just happened to document.

I always found it out that it was the cover of that.

G: There was no planning. It just happened.

N: Also, it was never an official video because that version of "Witch" is not the version. It is just a live version of the song. I don't know if he filmed any other songs. There might be more of that. I haven't seen Tilly in years. The same guy also did a film version of the studio version of "Part of the Noise". All it has in it is him holding his head running through the empty halls of this apartment building. I haven't seen him in years. He's a scary character.

That pretty much takes care of the band's recordings through the band's career. Speaking about politics, what are the songs about and are there any true life events that inspired these songs that you can tell us about ?

N: No. There are just pop songs. Boy meets girl. There is nothing much deeper than that really.

G: Sometimes what inspires the song doesn't end up being what the song is about.

N: That's totally true. I completely agree with that. It goes along with the theory of you never really know what your best songs are. Half the time you don't even know what your songs are about, which leads to one of my pet rants which is about why video killed rock music because back in the day when you heard a song you could create a picture of that song in your brain and when video was introduced they replaced your picture with their picture. Some people might have thought "Dr. Feelgood" by MOTLEY CRUE was about becoming suicidal and doing something else and then



you on your own personal level.

N: I read a great book about that. It's called "Excuse me While I Kiss this Guy". It's all about lyrics that have been interpreted wrong. **You develop something out of the phonetic interpretation that you have created from the song. I still don't know half the lyrics to the POINTED STICKS songs. So who wants to damage that ? There is a line in "Perfect Youth" about Young Canadians. Was that a knowing nod to Art Bergmann ?**

N: Sure. Of course. Art's an old buddy of ours. They liked it too.

G: It was originally a name for a band that Bill and I had.

B: The YOUNG CANADIANS, yeah.

G: The name ultimately was POINTED STICKS property to begin with.

N: Ah. We were talking about that. That's true. That was the original STOGIES.

G: The DISHRAGS and Bill Smith and myself had a band called the YOUNG CANADIANS and the K-TELS had to ditch the K-TEL name we gave them the YOUNG CANADIANS. So the POINTED

STICKS do have a claim to this.

Who decided the POINTED STICKS were going to be the band ?

N: Well, we were the band at that time. There is a scene in the movie Have you seen the movie ?

Of course.

N: So when CB went to get high and points to the POINTED STICKS, we were the POINTED STICKS.

Who approached you guys to do that ?

G: Tom Lavin from the POWDER BLUES. His girlfriend was the

you see the video and realize it is about chicks and broads and so it took the visual aspect away. It made it so the message was prescribed. Actually a little interpretation of rock lyrics is understandable unless the lyrics are not understandable. G: We want the lyrics that you can get wrong for 30 years and you really don't know what the lyrics are but they mean something to

Production Assistant so \$1,000 or you'll never see a dime.

I don't think Copper has either.

N: I saw him and

It seems as though there is a few frames of the DISHRAGS also. What was filmed and what ended up on the cutting room floor ?

N: Okay, let me just tell you this story. CAN CON back then. The Canadian film industry back then consisted of shady characters investing a million dollars in making a movie and claiming it as a five million dollar tax loss so it was a way to launder money. The movies might get released on cable TV or maybe on video or might not. That wasn't the intention anyway. This was before Hollywood North. So they started making that movie and Raymond Burroughs was the star of that movie, as a psychiatrist. The whole thing is based around Raymond and CB's interaction. They ran out of money and Raymond said "Fine. Thanks a lot. Gotta Go." They go 'We gotta finish the movie.' If the movie isn't finished we can't show that we lost on it. So they got Dennis Hopper and what my understanding was is that drugs were involved in financing that. So we were picked to be the band. We got to meet Dennis. They were shooting down at Kid's Lounge. Down by where Nancy Gillespie used to live. So we go down there and Dennis is down there and it is 2:00 in the afternoon and Dennis is just wired. He is lit up like a Christmas tree. They were going 'Dennis, Dennis, this is the band that is going to be in your movie.' He was like 'Oh Man. You guys are going to be in my movie. Cool Man.' I go 'Well is there anything we need to know ? Is there a script ? Can you show us what is going on here ?' And Dennis goes 'I don't have a script man, it's all up here in my head.' And I will always remember him pointing to his head. He was taking this movie and tearing it to shreds. He was re-building it into a much darker film than it was in the first

place. So he did that and the day that we filmed that it was getting on the year because it was cold and the advertisement on CFOX was 'Well known local punk band does free gig. Be in the movies. So come to this place at 10:00 am at such and such a place.' So people got there at 10:00am in the morning and it was freezing cold. They were lined up outside. First of all they never even let them inside until about 1:00 in the



afternoon. A few other bands played. We played, the SECRET THING played. No one had seen Dennis. The evening was going on. People were getting drunker and graciously they bought a lot of beer for the extras in the audience so people were having a reasonably good time. The place was getting trashed. We played, the DISHRAGS played, the SECRET B played, someone else played and it's 12:30 and there is no

sign of Dennis whatsoever. Then the doors burst open and in comes Dennis. He is wired out of his mind and the whole thing...there wasn't a camera to be seen. The whole thing was there was four or five guys just walking around with cameras holding them down. I think that's what gives it so much of a 'Yeah you really are at a punk rock gig' feel to that thing. And anybody who grew up in the Vancouver scene and has a DVD of that would freeze frame that thing because if you look out in the audience there is so many people that you know. In particular Bruce Abe from the SECRET B who is about five feet tall. Jumping up and down pogoing. But that's what happened. That's how we got involved. He shot the scene that night. It was crazy.

Was it just the two songs shot for film ?

N: I don't really remember it all that well. I think we did the songs a couple of times over and over again. I know we did play a regular set earlier in the night, but when it got to the part that they were going to actually use in the movie where she gets up and plays the drums I don't really remember.

How did you guys feel about lending them the drum kit ?

N: Linda Manz was cool.

G: It was nice. Very funny.

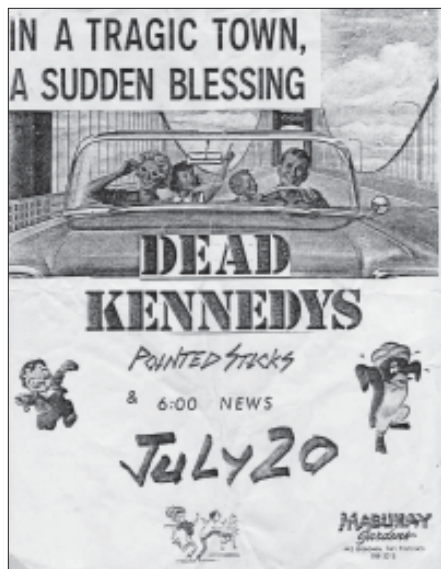
N: The question is, where is she now ?

Actually, her husband has an orange grove in California. That's because Harmony Korine, the guy who did "Gummo". She's older now.

G: Yeah I saw her in "Gummo" She is great. She is still in acting.

N: She disappeared for years and years and years. She made "Days of Heaven" and she got "Best Supporting Actress". I don't know if she won it but she was nominated for it. "Out of the Blue" was her second film. If you are out there Linda, there you go.

Okay, where are we. There is not much left guys. This kind of leaves us to the break up in 1981. What happened ? You guys broke up in Toronto ?



and get more positive. In the 90's you released a retrospective CD. How did all the unreleased material for that compilation "Waiting for the Real Thing" get unearthed?

N: Well I think you would have to give full credit to Grant McDonough and Dale Wiese for the archiving. They were the two really working on this. And there was some other archivists. You got to love those archivists because if you relied on us to get that stuff, I don't know.

And then the re-release of "Perfect Youth" by Sudden Death and the reformation that we have here today are due in many ways to your reputation in Japan. What do you make of that phenomenon ?

N: Just impeccable taste.

G: That's the most stylish bunch of people I ever saw all together in one setting.

N: Do you know the Japanese they like to ... I'm not saying that because the Japanese culture and the respect they have for each other and each other's personal space...

...but it seems like you went over amazingly.

N: Yeah. Well again I have told this story too many times, but when Joe from DOA went over for the first time in 2002 and he went to his first gig and they said 'Ah Joey Shithead of DOA, but what about the POINTED STICKS ?' so then he approached us about putting a record out. And then he put the record out and it started selling more than he had expected

N: We didn't actually break up we just fizzled out.

In very "Out of the Blue" fashion. Were there any plans at that point that went unfulfilled ?

N: I think everyone in the band was done. I mean Tony at that point. We had a few of guys that never really worked out. Plus work had dried up a little bit and we didn't have much enthusiasm and plus Gord had some things to attend to.

So lets jump ahead

it too. He told me at one point that he would send 100 copies over and he would go back and he would get an e-mail saying he needed another 100 so he would get it all packaged up and take it over and then he would check his computer and bang there would be another e-mail. He said at one point it was really quite intense. And then the guy asked Joey would we tour Japan and then it sort of got a little more persistent and more persistent on their behalf. We dismissed in the beginning, but they just kept going at it and kept asking us and asking us and we thought 'Well if nothing else we will get a free trip to Japan and get to play again' and Tony and I hadn't seen each other in years. We saw each other pretty infrequently. Gordie and I more often so we got to the point where everybody said yes. We thought it was going to be fun and everybody said yes. Dimwit wasn't here so obviously Ian was our choice to be the drummer. They got together and practiced without me. It was a very slow and very quiet set of rehearsals.

T: We eased our way in very slowly. And I don't think we've set ourselves any goals that we need to achieve so there has been no pressure on us and that is a big difference. We are just having fun even though we are playing out and recording. We do everything that bands do we are just having a fun time instead of it being serious difficult experience.

N: Well life is difficult. Life is a lot more intense when you are in a rock band and there are other rock bands and there is a template that you have to follow. The singer has to be a leader and bass players have to be weird. There are stereotypes and you get sucked into living those stereotypes. It's hard. I'm certainly not into that anymore.

G: Joey Shithead was great for this whole thing. He figured that we could sell some of the records in Japan and he thought that we might even play. He is just one of these guys, if he wants to do something he just says 'Okay,

let's do it. Come on.

Let's Go. Let's do it tomorrow.' And so he had a really positive let's do it kind of attitude. So when talking to Joe it was like 'Yeah this is possible.'

N: And he just told us about how great they had been to his band while over there. I have been over there lots of times with my other job and I have seen a lot of bands while over there and audiences are reverential. Ian said he felt like we were a treasure that people who were into us



over there treated us like ...you know what I felt like ? An old jazz musician or a blues musician that had been re-discovered like that which happened in the 60's. It was almost like we were going to break if they didn't treat us in the right way. They were just so nice to us. It was fantastic.

G: They were so respectful and so considerate. They wait until the end of the set and then they wait until we have had a chance to rest a little bit and then they pull out their pristine 1981 copy that they had been saving.

N: I mean yours is impressive but they had all that stuff and more.

G: ... it was pristine and in bags with sharpies and they would all wait their turn.

N: It was all pretty much e-bay and the Japanese record stores. I mean at that point the Japanese record stores ... you know what its like... the Japanese record guys like Toshie from Base Records he is the only guy we have to maintain. If he would come to Vancouver he would go to a record store and buy them all because he had a market for them. Record nerd network. They had stuff like fly posters put up on a wall with flowers and water dealing with that, if you are a 23 year old Japanese girl how would you get a poster that I taped up on a post 30 years ago ? How do you have that ? Why do you want me to ruin it with a sharpie ?

Was the plan to do anything after Japan ?

N: No.

G: Oh actually we just thought it would be good times.

T: Maybe a show in Vancouver if it worked out.

G: We didn't know if Japan was going to go well. We didn't know if we were going to sound any good. We had no idea. It was a big huge question because we hadn't played in so long. Well lets just go and try it out. The worst thing that could happen is that we could have a fun time, but we really had no expectations about what we could do. Either it would work musically, and it did. We were really happy with how it went. We thought it sounded good, it was fun to play, then we got this idea to do a record.

N: Musically it never hit it's stride until we hit the stage the first night in Kyoto. All the rehearsals, they got better and better and we rocked out a little more and we did one rehearsal when we were over there and it was okay but it wasn't until when went on stage that first night and we played "The Marching Song" our first song that The kids they were going ballistic. They were going nuts. And I remember at one point that I looked over at Bill in our first song and he is just looking at me and he is laughing his head off. Of all the things we expected we never expected it to work out quite so well. By the end of the

night we were like 'Wow. That was actually really good.' It built our confidence and like Tony said we had nothing to lose. Really we had nothing to prove at this point. You know if people don't like us it is no skin off our backs. We are not out to impress anybody. We just want to play the songs the best we can do. It seems we did pretty good at it.

Then from not playing after Japan, you have a single now, you are playing in New York in a couple of days ... how has this all come

together ?

N: Ian was the one who was encouraging new material. He was the one that kept writing songs. I mean I have two songs and it was Gord's song. The first single is a song that Gord wrote. It was just an idea by Ian. And again, this is the same thing that Bill was saying, we had no idea if it would be good or sound good because fans hear it differently. And we have a few sort of strategies that we are going to try to follow with regards to that. First of all I think nowadays with CDs, which could be anywhere up to 75 minutes, I mean if you've got 15 songs on a CD you are gone by song 5. They are not listening to the total CD unless you are an absolute diehard. So we are going to try and do any sort of new material we can try and do. Who knows ? There is one coming out and who knows what will happen after that. But it is just going to be two songs at a time. And if we do enough two songs then eventually we can put out a CD, but two songs is enough that we can get people. They will listen to two songs. You'll get their attention and they will listen to two songs. And if you are going to keep it down to two songs you can also keep the quality level up. Hopefully with the four song writers that we have got to be able to write a couple of singles.

G: And there is no pressure. There is no hurry. We can do this by ourselves completely at our own pace. We have no interest in putting out records to go on tour. We are not going on tour. We all have jobs. We all have lives. This is our tour. We can do weekends. Literally, we are weekend warriors in every sense of the word.

N: Maybe in the summer

time or maybe sometime in August we may try and do some gigs. Who knows. We may or we may not. We may decide to go on vacation with the kids. Who knows ?

So if you are doing two songs are you going to stick to a vinyl format ?

N: Yep.

I guess POINTED STICKS fans, that is where they are at.

N: Someone will have a decoder and they will end up on the net. In this day and age the music itself is so easy to share. Back in the day you used to have to go and get a cassette recorder and record it from vinyl and equalize it. Today it is so easy. You just go on line and go boop and there it is on your computer so the music itself has no value, but the little things that you make are going to have value. Ian is very graphically oriented and you won't see it for a month or so but the packaging you are going to go "Wow, that looks like it should have come out years ago." How valuable are those objects to you (points at Mark's collection of POINTED STICKS records). Obviously they are important to you. You are holding them and you got this at so and so and you got that somewhere else. There are stories behind them. It's not the music that has value it's the art. But the music I have to say is great.

Thanks very much for the interview.

N: Thank you and we are looking forward to seeing Toronto. Toronto was very good to us 25 years ago. And watch out for our new single "My Japanese Fan" on *Sudden Death Records*.



Distort Vancouver Fest 3

September 28th and 29th 2007 at the Japanese Hall



Review and photos by Aaron Brown.

Day 1

This years Distort festival was originally scheduled to be held at The Sweatshop, an all ages warehouse in East Vancouver, but for some strange reason the VPD (Vancouver Police Department) decided to shut the venue down days prior, leaving the promoters scrambling for another venue.

The Japanese Hall was the site of Vancouver's first punk rock show in the summer 1977. The bill featured THE FURIES and the DISHRAGS. I had seen a show there myself in 1993 with NAKED AGGRESSION, MEXICAN POWER AUTHORITY, SINEATER and INSULT TO INJURY. I hadn't remembered the venue to be the enormous size it was. The turnout would've been an almost capacity crowd at The Sweatshop however the high ceilings and massive gymnasium floor at the Japanese Hall seemed somewhat over accommodating for the 250 or so in attendance both nights.

Back from a summer tour, locals MARGARET THRASHER took the stage at



around 7:15PM. The lights hadn't been dimmed and more people had yet to show up. This didn't help singer Juls, who appeared to have a look of stage fright and didn't face the crowd while belting out her vocal style of angst and hostility. I was led to believe that MARGARET THRASHER doesn't play on big stages too often. Despite the onstage awkwardness, the thrashy style sounded awesome and tight over a giant PA system.

THE ESTRANGED from Portland Oregon came on next. The tight sound of this straight laced looking three piece was somewhat reminiscent of 90's acts on the *Amphetamine Reptile* record label. Good rumbling clean bass lines and a chorus pedal

effect on the guitar.

The evening's third act was Arizona's STAGNATION. This young three piece sounded more metal then punk in a very CELTIC FROST sort of way. The song structure was somewhat lacking and the overly loud drum mix had my attention lost after a few songs.

Locals LIMB FROM LIMB who pummeled all in sight with their late 80's UK hardcore style quickly compensated for the amateurish sounds of STAGNATION. Guitarist Blinky, sporting dark sunglasses with a cutoff Danzig T-shirt, played wailing metal riffs that would make Kerry King from SLAYER proud. The group played mainly tunes from their new full length, "Death Famine Plague".

Seattle's SANCTUM followed with more late 80's gloomy UK hardcore worship. They were tight, however three acts of gruff vocals had me burnt out by this point.

PELEGRO SOCIAL from the Bay Area followed and played a surfy hardcore style sung half in Spanish.

Montreal's AFTER THE BOMBS closed the evening with a very apocalyptic hardcore style. Singer Janick has a vocal style similar to that of Tammy from SACRILEGE (UK). The set ended with a version of Sacrilege's "A Violation Of Something Sacred". A Very appropriately fitting cover indeed.



Margaret Thrasher



Stagnation



Peligro Social

Day 2

Due to the fact that THE SUBHUMANS were playing at another venue in town later that evening a point was made to start the second night's festivities earlier for those who wanted to attend both shows.

With the event already underway-missing DRUGS- I showed up during THE SPECTRES set at around 7:00PM. It was my third time seeing this gloomy sounding local act. Although seemingly not any happier, they've matured more in their sound while still sounding like a cross between JOY DIVISION and THE MOB. Their singer Brain stood stone cold during the entirety of their set probably much like the late Ian Curtis from JOY DIVISION would have.

Out of hibernation, ex Squamish punks CHUCK NORRIS took the stage and played a ten minute set of frantic hardcore. "Holy Fuck I'm Too Old For This" bellowed singer Shane before walking off stage.

Smoke filled the air before Portland's DEATHCHARGE were up. Not smelling anything burning I realized it was the groups dry ice machine. Despite having 80's new wave hairdos, DEATHCHARGE had a somewhat UK 82 sound. For the first while they were enjoyable but over lengthy songs and the whole smoke spectacle had me lost before the duration of their 45 minute set came to a close. Apparently they hadn't played outside of Portland in over ten years. Maybe they were making up for lost time.

Next was LA's MALA SANGRE, which in English translates as BAD BLOOD. My first experience seeing this Latino Hardcore act was at the inaugural Distort festival a few years earlier. Their gruff vocal style was well received by all and sparked up the first circle pit of the evening. It was pointed out to me that the guitar player was wearing a NORMA JEAN t-shirt, which is apparently some Christian hardcore band. The singer's T-shirt was none other than an AMEBIX "No Gods No Masters" design. Go figure.

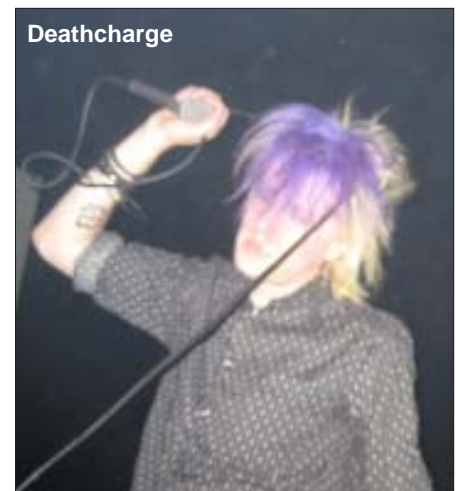
MASS GRAVE followed playing their style of dual vocal crust butchery. If you know MASS GRAVE then you know they aren't for



Limb from Limb



Limb from Limb



Deathcharge



Mass Grave

the weak of heart.

On the complete opposite side of the spectrum, THE TRANZMITORS took the stage next. The opening track "Standing In The Front Row" had people dancing in no time. Towards the end of the set they covered "The First Time" by THE BOYS. I figured this would end the set however "Bigger Houses, Broken Homes" turned out to be the last song they would play.

CRIMINAL DAMAGE's style of bare bones stripped down punk seemed to win everyone over including myself. Every time hearing them on record I can't help but be reminded of BLITZ. With BLITZ now gone, Portland's CRIMINAL DAMAGE could very well be the next best thing!

Portland's WARCRY were the last and best band of the evening. Was it where I was standing or did the sound all of the sudden get better? A flawless style of d-beat hardcore incited a crazy stage diving frenzy from all the studded clad punks in sight. Fucking awesome!

Out of all the eighteen bands originally scheduled to play the event only two had cancelled out. An amazing feat with the amount of touring acts who usually cancel due to uptight border laws. I hope next years event is just as good.



Chuck Norris



Criminal Damage



Warcry

REVIEWS

Reviewers are: Aaron Brown (AB), and Stephe Perry (SP)

Black Jacket "Citizen's Epidemic" CD

BLACK JACKET may be a raging hardcore band, but they have more than that going for them. They have highly politicized lyrics and have done all their releases on the D.I.Y. They are a textbook example of a great hardcore band. And I believe that this is the band's 3rd or 4th release. The band sings about issues of justice be they MNCs or geo-political scenarios or rights issues. They are from an auto town just east of the big smoke and it is remarkable unto itself that something this cool, comes from there, but then again Dion Konflikt comes from there, so what am I saying. This is hardcore gold in a CAREER SUICIDE meets BEHIND ENEMYS LINES. (www.myspace.com/blackjacketofficial) - SP



Breakfast "Classic Six Packs" CD

A friend of mine was telling me that BREAKFAST are huge fans of the MINUTEMEN. Now there isn't a direct correlation, but if you were involved with the fastcore scene and loved the MINUTEMEN then the BREAKFAST sound all of a sudden makes sense. This is a band that is playful and adventurous with the parts to their hardcore songs that they write. And that was part of the genius of the MINUTEMEN. They never rested on simple straight forward playing. They applied hardcore in a piecemeal manner that was dense and intense. Well BREAKFAST have applied this same strategy to the hyperspeed pace of fastcore. And BREAKFAST also include some pretty off the wall samples for the power violence feel to their material. There is also quite a bit of development from the demo days into the two eps. (625 Productions / www.625thrash.com) - SP



Cola Freaks ep

The COLA FREAKS are one of the latest garage inspired punk bands to come from Denmark. They were just in North America a few months back and even got close to playing here. The band has a tough sound to their rather wimpy version of punk. What I mean by that is that garage is usually distinguished by the absence of distortion and a blown out guitar. Well the COLA FREAKS chose to play more acoustically through their electric guitars which I think is referred to as lo fi. But it also means that you can hear what the band is playing which means that they rely more on rhythm and syncopation. They remind me of GANG OF FOUR in that respect. But they also remind me of DEAN DIRG with the slight tough sound that they have to their garage punk. Think GANG OF FOUR meets DEAN DIRG in a band more concerned with writing a catchy song. (Hjernesind / P.O. Box 505 / 2200 Copenhagen N / Denmark / www.hjernesind.com) - SP



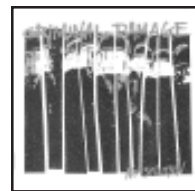
Conquest for Death "Front Row for Armageddon" LP

This is the vinyl version of the awesome CD that came out a couple of months ago. The songs are so short that they fit on one side. But Ryan has gone and pressed it on the B-side in case your A-side wears out, which is likely for this release. The vinyl is a mere \$10.00. Well worth it for a format that will outlast a CD. This band is a project band featuring folks from WHN and ASSFORT for an all go no slow parade of thrash. Snap this up. (Punks Before Profit\$ / P.O. Box 1148 / Grand Rapids, MI / 49501 / USA / www.myspace.com/punksbeforeprofits) - SP



Criminal Damage "No Solution" CD

At first I thought this idea for a band wasn't going to work. A bunch of crusties from Portland doing an oi or street punk type of a band. Bad idea right? Wrong. CRIMINAL DAMAGE are awesome. And every scene should have a band that can make songs the way BLITZ could. I am serious. Every scene should have a band that can pound out punk anthems that are original. You know fist pounding riot rousing kind of 'street punk'! To have a band that can write songs like "Voice of a Generation" that you can sing along to at a show has got to be a great thing. It is sick how much "No Solution" embodies the spirit of BLITZ and ONE WAY SYSTEM and ABRASIVE WHEELS and yet the songs are all originals. The songs off "No Solution" are motivating as fuck in a "get out there and smash things up" kind of way. Good rabble rousing punk. The kind you were brought up listening to. The kind that started this whole thing off. This is back to basics stuff. (Feral Ward / www.feralward.com) - SP



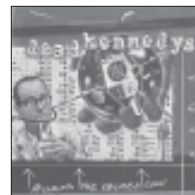
Dangerloves "Lipsmart / So This is Love" ep

This is set up like a double sided A side ep. Both songs are very strong. "Lip Smart" originally appeared on the demo but was re-recorded with some interesting back up vocal effects. "So This is Love" is a newer song, but equally ace. It must have been tough picking an a-side for this ep. For a band that features members of CAREER SUICIDE, TERMINAL STATE, and URBAN BLIGHT there isn't a lot of hardcore on here. But that's because the band largely reflects the imprint of the singer. Mary Ann is the bass player from the BAYONETTES. Being equally inspired by early Motown girl groups and early L.A. punk, the DANGERLOVES is the expression of that. This is power pop a la *Dangerhouse* era punk with some Motown window dressing to splash this up. It is like listening to a Pebbles comp and a *Dangerhouse* comp simultaneously. "Lipsmart" is a punchy song onto itself. "So This is Love" sounds a little more psychedelic with the vocal effects. The band has grown a lot since last year and I can't wait to hear what they have in store next. (Fashionable Idiots / P.O. Box 580131 / Minneapolis, MN / 55458 / USA) - SP



Dead Kennedys "Milking the Sacred Cow" CD

The DEAD KENNEDYS are one of those pillars in punk. Is there really a need to describe their demented surf meets country style of hardcore with Jello's signature smarmy whine. And while I can't help thinking that the title of this release says it all this collection does have the three best releases by the DKs. "California Uber Alles" is the first 7" I ever bought and it starts out this comp. "Holiday in Cambodia" and "Nazi Punks" are also on here. That's the DKs holy trinity. The B-sides are also on here for these respective singles. And to try and slight this collection as half filled with B-sides doesn't really do this justice as a B-Side for the DEAD KENNEDYS was still pretty righteous. But there are some better songs on "Plastic surgery Disasters" and "In God We Trust Inc." and "Bedtime for Democracy" that could have been found on here. I just can't help think that not much effort went into this, which is unusual because a lot of the *Cherry Red* collections express a labour of love. This feels more like a slap and dash kind of collection. The inclusion of "Moon Over Marin" and the live tracks are evidence of this. I bet *Alternative Tentacles* could do a better job of this. (Cherry Red Records / www.cherryred.co.uk) - SP



Dickies "Dawn of the Dickies" CD

This is a CD re-issue of the second DICKIES full length. It is zany like the TOY DOLLS, melodic like the BUZZCOCKS and conceptual like a QUEEN record. There is even a little STRANGLERS thrown in with the use of keyboards on "Fan Mail". The quirkiness of the subject

matter is off the wall. The opening track "Where Did His Eye Go?" is a song about Sammy Davis Junior. And "Manny, Moe & Jack" is an ode to a L.A. car parts store. "I'm Stuck in a Pagoda with) Tricia Toyota" is about an American based Japanese newscaster. And who would cover the MOODY BLUES ? Not just that but who could make such a pisstake of it that the ep got pulled from the shelves in the Unites States ? But some of these songs are played with such rock chops that they should have charted in North America if radio had been paying attention to what was going on and not been in the back pocket of the majors. Well British radio was paying attention and most of this record became singles that charted well for the band. And rightly so, the DICKIES were good enough to be a pop band and some of this material borders on it. This re-issues gets an ep ode to cartoons tacked on at the end. A Japanese cartoon theme for "Gigantor" and an ode to the Flintstones with "Bowling with Bedrock Barney". (Captain Oi! / P.O. Box 501 / High Wycombe, Bucks / HP10 8QA / UK / www.captainoi.com) – SP



Dishrags "There's No Dee Dee" CD

Hailing from Victoria then Vancouver, BC, the DISHRAGS were arguably Canada's first ever all female punk act who's sound can be heard in early acts such as THE AVENGERS and THE GO GOs right up until contemporaries like THE RIFF RANDELLS and THE BAYONETTES. A mere 7 songs make up this discography recorded from 1978 to 1980, all consisting of top notch material. (Jem Records) - AB



Diskelma / Distress split ep

DISKELMA play some noisey kang with some over the top metal leads. Kang is not common in Finland despite what one might think given Sweden's proximity to their shared peninsula. The label describes the band as the MANOWAR of d-beat. Now I don't know enough about metal to comment, but it is fair to say that they are d-beat with very obvious metal influences. Isn't that kind of what kang is ? DISTRESS are on the flipside and they are from Russia. The DISCHARGE font and the dove icons peppered throughout their artwork should give us some clues who DISTRESS take their influences from. The band sings in Russian but the lyrics are in English on the cover and resemble the bleak haiku like writing of DISCHARGE. DISTRESS is one of the better Dis-clone bands, which makes this split a keeper. (Kamaset Levytt Records / Nakari / Sorinkatu 6B / 33100 Tampere / Finland / www.punkinfinland.net/kamanen) - SP



DOA "The Black Spot" CD

Released originally in 1995, this was DOA's best release since "War On '45" and the group hasn't been able to quite top themselves since. This should have been the album to win back fans disillusioned with the release of "Let's Wreck The Party", instead it sat probably on warehouse shelves and poorly distributed. The release came out on a subsidiary of Virgin, which was in retrospect a step down from Alternative Tentacles who had released the two albums previous. "The Black Spot" was special for a few reasons: It was the last DOA release to have Brian "Wimpy" Roy Goble who stood as the groups longest running member and the only to feature Ford Pier and NOMEANSNO drummer John Wright. John was asked to play on the album when DOA's then drummer Ken Jensen tragically lost his life in a house fire. The energy is unrelenting on tracks like "Blind Men", "Kill Ya Later", "Order" and "Big Guys Like DOA". The lyrics on "You're Paying For Your Body



DEMO REVIEWS

Middle America "...is bored" demo - featured on the September 16th program

MIDDLE CLASS are a new four piece from Buffalo. This was sent in by a listener named Curtis who helps us out with information on Buffalo bands. The demo was recorded in a basement and has a rough sound to it, but it still captures there EVERYTHING FALLS APART like sound. The singer sounds a little like Doc Dart of the CRUCIFUCKS. It's sloppy and punk and a like it a lot. (Middle America c/o Josh Simock / 172 West Main St. 2E / Kutztown, PA/19530 / USA / e-mail: scavengerofdeath@hotmail.com) – SP



Dead End "Youth Now" demo – featured on the September 23rd program

DEAD END were a hardcore band in the early Toronto hardcore band that existed between 1983 and 1986. This is the first demo by the band that played regularly with the YOUNG LIONS and YOUTH YOUTH YOUTH. The band was first heard on the "T.O. Hardcore" comp and played one of their first shows with the CIRCLE JERKS at the Edgewater. They did record some other material some of which became a demo titled "Where do we go from here ?" and some of which became part of an unreleased album.

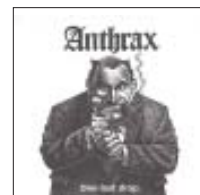
Nuclear Family Demo 2007 – featured on the October 7th program

This is NUCLEAR FAMILY's second demo. The music is melodic mid-tempo punk and the singing still reminds me a lot of A.P.P.L.E. or Eve Libertine of CRASS. Haunting sung vocals over top back to roots punk. (Nuclear Family / 5 State Street, Apt. #2 / Schenectady, NY / 12305 / USA / e-mail: computercontrol1984@yahoo.com) - SP



Anthrax – featured on the October 14th program

This band is from the early UK anarchist punk scene. This is the scene built by CRASS and recently spotlighted by the Overground comps. In fact, ANTHRAX are found on some of these., but this release sees a collection of demo and vinyl material. (Address). - SP



Hardcharger Demo 2007 – featured on the October 21st program

HARDCHARGER are from New Brunswick's capital. They play a mash up of d-beat, crossover, stop and go thrash, and power violence. They write about serious issues as in "Blood Soaked Highway" suggests in the federal government tries to make us more of a military culture. And then there is songs like "Thunder Toke" which embody the party atmosphere of Fast Times at Ridgemont High. It's all about balance and HARDCHARGER live hard and loose. Hope to hear more from then soon. (address) - SP



Reprobates Demo 2007 – featured on the October 28th program

The REPROBATES are a new local hardcore group that are snotty and sloppy and awesome. The band features the collective talents of John from TERMINAL STATE, the Lovblom brothers, and Gabby and Lenny. (e-mail: reprobatescum@gmail.com) - SP



Now" take a look at the rising costs of medical necessities not covered by healthcare while "Je Declare" is about an incident involving DOA crossing back into Canada after touring the States. Get this release in case you missed it the first time around and chances are you won't be disappointed. (Sudden Death Records / Cascades P.O. Box 43001 / Burnaby BC / V5G 3H0 / Canada) - AB

Double Negative s/t CD

This band has been dogged by C.O.C. comparisons because of where they are from. And they do have some awesome C.O.C. stories. And they do make complicated songs like early C.O.C. did. And the drummer even has the distinction of being in a C.O.C. side project called SNAKE NATION. But this is all the result of proximity. You know a small punk gene pool in Raleigh. That's not saying that this foursome lack talent. Au contraire. These cats are four learned scholars of punk from the early hardcore days. And they have a list of credentials to back it up, but they prefer not to get into it. In fact, these humble fuckers even downplay how good their own band is in an attempt to shine the spotlight on a newer scene that re-inspired them to get back into the game. These guys are a class act. And the hardcore that they write is difficult to describe because it draws on so many elements of hardcore. There are few bands that have lived through as many generations of hardcore and have come back to it without getting caught up in some tangent of it. DOUBLE NEGATIVE strip down their hardcore to the essence of the greats. At times I hear BAD BRAINS or early DISCHARGE, thrown into a mish mash of turbulent song structure. And KC totally sounds like a young Blaine Cook probably FARTZ era to give them more of a crossover reference. This DOUBLE NEGATIVE CD is the product of tortured souls being re-invigorated by the current scene and just wanting to be apart of it again. Lucky us because this is one hell of a release. On top of all that this is an enhanced CD with live footage from some house shows that make up a big part of the Raleigh scene and why this band is together in the first place. (No Way Records / 3211 Idlewood Avenue, Richmond, VA / 23211 / USA / www.nowayrecords.com) - SP



Ergs!, The ep

This is pop punk in the vein of the DESCENDENTS. It's fast and peppy and the lyrics are sugary and sappy. That is true at least for the A-Side. The B-Side is a bit of a write off unless you like NIRVANA style grunge. Stick with the A-Side's version of "Blue" instead of the B-side which "Blows". (Toxic Pop Records / 2981 Falls Road / Baltimore, MD / 21211 / USA / www.toxicpoprecords.com) - SP



Evaporators, The "Gassy Jack and Other Tales" CD

The EVAPORATORS are totally the territory of indie rock, but this release is built around punk rock legends. Start with the cover. It's a tribute to the SUBHUMANS "Incorrect thoughts". The story of the lengths the band went to replicate the bus and the ads and the folks on the bus is found in the liner notes. Worth the read. I totally recommend that you keep reading because Nardwaur helps explain what might seem like a bunch of random acts into Vancouver punk lore. From the guitarist of DEATH SENTENCE and the "Where's the Butterknife" story to the POINTED STICKS reference of "Do the Eggbeater" to the SLOW, VILLAINS, ENIGMAS, and YOUNG CANADIANS references in "Shakin' with the Shaggy Shaker". When there isn't punk references, the EVAPORATORS are pulling in other funny historical references about Vancouver. E.J. Hughes is a painter who painted BC. Or the title track "Gasy Jack" is about a ship captain who had the gift of the gab and earned the nickname gassy as a result. That's what makes this such a



great title. I think that most of this was inspired by Nardwaur's conversation with Bev Davies which would explain why she appears on the cover. The interview from the punk rock calendar was pretty incredible in terms of the punk show archaeology that took place. The Courtney Love outro is evidence that Nardwaur's interviews inform a lot of the subject matter behind this. Overall "Gassy Jack" reminds me of the DICKIES but with a Vancouver focus. Keep it up. (Mint Records / P.O. Box 3613 / Vancouver, BC / V6H 3Y6 / Canada / www.mintrecs.com) - SP

Furies, The "S/T" CD

THE FURIES were Vancouver's first ever Punk act and recorded what would have been the first ever single. However, due to financial circumstances it never came out. It wasn't until the mid 90's when a compilation CD entitled "The Last Call" was released containing "What Do You Want Me To Be ?", a raw and raunchy number from the session. THE FURIES played four shows before disbanding in the summer of 1977 only to be reincarnated as THE SHADES on the ever popular "Vancouver Complication" a few years later. Now in 2007, we get THE FURIES resurrected. Vocalist Chris Arnett has a vocal style somewhat like a cross between Iggy Pop and Keith Morris with an unpolished sliding guitar licks. While more rock than punk, the twelve songs on this release would probably appeal to fans of both the YOUNG CANADIANS and THE MODERNETTIES. (Self Released) - AB



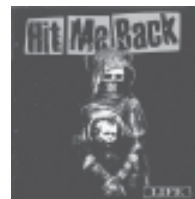
Go It Alone "Histories" CD

GO IT ALONE are from Vancouver and are carrying the SXE torch left behind by bands like STRAIN and BNU. This is the band's second release and I think it is their last as I have on some authority that they have thrown in the towel. It's unfortunate. But I also hear that some of these folks are working on new bands so that might be alright. But "Histories" is a pretty good swan song. The band is heavier and faster than I remember and even more introspective. All signs of development. It's just a shame to see bands call it quits as they come into their own. The band sounds like STRAIN and CARRY ON. The band marries the plodding heavy parts of what could be a heavy mosh with ripping fast hardcore. GIA are a take on all polemics of the SXE sound. (Rivarly Records / www.rivarlyrecords.com) - SP



Hit Me Back "Life" CD

This is HIT ME BACK's latest release and it contains the ep from a few years back. As for the band's sound they remind me of an early 7 SECONDS in the era when 7 SECONDS thrashed out a song and paid less attention to the "Whoas". In fact, HIT ME BACK remind me of a lack lustre 7 SECONDS clone band from DC that we used to go apeshit over called KIDS 4 CASH. Just straight forward no frills hardcore that gets it's kicks through tempo changes. Less of a big deal these days but back in the day when DRI first came out bands that could pull off tempo changes were a big deal. Another thing I like about HIT ME BACK is Abe is screaming his guts out. This too reminds me of Kevin Seconds or a UNITY era Pat Dubar, except instead of singing about the posi scene or screaming for change, HIT ME BACK sing about record collecting and TV shows. Actually they are not completely like A.O.D. in the lyric department. They have serious songs like "The Priest" which is about child molestation or "Never Regret" which is about living life to the fullest. I guess the band doesn't fall far from their inspirations and the LP isn't far from the ep. And maybe the band is less one dimensional in their ability to sing about more than one aspect of life be it politics or humour. They bring it all into the fold. Kudos to them. (Refuse Records / P.O. Box 7 / 02-792 Warszawa 78 / Poland / www.refuserecords.prv.pl) - SP



Insect Warfare "World Extermination" CD

A whirlwind of precision blast beat mayhem. Kind of like setting the drummer on stun. The guitarist has a bit of an INFEST sound. And the vocalist sounds like he's barking with his head in the toilet. Now that might seem a little harsh, but the jarring nature adds to the effect of the intensity of INSECT WARFARE's sound. They remind me of AGORAPHIBIC NOSEBLEED. Or a machine gun with guitars. And the lyrics match the intensity of sound with songs about technology, nuclear detent and eco-cide, among other things. But I fear the message is lost in the intensity of this metallic grind onslaught. (625 Productions / www.625thrash.com) - SP



Johnny and the Phux s/t CD

The opening track "Burnout" is a snotty GRIMPLE like number. And this snotty-ness is a sound they come back to. However the band also ventures into DEAD KENNEDYS territory with a Jello Biafra interpretation in "We Don't Need You". "I Wanna See You Naked" sounds like TH'INBRED. "Fecal America" reminds me of WEDNESDAY NIGHT HEROES. This is self-released and self titled. The band only cites good punk as their influence and they brush it with broad strokes. Hunt it down. Your only hint is to start in Oshkosh, Wisconsin. I shit you not. (Rat Bite Recordings / www.myspace.com/johnnyandthephux) - SP

Kakka-Hätä 77 "Totaalinen Kakka Hätä" CD

Fuck did I get nervous when I saw the carton cover of a punk with a Mohawk cross country skiing. But all nervousness disappeared from the first chords. This reminds me a lot of CRIMINAL DAMAGE in the band's ability to emulate a back to basics punk sound. Just hammering out a tough oi sound not unlike early BLITZ, but without any of the skinhead trappings. And the second side on the CD cover looks like a nod to RATTUS. They are from Finland, why not? (Combat Rock Industry / Frederikinkatu 58 / 11101 Helsinki / Finland / www.fireinsidemusic.com) - SP



Kvoteringen / Nitad split CD

Three new tracks by KVOTERINGEN and NITAD. It is a Swedish tag team of mayhem. First out of the blocks is the lo fi, high energy quartet that dishes out raw d-beat like no other. Three new songs about the bleak future, the dismantling system and bad manners. This is the band's latest outing and the fail to disappoint. Features x-members of TOTALITAR and MELLINCOLIN and some lesser known bands like BLINT RASERI. It's all pretty rough and rugged in a sledgehammer sort of way. NITAD fill out the disk with three new punk tracks of retro sounding punk. Their material is equally devastating in a PEDESTRIANS meets FUCKED UP sort of way. They tackle climate change, losing ground and frustration. Two very different styles from some of Sweden's best. (MCR Company / 157 Kamiagu Maizurur / Kyoto 824-0913 / Japan / <http://www.dance.ne.jp/~mcr/>) - SP



Kvoteringen "Bister Prognos" CD

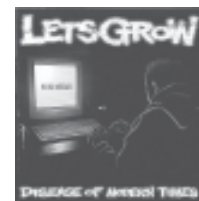
Nine new songs filled out by the band's previous releases. This is the unofficial discography of the band at the moment. So here's how to play catch up with these d-beat thrash maniacs. Write Brazil and order this. This CD collects KVOTERINGEN's new material as well as the various splits and eps that have been released to date. Missed the split with PISSCHRIST that came out on *Endless Blockade*, well this has got it. Wasn't able to find the "Roffarens Marknad" or the "Vidrig Maskinell Framfart" eps, well "Bister Prognos" has them both. Here is



the lo fi, no nonsense, d-beat by this revolving cast of Swedish hardcore scenesters played with little regard for studio production. It's just raw energy, dirty d-beat, and pounding hardcore all rolled into one. (Terrotten Records / www.terrotten.com) - SP

Let's Grow "Disease of Modern Times" CD

This Serbian band has developed their sound a little more so that instead of just sounding like VITAMIN X they also sound a little like FUCKED UP. So think of a slightly tempered sounding fastcore band. A band that knows how to rock as well as shred. This is new material by the band and it is their best stuff yet. The band has two other eps and a number of comps out, but really this is the best stuff I have heard from the band. (Refuse Records / P.O. Box 7 / 02-792 Warszawa 78 / Poland / www.refuserecords.prv.pl) - SP



Lurkers, the "Fulham Fallout" CD

THE LURKERS were a punk band originally formed in 1976. "Fulham Fallout" represents the band's first official release that came out on *Beggar's Banquet*, which is an interesting story unto itself (see the liner notes). And so is the title of this release considering the band wasn't from Fulham, but that too I will leave for Mark Brennan to explain. I will tell you that the band originally played out with bands like CHELSEA and the ADVERTS. They remind me a little of the RAMONES and early MISFITS in terms of melody and maybe a bit like SHAM 69 or the VIBRATORS. Aside from the first full length, this re-issue collects alternate recordings in the form of singles, out takes and demo versions. So many good songs on this, like "Self-Destruct", "Be My Prisoner", "Shadow", "Total War", "Then I Kicked Her", "I Don't need To Tell Her" and on and on. This is a great period capture of the band considering they released a new CD not too long ago. This is the one to own and maybe the singles collection release. (Captain Oi! / P.O. Box 501, High Wycombe, Bucks / HP10 8QA / UK / www.captainoi.com) - SP



Oi Polloi "Mind the Bollocks" ep

OI POLLOI return to the recording fold. I have heard the odds n sods of Deek's side projects and they have been very promising. Deek is the singer and only remaining member of the band. I think OI POLLOI can only be looked at in terms of phases of the band. In the early 80s they had a fierce oi sound with some radical anarchist politics built around oi. They essentially were the bridge between the Peace punk scene, the oi scene and the hardcore scene. Except I don't think anyone in their home country took them seriously. But that was the band's best period. They got things back together in the 90's and had more of a metal sound based around the new line up and the sound in the UK at the time. "Mind the Bollocks" represents the new mellenium sound and although I think this line up has been doing stuff for a while they are not as impressive as the first phase of the band. But they do hold their own. The lyrics are still empassioned pleas about human rights abuses and anarchism cheerleading with the token "oi's" done as gang choruses. The band sounds a bit more like straight forward hardcore that threatens to break it down. The record starts off with a moody organ which reminded me of ELP. But despite the rocky beginning the rest of this ep will impress folks who have not heard of OI POLLOI or are unaware of their beginnings. (Kamaset Levyt Records / Nakari / Sorinkatu 6B / 33100 Tampere / Finland / www.punkinfinland.net/kamanen) - SP



Order "Saru" ep

This is ORDER's latest release and it reminds me of "Small Parts Isolated and Destroyed" era NOMEANSNO. Heavy on the quirks and

always coming back to a mid paced pounding punk beat. The guitar on the B-Side reminds me at times of the crushing guitar sound on the BUZZCOCKS' "Autonomy", but this is accidental. I think ORDER take their inspiration from NOMEANSNO. (HG Fact / www.interq.or.jp/japan/hgfact) – SP



Photos, The CD

One of the early punk bands that forged out the territory of pop punk. Although the material collected on here can remind one of JOSIE COTTON, THE Go GOs, ABC and the like, it was the PHOTOS that developed the genre of female fronted bands that played melodic punk. The original intention of the band was to sound like the RAMONES with BLONDIE on vocals. It is referred to in the liner notes over and over again. The PHOTOS grew out of a frustrating time that a first wave band known as SATAN's RATS had with the record industry. The band eventually went back to the drawing board and recruited Wendy Wu as the singer. The PHOTOS demonstrate that bands like the BAYONETTES and the DANGERLOVES correctly interpreted this sound. (Cherry Red Records / www.cherryred.co.uk) - SP



Project Hopeless "Valkommen till var sopfyllda fabrik" LP

This is good back to basics hardcore with an emphasis on the message and the speed. The band sings about the ignorance of class, consumption, exploitation, animal rights, and the environment. This is a throwback to the 80's when hardcore was as much about the message as it was the gnarly sound you could make. They remind me of DEFORMED CONSCIENCE. (Project Hopeless c/o O. Petersson / Sofiagatan 13 / 214 45 Malmo / Sweden) - SP

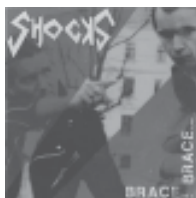
Restarts, the "Outsider" CD

This is the best RESTARTS release to date. It's ironic too because the last release had loads of labels helping out and this one appears to be D.I.Y. More power to them. This is the release you want to hear by the band because it is catchy anthemic 3-chord punk, which I think was the original intention of this band. I think the RESTARTS was a side-project started by Kieran to fill the void that the VARUKERS weren't. Well this is solid punk with gang choruses to give the football hooligans a run and the band throws in some ska and reggae parts that would make OPERATION IVY or the SUBHUMANS skank. The band calls out religion on ridiculous hypotheses like intelligent design making the connection to Darwinism. The "Enemy's Enemy" makes sense out of the war on terror. There are a couple of songs about the environment, "Koyaanisqatsi" and "No Escape", but the band sums up with the bullshit detector concept of "bolloxology" which I just love. Favourite songs off this release include the title track and "Running out of Time", but there isn't a sour grape in the bunch. I haven't been able to get this out of my CD walkman for weeks now. So if you're waiting for a review of your release you can blame the RESTARTS for being so damn good. (Restarts / www.restarts.co.uk) - SP



Shocks "Brace.... Brace ..." CD

THE SHOCKS don't let up with their slightly tougher sounding melodic punk sound. Add a little of DEAN DIRG's rough and tumble nature to a dish of BUZZCOCKS medley and the SHOCKS is what you have. Or if you are looking for some more current bands to compare to take BOB BURNS AND THE BREAK UPS and add the TRANZMITORS' melody. The SHOCKS have an early melodic punk sound combined with a scrappy lo fi garage beat. They are the best at what they do and everything they release has the midas touch. More



punk rock gold to be found in the form of "This Boy", "Betroffein", "Peter", or "M10" on "Brace... Brace...". Hours of repeated toe tapping punk. (Dirty Faces Schallplattent / DF 45 / Germany / www.dirtyfaces.de) – SP

Sick Sick Birds "Chemical Trains" ep

This is difficult to pigeonhole. It is melodic, but the bass is pounding in a NOMEANSNO meets the STRANGLERS sort of way. And the song parts can come off disjointed making this difficult to call a power pop or pop punk kind of record. But by the chorus you certainly want to be bouncing around and singing along. The choruses remind me of D4 meets THREE. The complexity of this requires repeated listens, which I do with pleasure. Guilty pleasure. Just like the label. (Toxic Pop Records / 2981 Falls Road / Baltimore, MD / 21211 / USA / www.toxicpoprecords.com) - SP



Spectres, The "Cold War" 7"

This newly formed Vancouver act takes hints from 80's anarcho punk on the darker side of the spectrum such as CRISIS, THE MOB, POISON GIRLS and RUDIMENTARY PENI. Very few in North America have emulated this style so it is no wonder why a record label from Portland would take interest in putting out a release so quickly. "Cold War" is a slow number speaking about the communist revolution in Russia. On the flip we get a track called "Message From Above". Musically in the same vein as the title track with an eerie vocal style comparable to that of Nick Blinko from RUDIMENTARY PENI. (Whisper In Darkness / P.O. Box 40113 / Portland, OR / 97240 0113 / USA) - AB



Spermbirds "Set an Example" CD

So I am listening to this and I am thinking that it is really good just like all the SPERMBIRDS material and I am wondering when it came out. I didn't really recognize any of it and so I was figuring this was a re-issue because the SPERMBIRDS were a band from the mid-80's.

The recording dates on the CD date back to 2004. Fuck me. The band hasn't changed a bit in terms of sound. The pace is a little more rock at times, but that title track is fuckin' classic SPERMBIRDS. And there are a few other juggernauts on this release. Lee still screams like MINOR THREAT era Ian MacKaye and laces contemplative moments in an NO MEANS NO sort of way. The lyrics are still jaded, but in songs like "Neighbourhood Relations" Lee has applied his new station in life to the song and consequently sounds like my dad. Fortunately these themes don't dominate the release. The SPERMBIRDS were one of the best bands of their day. They brought the American hardcore sound to Europeans. If I remember correctly Lee was an American army brat living in Kaiserlautern and he knew about American hardcore. The SPERMBIRDS along with bands like the STUPIDS in England and the SUBTERRANEAN KIDS in Spain ushered in this American sound, which kicked the European scene in the ass. They were hugely important and super popular. Anyways, this seems to be some kind of back on the map album, which is why it looks like "Something to Prove" and has material worthy of "My god rides a Skateboard" worship. And to really show the kids how to do it, the band has self-released this on a label that references one of their later releases. Check out how it was done by the masters. (Common Thread Records / Mauritiuswall 33 / 50676 Koln / Germany / www.spermbirds.com) - SP



Starvin' Hungry "Cold Burns" CD

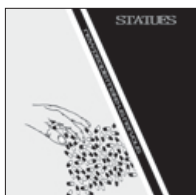
SATRVIN' HUNGRY used to be a two piece garage punk band done by two brothers. They had a good demo out about nine years ago. Well John moved to Montreal and recruited a full line up that plays a style

of punk that sounds like SHUDDER TO THINK meets DANKO JONES. Punk, bluesy, and arty all in one. This is more in the post punk camp, but has enough guts to not be written off as geriatric or boring. They kind of remind me of JANE'S ADDICTION. (Signed by Force / www.signedbyforce.com) - SP



Statues "New People Make Me Nervous" 12"

This is the third or fourth release by Sudbury's STATUES, but the first that I have heard. The material on this 12" is a strip of "In the City" era JAM meets "Love Bites" era BUZZCOCKS. This doesn't really capture it though. The band sites early JOE JACKSON and STIFF LITTLE FINGERS and I can hear that as well, but the STATUES have really captured more of the essence of the cornerstones of power pop from the punk scene and have turned out something equally catchy and inspired. "Living in Lines" and "The Last Stand" are the hits off "New People Make Me Nervous" and I could listen to them endlessly on a mixed tape with "Wasted Life", "Orgasm Addict", "Janie Jones", "In the City", and "Happy Loving Couples". The band totally holds their own. And the only thing more mesmerizing then how good they are is that they are from Sudbury. I just can't get over that they are from this small mining town and they are so heads over heels good. This is limited to 400 copies so write fast. (Radio 81 c/o Simon Perusse / 2 - 1675 Boul. St-Joseph Est / Montreal, QC / H2J 1N1 / Canada / www.radio81records.com) - SP



Sudden Impact "No Rest from the Wicked" CD

SUDDEN IMPACT were an awesome skate band that delved into the crossover sound. Although they were influenced by many bands and types of music what I hear in the band's sound is something more akin to some of the bands from Montreal. I totally detect a FAIR WARNING sound in terms of the skater attitude and I totally hear S.C.U.M. in terms of the band's heaviness. In listening to the LP I hear some other things like a DYS intro to one song. And Mitch sounds like HR in the STOOGES cover "I Got a Right". This is the first of a two part discography. Officially the band released two LPs so each release is based around the LP. This first one features all the band's early stuff, so you've got the demo, the LP, some unreleased tracks from a session that recorded the "It Came from the Pit" comp and some live material. The material is coming out on a label from Brazil called Marquee Records and what is interesting is that the label has been releasing a bunch of things from the *Diabolical Force* label like SLAUGHTER and SACRIFICE, but because SUDDEN IMPACT are from the hardcore series the releases are part of what is being called the *Classic Core* series. The demo is pretty raw sounding and reflects the band's hardcore side. It reminds me of early JFA and there is a TED NUGENT cover on here, which I have been dying to hear in a good version. "Gonzo" appears twice on here. The comp tracks sound like they should have been on the LP. And then the live stuff is from one of the band's later show in Montreal, but is one of the first shows that Johnny started singing for them. It kind of paves the way for the "Split Personality" release which should be out soon. (Marquee Records / Rua Angelo Bittencourt 18 - Vila Isabel / Rio de Janeiro - RJ / 20560-210 / Brazil / www.marquee.com.br) - SP



Ultra Violence Ray s/t ep

Not only do ULTRA VIOLENCE RAY sound like the DESCENDENTS but they start out this ep with an ode to Coffee. It doesn't get any more apparent then that. And I get the impression that these DESECEDEMENTS records are permanently waxed to their turntables. I also



noticed that there is a CIRCLE JERKS sound to the material. "Immovable" has an "I Just Want Some Skank" quality to it and "WWIII" reminds me of "Question Authority". To generalize you could say UVR has an early California hardcore sound, but it's really the DESCENDENTS and the CIRCLE JERKS that come through in the mix. And just like the "Bonus Fat" ep, I want more. (Stinktown Records c/o Eric Hoop / 1313 Barrydowne / Sudbury, ON / P3A 3V9 / Canada / www.ultraviolenceray.com) - SP

Unkind "Hangen Syliin" CD

UNKIND are in the same vein as TRAGEDY and ARTIMUS PYLE. They play hardcore that layers intricate guitar work over top an apocalyptic low end. A soundscape pace gets played off against something akin to a DISCAHRGE gallop and to great effect. They border on being anthemic and if anyone remembers this scene 20 years from now it will make up the soundtrack for many tragic action scenes. (Combat Rock Industries / P.O. Box 65 / 11101 Helsinki / Finland / www.combatrockindustry.net) - SP



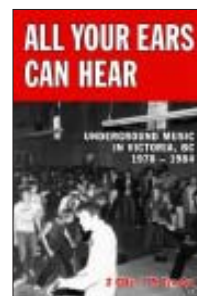
Vicious Cycle "I'm Watching You" ep

What's in the water in Sudbury. This is the third band I have reviewed for this issue and all three of them are fantastic. Does the nickel mine produce gold where punk rock is concerned? This is the band's first ep and they have a new one out very soon as well as an LP to follow. This debut is chocked full of get up and go core akin to TEAR IT UP and LIFE'S HALT. A couple of years ago everyone was playing this style of hardcore and it is a shame it has fallen out of fashion because it captures the urgency and enthusiasm of all the best things about hardcore. "I'm Watching You" is six ragers of balls to the wall hardcore that breaks out from the get go and only tempers the pace for breakdowns and build ups. And the vocals are tough and pissed sounding. Think John Brannon fronting NO JUSTICE and that should give you an idea. (Vinyl Addict Records / 1835, de Bourgogne / Sherbrooke, QC / J1J 1B1 / Canada / myspace.com/vinyladdictrecords) - SP



Various Artists "All Your Ears Can Hear" Double CD and booklet

This is a project that has been many years in the making. I have heard about it through friends and knew that Jason Flower of MPA fame was working on it so it was going to be good. I also read about it on some threads on the Punk History Canada site and gathered that there is quite a bit of excitement and anticipation about the release. Well let me say that it is worth the wait. This compilation is a double CD collection that captures the underground scene in Victoria. For those who don't know about Victoria it is the capital of BC. It's on an island so the place is somewhat geographically isolated. The folks who live there are older and so people joke about how it is a place where one goes to retire or die. And even so the place has an awesome underground punk scene. I visited about ten years back and was blown away with how many cool people there were and how many great bands came from this place. That scene is not on here because that was the 90's. But this comp uses the "Bloodstains" model to unearth gems in the first couple of waves of the punk and new wave scene. Unlike the "Bloodstains" comps AYECH has a beautifully produced book that tells the story of the scene through each band's brief history. This is a wealth of information. The Victoria scene is known for bands like the DAYGLOS, NOMEANSNO, and the NEOS. There are all here in early stages of the band's sound and in some cases with fragments of rare and amazing recordings. But there are 46 bands represented on this comp. 79 songs



in total which means some of them get more than one kick at the can and often through different obscure recordings. Everyone sounds on par without benefits of high end studio production. There are interesting side projects like the NO MEANS NO side project of INFAMOUS SCIENTISTS or the NEOS side project SLUDGE CONFRONTATION. There are more notorious KBD bands like the DISHRAGS and there are the tragically lesser known bands like RED TIDE or HOUSE OF COMMONS or JERK WARD or MASS APPEAL. The list goes on. Do you remember how "Smash the State" created interest in Canadian punk. Well AYECH will certainly do the same for Garden City. The difference is you actually get to hear the bands with this comp and not just read about what releases were out. This is incredible. This is what every scene needs. An accurate historical record. And this is limited press with no re-presses planned so you better act fast. (www.allyouearsanhear.com) - SP

Various Artists "Anti-Society" CD

This is the third in a series of anarcho punk comps featuring bands from the U.K. in the early 80's. Like the others in the series this features a well researched and well written booklet with pieces on all the band participating in the comp. the theme is loosely based around critics of society. Bands like OI POLLOI and ICONS OF FILTH and A.O.A. are on here, but there is loads more that I had never heard about that are well worth the price of admission. Bands like LIBERTY who were to tour America, contribute to "Cleanse the Bacteria 2", and completed a tour with CONFLICT. Or KARMA SUTRA who sample "Coronation Street" at the beginning of their song. Or EXIT-STANCE who sound like a KILLING JOKE knock off. Or ICON A.D. who sound like the PHOTOS. Or REALITY who wrote great sounding oi for a CRASS band. What I'm saying is the diversity is pretty amazing on here. And there are a lot of gems in this scene that not many know about. (Overground Records / P.O. Box INW / Newcastle Upon Tyne / NE99 1NW / UK / www.overgroundrecords.co.uk) - SP



Various Artists "Perhoistin Keraaja #1" LP

It's raining Finnish comps and I for one am not complaining. "Perhoistin Keraaja #1" is more punk oriented and comes with a zine that has lyrics for the bands appearing on the comp but also has some scene and label related information. It is a great bonus. The comp starts out with the LAYBACKS. The LAYBACKS play a more retro punk sound with some get up and go to it. They use group choruses and sing-along parts a la D4, but totally remind me of WASTED or MANIFESTO JUKEBOX. And you can tell that the band has a playful sense of humour as seen in the booklet. Their page uses the "Salad Days" picture and replaces the Pepsi references with beer bottles. Cases of them. They also replace the "out of step" sheep with dogs. It's pretty funny. The second band is POLTOITSEMURHA who have more of a straight forward political punk sound. There are male and female vocals that trade off and warrant a comparison like ANTI-SCHISM, but the music has some intricacies like LIFE BUT HOW TO LIVE IT. It's not one dimensional hardcore, and it doesn't suck in terms of powerful hardcore music. Great all round band and with a bunch of songs in their section. They are only to be outdone by OMAISUUS VAHINKO who have a more early American hardcore sound. They remind me of DRI meets DS-13. Outstanding set of material as the blaze through 7 songs in no time. And Turku's crust champs DISSECT round out the comp with 6 new songs of D-Beat laden songs. All four bands are amazing and could easily have had their own 7"s, but I think Roku learned the lesson of *Dischord* and went straight to squeezing four bands on a 12". I should also mention that aside from a comp book, the accompanying zine features some interviews with other bands in Finland. And there is a review section of classic Finnish hardcore that collectors nerds will appreciate even if it is in Finnish. And there is a photo spread of some of the latest that this Nordic peninsula has to offer, which is a lot. (Roku Records / PL 148 / 96101 Rovaniemi / Finland /

www.rokurecords.com) - SP

Various Artists "Trapped in a Scene" CD

This has got to be a HERESY tribute comp. It should be. I bet these bands on here would fight over which covers to do as they strike me as being influenced by bands from that era and everything that has grown out of HERESY. But sadly this is not. Just a nod to HERESY and all the ripping fast hardcore sub genres that have grown out of this early sound. And there is lots of permeations. The power violence bands like HATRED SURGE and IRON LUNG or the grind bands like INSECT WARFARE or the emo-violence like IN DISGUST. There is a fair share of INFEST cloning in bands like BRAINIAX or TUMOURFEAST's nod to NO COMMENT or CALL THE COPS who sound like STIKKY. There is a lot on here for fans of the fast and my rush hour experience in listening to this made this seem like the perfect soundtrack for a reality check. (625 Productions / www.625thrash.com) - SP



Various Artists "Uleaborgland Hardcore Attack" LP

I'm not sure if this is a comp or a four way split. I think it's a regional Finnish comp from Oulo which is best known for RADIOPUHELMET, but these bands don't sound anything like them. Showcasing what I believe to be the more metal influenced side of the Finnish scene are four bands from a place that they affectionately call Uleaborgland. The first band out the gates are BURN AGAIN who remind me a little of BURIAL meets ZOE. The metallic crust of Osaka with the more moodier crust of the German scene. PATHOS GAZETTE play a more grind meets death metal style of hardcore. It is heavier than BURN AGAIN with harsher NAPALM DEATH like vocals and a drummer that plays with the precision of a drum machine. BRUTOPIA play more of a d-beat style of punk. It's a little more settled than most d-beat that I hear. The distinction is that BRUTOPIA also go for the distorted vocals which sounds like a microphone cupping effect. They remind me of SKEW-G. THROWBACK round out the comp with a full on grindcore meets death metal attack. It is like the heavier elements of PATHOS GAZETTE meets BURN AGAIN with some GORE GUTS thrown in. It is heavy and evil and out there. (S.U.P.O. Records / PL 83 / 90101 Oulo / Finland / www.suporecords.com // Roku Records / PL 148 / 96101 Rovaniemi / Finland / www.rokurecords.com) - SP

Various Artists "Vancouver's Punk As Fuck" CD

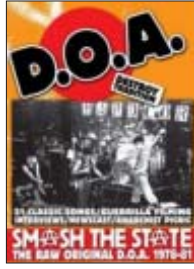
This compilation was spawned out of a Myspace page of the same name and was put together on a very low budget. When looking at DIY aesthetic of the front cover I couldn't help but be reminded of the cassette tape compilations that were in abundance in the early 80's. 25 not so serious bands share this release with about 11 or so that I had not heard of until now. Do these bands not play much or I am out of the loop? The compilation begins with unreleased tracks by THE EXCESSIVES and HONG KONG BLONDE, two acts who have been in limbo for the last little while. OVARY ACTION do song called "USA" which has the music of BLACK FLAG's "White Minority" with lyrics poking fun at American stereotypes. CHINA CREEPS do a song called "Steak Knife" which would fit in well on any Thrasher "Skate Rock" compilation. The price of this CD goes for a mere five bucks at gigs which is almost double the price of a pint of cheap swill at The Cobalt where the majority of these acts would play. (VPAF Music / 115 - 1035 Pacific Street / Vancouver, BC / V6E 4E6 / Canada) - AB



DVD REVIEWS

DOA "Smash The State" DVD

"Smash The State" consists of footage from DOA's formative years spanning 1978-1981 with the classic lineup of Joe Shithead, Chuck Biscuits, Randy Rampage and Dave Gregg. The nostalgia begins with an excellent performance from 1980 at On Broadways in San Francisco. The group is introduced by San Francisco gig promoter Dirk Dirksen before launching into "New Age" from the "Something Better Change" album. These along with other tracks from the album are here, sounding raw and straight to the point. I would say they are even better than the album versions. The footage is clear and appears to be shot high up from the balcony. Next is a show at The Old Waldorf filmed a year later also in San Francisco. With the footage being not quite as vivid as the aforementioned, it is by no means poor either. Six tracks from the Hardcore '81 era are played to a crowd of surprisingly stone cold statues. The following takes place somewhere unknown in the bay area where Joe sports his sleeveless "Airborn" T-shirt popularized on the back of "Hardcore '81". The 10th Street Hall footage is introduced by Keith Morris from the CIRCLE JERKS. One track is included from this along with some backstage footage with DOA, CIRCLE JERKS and THE LEWD. With the conversation being somewhat inaudible, it's still good for posterities sake. Following is a TV shoot from 1980 with Simon "Stubby Pecker" Wilde on Bass. The footage ends abruptly and leads into the famous Anarchist Anti-Canada Day celebration, which took place July 1st 1978 in Vancouver's Stanley Park. More of the Canada Day footage can be seen elsewhere, on other DVDs such as "Greatest Shits", but not as extensively as on this one. The bonus material contains another TV performance of "World War Three" which has been shown on Much Music and the like countless times. Also featured is a TV news report from the same year on DOA and the Vancouver Punk scene at the time. This bit, more than makes up for the lack of narrating on the DVD. A worthwhile acquisition for any DOA completist or novice. (Sudden Death Records / Cascades P.O. Box # 43001 / Burnaby BC / V5G 3H0 / Canada) - AB



RUMOURMILL

The new LEGION666 album is out and is called "Black Goat Armageddon" and is out on *Schizophrenic*. * TERMINAL STATE broke up, aside from the DANGERLOVES, John is now in the REPROBATES and Ben and Ivan are jamming as a new band * Damian, the singer from FUCKED UP has joined forces with some of NO WARNING to start a band called MELLENIAL REIGN * BOMBENALARM rolled their van while on tour in September. Two folks are in intensive care, one of them being Stachel who runs *Unsociable / Hate Records*. The van and equipment is trashed and the band is looking for help by way of benefit shows * the debut RED DONS LP is out on *Deranged*. It is called "Death to Idealism" and the band features the singer from the OBSERVERS and the guitarist from the CLOROX GIRLS. The vinyl is to be housed in a gatefold cover * Deranged has also just released a new VIOLENT MINDS ep titled "Just Kicked In" and a CD which has both the ep and a 12" titled "We Are Nothing". * Gord has also released TOTAL ABUSE which is a band featuring members of the SNOBS. There is also a new Boston band called POISON CONTROL that have a new release out. * Deranged is working on a HAYMAKER discography. I also heard that there is a new BAYONETTES 7" in the works which includes two of the band's first demo songs, one of which has some keyboard damage courtesy of Martin from CAREER SUICIDE. There is also a new STATUES ep a new IMPULSE 7", and a MAREVLOUS DARLINGS ep * SUDDEN IMPACT have released the first of two discography CDs on a label from Brazil called *Marquee Records* under the Classic Core series. The first release is titled "No Rest for the Wicked" after the first LP and features the first LP, the "Freaked Out" demo and some live tracks. 32 songs in total. The second CD will be titled "Split Personality" and will have the second LP, some live material and some rare unreleased stuff. www.marquee.com.br * FUCKED UP are going to be in a movie called "Burn" and will be doing a live set that will be caught for the film and will become part of the movie. The film follows the adventures of two lesbian thief republicans in New York City as they evade cops, bondsmen, and aliens. Watch for it. * A new DEAN DIRG LP has just come out called "Raus" * A member of PROJECT HOPELESS got locked up by the pigs for a fight at a house show in Germany that was attacked by Nazis and then provoked by cops. The attack seems to be co-ordinated. Imagine Nazis and cops working together. Two peas in a pod * as you may have read in the MARGRAET THRASHER interview that they have a split LP coming out Radio 81 Records. the BEAUTY DROPOUTS side has delayed the project because it is getting re-mixed by Jay Reatard. * VICIOUS CYCLE have just released their fourth ep and are working on a full length. GUNNAR HANSEN might be broken up but they have just recorded some stuff which may lead to a release or two I hope. *



SHOW LISTINGS

MONDAY DECEMBER 31st @ Rancho Relaxo, 8:00pm - BLACK JACKET, OUR FATHER, BURNING LOVE (members of CURSED), THE ENDLESS BLOCKADE
SATURDAY JANUARY 5th @ All Stars (Bramalea), All Ages, 8:30pm - I HATE SALLY, LOVE + TERROR CULT, THE HORMOANS, AKROID, MAN WITH TARGET
SATURDAY JANUARY 12th @ Cathedral - THE QUEERS, THE VAPIDS, THE UNBELIEVERS
FRIDAY JANUARY 25th @ tba - ACID REFLUX, LIBYANS
SATURDAY JANUARY 26th @ Studio 3 - DEAD DOGS (from Winnipeg)
SATURDAY FEBRUARY 2nd @ Reverb - SICK OF IT ALL, MADBALL, DEATH BEFORE DISHONOUR, WISDOM IN CHAINS
SUNDAY FEBRUARY 3rd @ Studio 3 - CAREER SUICIDE
WEDNESDAY FEBRUARY 6th @ Lee's Palace - FROM THE JAM (Bruce Foxton / Rick Buckler), HUGH CORNWALL (of the Stranglers)
SUNDAY FEBRUARY 10th @ TBA - VITAMIN X (from Holland)
SUNDAY APRIL 27th @ Studio 3 - EVICTION PARTY (from Halifax)

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

**Sadie's
Diner
AND JUICE BAR**

A Vegetarian Diner featuring fresh squeezed juices, smoothies and shakes. Located at 504 Adelaide Street West at the corner of Portland and Adelaide.

JOE BLOW AND THE KING OF ROCK, PRODUCE PRESENT

THE VAPIDS

THE POINT REMAINS THE SAME
2007 RELEASE

with **SEXHEAD**
THE CREEPS
+ MACHINE GUN DOLLY

SATURDAY JUNE 2, 07
CAFE DEKCUF
221 RIDGEMAN ST. UPSTAIRS 19+

SAFARI AUGUST 17 2007
RETURNING TO BUFFALO FOR THE FIRST TIME IN ALMOST A DECADE.

DROP DEAD

WITH SPECIAL GUESTS:

- CORPUS DEI**
- EVERYTHING FALLS APART**
- LITTLE MAN PIST**

5:00PM FUEL
ALL AGES WELCOME
ARRIVE ON THE BUS
ARRIVE ON THE BUS

9PM STRIPCLUB
FOR MORE INFO: www.dropdeadrock.com

A NIGHT OF ROCK, METAL, PUNK, PREPORNATICE AND ARTIST

A Live Performance in 99% Reality of...

THE FEEDING OF THE 5000

A Full Live Band Performance by Steven Ignorant and Belated Gumbie

ALSO FEATURING:

- COMPLIX
- FLICK OF PINK DEWARS
- SUBMARGAN
- KEANS OF FLTH
- 2000S
- THE RESTAURANTS

LOOSE SLEEPERS BUREAU
ONSLAYING OVER BUREAU ROCK
Sunday 20th November 2007

JULY 21st 2007
SATURDAY

BREAKFAST
A NEW BAND ALERT
CONQUEST FOR DEATH
the what happens next

BLACK SS
they love them and they love wrestling

ATTEMPTED CONTROL
they show new Code Of

530PM SHARP \$6

THE WESTCOTT COMMUNITY CENTER WESTCOTT ST. BUFFALO NY
SUPPORT INTERNATIONAL DIY

CLOXOX GIRLS

TRANZMITORS

RED DONS

B-LINES

SATURDAY APRIL 14 PAT'S PUB
403 E. HASTINGS

POST NO BILLS

From Connecticut:

FIRED UP

AT ALL COSTS **EASY DAYS**

March 4th 400 Westcott St. Just South of College \$7 donation \$10pm

XXXL.A. AGES XXX

"FLIST OF BEAST" RECORD RELEASE JAN

BRUTAL KNIGHTS

CAREER SUICIDE
CPC GANGBANGS
SWEET JAMES
TERMINAL STATE

SILVER DOLLAR ROOM
FRIDAY FEBRUARY 23
EIGHT DOLLARS

A NIGHT OF ROCK, METAL, PUNK, PREPORNATICE AND ARTIST

A Live Performance in 99% Reality of...

THE FEEDING OF THE 5000

A Full Live Band Performance by Steven Ignorant and Belated Gumbie

LOOSE SLEEPERS BUREAU
ONSLAYING OVER BUREAU ROCK
Sunday 20th November 2007

YOUTH AIDS BENEFIT

FUCKED UP

THE RED SQUARE
301 ST. PAUL ST.
ST. CATHARINES

EVERYTHING FALLS APART

THE BAYONETTES

NO GOAL

Sailboats are White
The Ramps Local
The Kids

\$6.00 19+, \$8.00 ALL AGES
AVAILABLE AT DOOR ONLY

FRIDAY JANUARY 19TH

MARCH 14th @ The FORMAC

ANOTHER BREATH

LIONS

\$8
doors at 7:30

+ 1 TBA

LIVING DARKNESS

ENDLESS BLOCKADE

VENNT

TORSO

THURSDAY AUGUST 16TH
-2500 CLUB DETROIT-

DROPEAD

WOLF EYES

BILL BONDSMEN

I ACCUSE

DOORS 9PM
-2500 CLUB-
2500 PARK ST.
DETROIT

MONDAY, JULY 23RD

6PM \$7

ANNIHILATION TIME

UV Rays
Bad Taste
Garth Butcher

@ THE DEATH TRAP - 29 CUSTER ST. BUFFALO

SAT. JAN 13TH @ 8PM

A CLUTCHING / PRODUCTIONS PRODUCTION

THE MURDER SQUAD

THE RUSTY GUNS

THE GAIN

THE DECAY BROADCAST ZERO

BOTTOMS UP, CLOTHING CROSS ST.
BRANTFORD, ON.
17+ \$7 UPPER CHARGE

TRANSMITORS TRAN

RS TRANSMITORS

ANMITORS TRA

SICK FITS SICK FITS SICK FIT
B-LINES B-LINES B-LINES B-LINE
THE RAILWAY CLUB THE RAILV
SAT JUNE 16 SAT JUNE 16 SA

SAT. JULY 21 2007

terminals

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OF PETERBOROUGH'S
DEAD
HOOKERS

751 Queen St. West

3.9.2005

KILLER MIB
UNDERSTAKE
WRADSTE
Black 1900
Mar 2005

MARTY RHOOD

FUCKED UP

GUIDED CHABLE

FROM THE ASHES
IN A TRANSCENDIA
WORLD OF THE STORM
WORLD OF THE STORM