

# EQUALIZING X DISTORT

Volume 8, Issue 5

August 2008

Welcome to the show guys

Doug (D): Thanks for having us.

Mike (M): This is amazing.

**Thanks for coming in especially all the way from Quebec City. Which I understand wasn't an easy drive, even in a normal drive, but then again there was construction.**

D: Yeah Highway 20, which is supposed to be three lanes; was closed to one so we were pretty much stopped there for a half hour.

M: We got to know our inner selves you know, reflect for a bit. It was nice.

**While breathing carbon monoxide. So introduce yourselves and tell us what you do in the band.**

Kenny (K): Okay, we'll start with me. I'm Kenny Chaos (*everyone laughs*). I'm the guitar player/lyricist in the band.

D: My name is Doug and I play bass. I do vocals.

M: Since we'll follow the theme of Kenny Chaos my name is Mike Mayhem. (*laughs*) Drums and vocals.

D: Or Mike Massacre

Brandon (B): Uh, yeah my name is Brandon bitch. It's all I got.

M: Alliteration aside we are BLACKJACKET I guess.

**Okay so how long has BLACKJACKET been around for?**

D: Well, we started in early 2004 and had a couple of line up changes but we've been going strong with playing shows and releasing CD's.

M: Yeah, three years.

**And how did the band form?**

D: Myself, Kenny and Mike were in another band together and decided that we wanted to form this one because we were really into what this was, so we just decided to start it.

K: We all kind of got together in a basement and said 'here, this is what we want to do.'

M: I guess like minded kids think alike since we all, you know we're losers I guess since we didn't drink or do drugs or whatever. We



Mike and Doug getting in pitch.



decided that we just wanted to focus on playing music but we weren't really a self-proclaimed straight edge band per se, so.

D: And Brandon, he's been with us for about a week. So..

B: Yeah I'm the new guy.

K: That's why he's Brandon bitch.

M: He also plays in a band called I KILLED JESUS around Toronto as well. So you should check them out.

B: That's right!

**So tell us about the band you were in before, what was the band's name?**

D: We were called SLAVES OF SOCIETY, and it was fun for the amount of time we were in the band right up until we started this one.

M: We were only kids then.

**What did you sound like?**

M: We were pretty much just straight ahead punk rock.

D: More like punk/ska though, it was more like a slower pace like the CLASH almost.

M: The '77 punk I guess, if you want to label something like that. With a bit of ska.

K: We kind of switched it up a bit too, Mike and the other singer/drummer used to switch it up on drums and vocals.

M: So we used to change.

K: So it used to go from more of a ska to more of a hardcore sound.

M: We all thought "hey, MINOR THREAT was pretty cool." Since we were all young we tried to emulate that. We just wanted to play fast paced music.

**So that's the difference between the two bands?**

Everyone: Yeah, pretty much.

M: And maybe the lyrical content. We focus more on well...

D: Socio-political issues that are pretty important, not a lot of people care but they should.

B: Pfff, whatever.

K: The old band, since two of the guys were kind of party guys and stuff like that there were songs about partying and that was where we parted ways. Because we were the straight edge kids.

D: But we're not a straight edge band.

K: No.

**You were kind of explaining it to me earlier that someone came up to you and said that you were straight edge but you were like 'Oh, that's fine. Whatever.'**

M: In grade 9 we were like...

K: What the hell is straight edge?





Brandon and Kenny.

M: Exactly, just walking to school I didn't find any use to actually do any of that stuff. I'd rather play drums right but people like to label people or things.

**It's like so 'good, being a nerd has a cool name'.**

M: Yeah, it's like 'wow, I finally have a place and there's this cool scene going on'.

**The difference is that most of the straight edge bands feel like they have to go on about it.**

M: Yeah, we don't have any songs about straight edge or preaching a lifestyle, we find that kind of redundant. People have said it before, we don't need to repeat that, but there are issues that are going on that really really need attention and that need to be repeated because these affect more people than just the straight edge culture.

K: It's far beyond us.

B: I'm the only drinker by the way.

D: Brandon, you're good. He'll give you a high five if you buy him a beer.

B: That's right.

**I'm going to ask you a bit about the lyrics but first I wanted to ask you about musical influences. We started talking about things like MINOR THREAT and you do a 7 SECONDS cover. Can you tell us about who you consider influences on the band because actually before when I was listening to your CD's I sort of thought ... well you reminded me of an old band called GRIMPLE and some early CHRIST ON PARADE so I wasn't thinking of those things actually until I saw you tonight.**

K: Well, thanks.

M: Cool.

D: I guess my influences, they range everywhere. I guess I'm a lame kid, I like some BEATLES. I'm a really big RUSH fan, but the thing that hits me the most is fast music. So when I hear fast music it automatically catches my attention and playing it is when I feel the best.

M: Did you want bands in particular? There's so many bands that I enjoy listening to.

**I'm mostly interested in punk bands really.**

D: Oh, sorry. Um, I remember the first punk band that I ever heard, that had fast picking and everything like that was NO FX, and the first political band I heard was RAGE AGAINST THE MACHINE and that was back in Grade eight.

K: That seems to be it for a lot of people.

M: What drives you right now when you pick up that bass?

D: Oh right now? That's tough.

M: I never asked you this...

**There's lots of stickers on your bass.**

D: There is, well...

**I'm sure that doesn't cover it all.**

D: It's tough, right now I like a lot of political bands like INTERNATIONAL NOISE CONSPIRACY, I'm really into them. REFUSED and a lot of hard bands...

M: It's really hard to think on the spot, there are so many bands.

K: Obviously, our obvious interests from the beginning from what Mike and I and Doug started with were just bands like ANTI-FLAG

# EQUALIZING DISTORT

VOLUME 8, 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, and oi scenes, which means we play material like No Violence, Hatred Surge, Trust, Squalora, Kakka-Hata 77, the Toyotas, The Existers, and Oi Polloi.

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

Equalizing-X-Distort  
CIUT 89.5 FM  
Sundays 10:00 pm - midnight  
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## CIUT 89.5 FM - "Equalizing Distort" Top 10 Hardcore Releases for July 2008

Band	Title	Format	Label
1. NIGHTSTICK JUSTICE	s/t	LP	Even Worse
2. KNUCKLEHEAD	"Lost"	CD	HG Fact
3. BIRDS OF A FEATHER	"Chapter 5"	ep	Commitment
4. INMATES	"Now We Talking Hardcore"	ep	Even Worse
5. SACRED SHOCK	s/t	ep	Schizophrenic
6. SUICIDE PILOTS	"War on Satire"	CD	Self-Released
7. YDINASEETON POHJOLA	"Euro Ohjueet"	ep	Nightstick Justice
8. KAIBOUSHITSU	"Dokuro Dokuro Dokuro"	CD	HG Fact
9. DISKAAOS	"Sota on Sotaa"	ep	Tuska ja Ahdistus
10. BLACKOUT	"Stop the Clock"	CD	Profane Existence

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.





Doug and Brandon.

who brought out more of a political view.

D: They're a good gateway band mixing politics and punk...

M: For all the kids. Only the past couple years I've been getting into WOLFPACK and DYS and SSD and all those types of bands. It's really exciting to hear these old bands but it sounds new to you and just think 'wow, where have I been?' It influences to a certain degree in the actual pace and speed of the music but we don't just sit down and say 'yeah, I really like this sound and this particular band so lets pretty much try and emulate that band.'

K: The bands that I started with were bands like the unseen and a global threat.

B: Why are you guys laughing?

K: They're laughing at me. I'm trying to take over here.

B: I'll take this one. Ah, I got nothing.

K: In the beginning we listened to bands like ANTI-FLAG and the UNSEEN and a GLOBAL THREAT and covered them early. From there we established our own fast power chord driven punk.

M: The first time we heard 7 SECONDS was like 'whoa'. And that sums it up, the whoas.

**If you had to limit your record collection to five releases what would they be?**

D: Alright, that's tough. I guess I'll start, THE SAINTE CATHERINES album 'Dancing for Decadence' would definitely be on there, BEATLES 'Abbey Road'. Still three more? Can we trade it off so now Mike does two off the top of his head?

**Yeah, you can actually do a collective if that helps.**

M: There's so many, uh recently I've been into a band on Black Noise called I OBJECT 'Teaching Revenge'. That album is wicked awesome, fell in love with it. "Blood Red States" by WITCH HUNT is a really really good album...

D: The DC scene

M: The DC scene, YOUTH OF TODAY 'Break Down Walls'. Anyone else want to step in or...

D: How about Brandon?

B: I'm a pop/punk guy so, this is embarrassing

Everyone: Go Brandon,

M: You're credibility is totally shot now, you realize that

B: I dig LIFETIME a lot. They're a hardcore punk kinda thing uh...

M: You like LEFTOVER CRACK

B: Yeah, LEFTOVER CRACK I guess, they are awesome.

M: What are you're albums Stephe, I'm always interested when I listened to the station...

D: Actually, yeah, what was your gateway band into punk?

M: Seriously, I'm very interested.

**My gateway record? One of the first two records I bought, I think I bought a MDC record, "Millions of Dead Cops" the first LP, I think... let's see, I started getting into it when I was punk first so the first bands I ever listened to were the SEX PISTOLS "Nevermind the Bullocks", I listened to a lot of the STRANGLERS "No More Heroes" was the LP I listened to. I only found out about "Rattus Norvegicus" later, because "No More Heroes" was the second release and "Rattus Norvegicus" was the first. DEVO were a huge influence, I love them, 'Are We Not Men' was the record I listened to the most. SKIDS 'Scared to Dance', they were a band from Scotland.**

**Mostly, I first found out about punk through the UK sort of thing and then the only North American band that I had heard at that point was the DEAD KENNEDYS, and I had only heard "California Uber Alles" so I only knew that song and then I started**

**finding out.... You know, the UK scene was fun and all, it was great, it was angry whatever... once I found out about North American hardcore.... That was it. But I think also the CLASH came later to me, that first LP is the only thing I ever listen to, later I found out about the other stuff but "London Calling" when it came out I was like whatever. It paled in comparison to the first LP. And I think after that I found out about the CIRCLE JERKS, CHANNEL 3 and that kind of stuff in the California scene. Then I mail-ordered for a MINOR THREAT LP, the 12" with the two 7"s on it and that's when I started to love North American hardcore and just went in sort of head over heels because before it was sort of cautiously I was listening to other stuff so I was listening to rock and other stuff like that. I was also listening to ska, the second generation; the second revival of ska, the ENGLISH BEAT and the SPECIALS and all that stuff. That was happening at the same time I was getting involved in punk/hardcore so. And then I first started finding out about local bands.**

M: It just sort of consumes you, like you were saying. It's this overwhelming feeling, you just look around and all of these bands pop up. Yeah, when you find out about local bands then you're just sucked in for the rest of your life. I forgot. As well as DEATHSIDE, DEATHREAT, I totally forgot, I like bands like TRAGEDY, HIS HERO'S GONE. We don't really have D-tuning but there's a lot of connection. As well as AUS ROTTEN, BEHIND ENEMY LINES, CAUSTIC CHRIST.

**Yeah, all those bands have great lyrics. I would see that you can draw from that stuff.**

M: But we also like to have that Dan Yemin type element.

K: Yeah, we like listening to all kinds of stuff so that we can write a good melody. Yeah...

**So we started talking about lyrics. There are three of you that sing?**

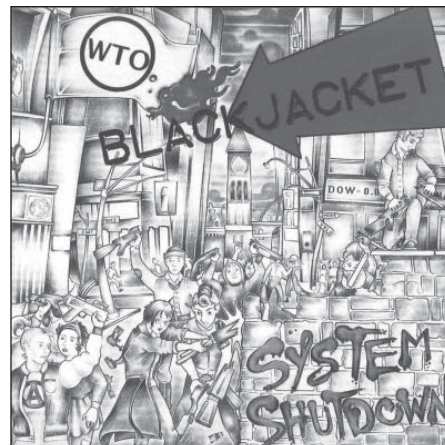
M: Yeah.

**Doyouallcontribute to lyrics?**

D: Yeah we try to, we start off with writing kind of like an essay putting the lyrics in paragraph form because then it's easier to address

most of the issues that way then we bring it to a like, a band practice? I forgot the word practice... and then we decide 'what do we want to change' and stuff like that and then we try to..

**Lyricize it?**





**Kenny Chaos in a Flash Gordon shirt.**

D: Lyricize it, put it to the song but have it so it still makes sense so it's not just a bunch of words here and there.

**That's a good way of writing actually. I never heard anyone talk about it that way but that's an awesome way of writing.**

M: And we recently stumbled upon something; you can either go in a direct manner with your lyrics and pretty much say what you actually mean literally, some people might take it to a different context and might get wrapped up or you can be really subtle and kind of poetic depending on if you like that artsy type of approach. But in the hardcore scene there's really a tough sort of divide with compensating for maybe a bit of poetic/artistic approach or just pretty much directly saying how you feel. **Yeah, hitting people over the head with it.**

D: And then there's one where you can kind of paint a scenario with the words. If someone's listening to a song or reading the lyrics they can kind of just picture in their head where the lyrics are pointing them, like an actual scenario.

**Okay, what are some of the things you sing about?**

D: Well, the first song 'a poetic device can only go so far...', being into politics and going to political shows you kind of wonder when you see ANTI-FLAG and they have a big turnout, what's the percentage of the people who will actually take what they're singing about passed the venue doors, like once the show's over what are they going to do type of thing.

M: Is it all just raised fists and chants....

**Buying a CD...**

M: Bottles on the ground....

**Or is it something else...**

M: I guess it's just a critical thought on apathy and saying..... you actually like to take a look at yourself and say "I truly do care" but how far will I go to make myself feel comfortable and stepping out of that comfort zone I guess and living a different lifestyle whether it a straight edge lifestyle, or vegan lifestyle.

People can be comfortable for so long and be comfortable with their excess and not really care about having to change anything. It just really asks people to take a self-examination.

D: Not only that, people think that as soon as they hit a certain age they have to start growing up. And that's why we like to cover the 7 SECONDS song "Young 'til I Die", because it seems someone will hit 18 or 19 years old and then will just stop listening to punk, stop going to shows, stop caring, go to college, get a wife, start the whole economic family structure and stuff like that you know. Uh, we like to sing one song we didn't play, it's on our newer CD called "Silent Partners, Sleepless Nights". The CPP, our

Canadian Pension Plan, the funds from those deductions are invested into the stock market and some of the companies that it's invested in are kind of unethical on our stance and if people actually knew the companies that their pension plan was being invested into they would really not like it, Haliburton is one, Exxon-Mobil, Lockheed Martin, the Tobacco companies, Alcohol companies....

M: Monsanto, huge agri-business....

D: It's really frustrating and hopefully people will hear it and look into it more. The companies that really devastate people and the planet, and the deductions.... They're not really told about it. There's a website where you can see but who's really told about that website anyways. (here's the link [www.cppib.ca/Results/Financial\\_Highlights/public\\_equity.html](http://www.cppib.ca/Results/Financial_Highlights/public_equity.html))

**You have to do the homework to find out about the companies.**

M: Yeah

We only find out about them from different... really by accident. Like Monsanto, there was some information about them in "The Corporation", the Tobacco companies, they conceal so much about what's in tobacco. We all know that they can kill you but they still deny it to this day.

D: It's the poisons they use as insecticides and it stays with the plant, not to mention the jet fuel that dries the actual tobacco and that's what you're smoking pretty much.

**Arsenic is used for flavouring.**

M: Pretty much, the bio-amplification... if animals consume it and we consume animals it's multiplied and people don't actually take a step back and realize that, it's really really

sad.

D: And that's what we write about.

K: The saddest part is that people know about it and just don't care.

D: Some people are really apathetic.

M: It comes full circle to the apathy question and we examine that in one of the new tracks in "Citizens' Epidemic."

K: You'll hear lots of things about examining apathy in a lot of the music so...

**Sometimes it's just too much for people to deal with.**

M: It's overwhelming.

**They don't want to... it's just too much to say.**

M: It's like you said it's the comfort zone.

**And that acceptance is too much of a hurdle to make, they just make jokes about you instead.**

M: Yeah, the butt-end I guess.

D: We're the butt-end of jokes I guess.

K: You got it.

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

D: That's a tough one,

M: Brandon, what do you think?

**You're going to give it to the new guy first? Let's do Brandon last because I think he's still learning the songs.**

B: They also know I actually don't read lyrics, ever. I don't know why, I'm just a music guy.

**So they're taking the butt-end of the joke and made you it, that's not nice guys.**

M: That's alright.

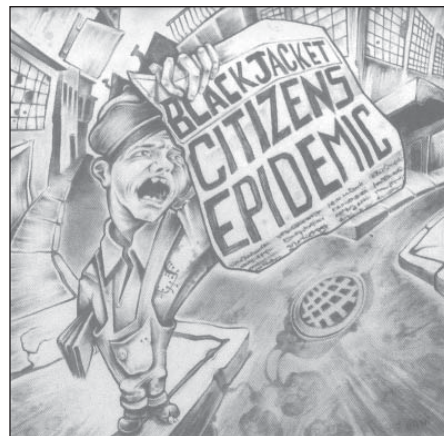
**He's the new member.**

D: The good thing about Brandon is that he does care and it does reflect in his lifestyle. He knows what we're singing about, we tell him. So it's all good. But my favourite song lyrically? "Light It Up" because it's a lot about racial profiling and police brutality. I just like the way or how it turned out in the end.

M: Really it's on a personal note I guess. We examined a couple of cases we heard through independent media, certain cases like the Maher Arar case where he got deported to Syria, it's Canadian based.

People don't think Canada is as bad as the United States but we are one entity, and saying you're better than the United States is kind of redundant, on the patriotic sense, it's kind of funny.

D: Not only that, driving on the 401, it's named the "Highway of Heroes" now. And everything is becoming so patriotic now, there's people on overpasses hanging Canadian flags, there's Canadian flags and Support Your Troops





stickers, and we don't even know what's relayed to the troops. Everyone here is saying "you gotta keep the morale up, you should say that you don't hate the troops but you hate the mission" but what's relayed to the troops? All they see is probably pictures of people cheering them on saying "yeah, you're doing a good job" so they think "yeah, our mission is okay".

M: So we pretty much went from racial profiling to foreign occupation in just a split second.

**That's because the American... not the American the Canadian Armed Forces has developed a more sophisticated communication network, they've got all kinds of... they've been able to bring the media into their group.**

D: Yeah, they call it the 4<sup>th</sup> block I think.

**Yeah.**

D: It used to be called the 3rd block...

M: 3rd block offensive.

**Now you have more cheerleading going on from information sources which is creating a lot more blind patriotism.**

M: Exactly, and demonize anyone who thinks opposite. It's the sad truth of challenging, why do we have to support something that I'm against. Do you hate the troops? No, I don't hate the troops personally, but I don't support the mission. They demonize you as saying "well, if you're against the mission you're against the troops". It's pretty much double speak.

**Which is a bunch of bullshit**

M: Exactly.

**I mean, you can support the troops and bring them home. I think that's more support than anything.**

D: And then, you know, give people another option instead of having to join a violent institution. Because some people join because they need the money and those people don't really have a choice. But then again, when you join the military you know you're going to be holding a gun and possibly firing at other people.

K: And you have a chance of dying.

**And possibly screwing up somebody else's life. What about the rest of you.**

M: Kenny, what do you feel...

K: I'm going to go back two albums and go with "Until the Day" because it approaches the whole thing of homeless people and taking a kind of approach or look at that and just letting people in on the fact that sometimes you don't know the whole story from the people that are out there.

D: People really don't care and make fun of them and the whole song is like "Until the day you lose your voice, until the day you have no choice" and there's a line in there as well "what will happen when you have to decide which of your children to feed" because there isn't enough food... People don't understand...

M: You can either pay the rent of get groceries, it's your pick. People are forced to choose.



Mike on the drums and singing at the same time.

D: People won't care until it happens to them.

K: And I don't know if anyone's been paying attention but recently on TV they're doing commercials saying a large percentage of people in Ontario or in Southern Ontario they have to choose whether they eat or pay the rent.

M: This is not a problem that just pops up, the media all of sudden plays "it's world poverty week, or world hunger week". Just for a week and not for the rest of your life.

D: And it's election time most of the networks are Conservative so they want to show how bad the Liberals are doing. The Liberals are just as bad as the Conservatives, NDP, we don't even really know... you vote for a political party for someone who could be a Conservative but is under the NDP mask. What happens if you don't want to vote for any of the people, you can't really express your vote. Voting for the lesser of two evils is still going to be a brutal decision on your part.

M: What is the slogan, "if you don't vote, you let someone else speak for you". I never understood that.

D: No, "If you don't vote, then you have no right to complain". And that's annoying.

M: I guess that's what people say if you don't vote. I guess the vote is not to vote but people don't really see it that way.

K: What if they had that on a ballot box and you were able to say "you know what? I choose none"

**Well, the majority of the people don't vote do they?**

M: Exactly.

D: Then really there should be no leaders then right? because no one voted anyone in.

**It's really what it's saying isn't it?**

M: It's pretty funny, just the disenfranchised and disillusioned people that actually still stick up for voting but don't even take the time out of their day to go vote themselves.

**But I'll also say this, the times that the Conservatives win are the times that they've scared people into apathy regarding the vote. So if you don't vote, you're more than likely to get a Conservative in. So you're right, it's the devil you don't know then they're all awful choices.**

M: But there are also other ways to create change other than voting.

D: Just getting involved in your community...

M: And activism, you take a look at a procedural role like voting which is once every four years and that's nothing but true substance. If you want to actually get involved and truly be empowered and see things change for yourself, it is something with community involvement and activism which truly helps.

D: If you look at the community, like in Oshawa, there's place called The Refuge... in Oshawa they have this mayor that was elected in and he's trying to clean up the downtown and he's trying to get rid of ... he's calling...

M: Full on gentrification pretty much.

D: Yeah, so the lower... the buildings that are older, you know a couple of shelters are in those older buildings downtown, they're getting bought up and the shelters are having to move elsewhere farther away from the downtown, so it's kind of displacing where the disenfranchised people would go... So just people getting involved in their community, being like "okay well you know there's this poverty in our area, what can we do about?" you know what I mean? You don't even have to quit your job to do it, you can get together with people for like an hour meeting a week, it's not even that much.

M: And these are the things that affect you directly, you can't separate yourself from a poor person down the street who is desperate and might have to scrounge for food or beg or maybe have to put themselves in an uncompromising situation, forced to maybe



Doug, Brandon, and Kenny.

actually steal, maybe from you. It's really a tough situation.

D: And then there are those laws that get you a criminal record that keep you from getting a job and then you're stuck in that cycle of poverty.

M: There are other topics we can discuss.

D: Yeah, we're being Debbie Downer right now.

K: Just listen to the CD's.

**It's not a great world so... anyone else want to answer this question, about their favourite song from a lyrical standpoint?**

M: There's a song called "Cite Soleil" which is a city in Haiti which is affected by Canada whether people know or not, the country has had its president overthrown in a coup....

**Deposed.**

M: Yeah, I pretty much got inspired, Doug and I watched this documentary called "The Agronomist".

D: It was about a guy who ran a radio station actually, he was called Jean Dominique.

**Yeah, I saw this one. I rented it from the library.**

M: As did we, it was so powerful.

**It's an amazing movie, I don't know anyone else who has ever seen it. They actually try to shoot him.**

D: They actually did assassinate him.

**He knew he was going to get killed.**

D: He was the only political voice who was doing it through the radio that everybody could get.

M: Local.

D: Yeah, that the local community could get, he actually had to flee or what is it called... go into exile.

M: A couple times.

**And when he came back it was really like a hero's welcome, kind of putting him on the shoulders.**

M: It was truly amazing, inspiring, especially since we are talking on local community radio,

the effect that it truly has. Like I said I've been listening to it for years and it actually got me into this whole sort of scene so I have this station to thank as well as you.

**Thanks.**

M: The song truly takes a look at community involvement and actual oppression and brutality faced by the people of Haiti due to certain imperialist countries like Canada, France, United States who actually deposed the actual elected president. And I pretty much focused on that just because... the movie touched on the actual....

**The guy in the documentary too, he was talking about, the guy who ran the radio station, I remember him, he did an interview with who was it Aristide? And this was after he had been put back in power but it was like, it seemed like when he was talking to him, it seemed like he was the shadow of his former self because he had basically got all of these conditions now that from the... I think it was from the World Bank and the IMF which is essentially the U.S.**

....

D: That pretty much destroys any country that signs those "development" deals too.

**And he went to town on Aristide.**

D: Yeah, he pretty much ripped him on his decisions.

**And they were friends initially and basically severed their friendship. It was awesome because... that's when he was talking about how he had respected his voice. But the Ton-Ton Macoute didn't think that was a good idea.**

M: Yeah, it's a terrible situation and it's still going on right now and that's why I focused on...

**The Ton-Ton Macoute hasn't been replaced, they're still there.**

M: Yeah, the actual place "Cite Soleil" has been victim to brutal UN Peacekeeping, so called "peacekeeping missions", brutality and shootings of so-called gangs and we do list a couple of documentaries like "The Agronomist" or a new one that just came out by a fellow... and it's called "Haiti: We must kill the bandits" and it actually focuses on the town of Cite Soleil and the sheer poverty and brutality and how they label anyone associated with the Lavalas family or the Lavalas party bandits and brutal gangsters which gives the UN or the actual "?" government to actually come down on them with a vicious blow and shoot people and get away. Political prisoners like Sohan and .....

D: There's also a website you can go to it's called Canada-Haiti Action Network... ([www.canadahaitiaction.ca](http://www.canadahaitiaction.ca))

M: If you are interested.

D: Yeah, if you are interested in the Canadian government's involvement, because we obviously didn't vote for our troops to be there so that's not really a democratic decision. But if you are interested in seeing what the government is doing in your name checking out these issues is pretty important.

M: But that would be the song to answer your question.

**Let's talk about the scene... so you're not from Bowmanville, you're from Oshawa.**

K: It depends on where everybody lives. Doug used to live in Bowmanville.

D: I'm in Oshawa now living with Mike.

M: We all came together pretty much from different bands and just different areas and just decided that "hey, this is pretty cool, you play bass, I play drums, and we just got together"...

we don't really have a center town, we come out of Oshawa but....

**Do you play much in the 'shwa?**

D: We actually had a CD release party scheduled but it got cancelled because the venue had to get shutdown because where the venue was there was a used car dealership and a repair garage...

M: It was pretty much just a record shop...

D: It was a record shop, it could hold 30 people. It's perfect to start doing cheap shows in Oshawa again and some kids really like to drink outside and do damage to the neighbouring businesses and that's not the first time that's happened where we lose a venue. We've lost the Polish Hall for doing shows







LEFT TO RIGHT: Brandon, Doug, Kenny, and Mike in Studio 3.

for the same reason. I don't really want to say "yeah, I'm against drinking" and stuff like that but I mean people really don't know how hard it is put on a show... for a promoter to put on a show and have to deal with the cops, it's such a headache to go through.

M: Mike Majewski from F.A.T.O. has been the guy who had to take the brunt of that. He's tried so hard to get venues and every venue seems to be the same old story.

K: And really the promoters and the bands are doing this for the kids that are showing up so they would expect to get a little bit of respect for doing it. They're putting their money into it, a lot of the times the smaller venues you have to rent gear, you're getting in bands from out of town so a lot of the times you're paying them to get out of town you know give them some gas money.

M: And just give kids a new outlet in the local scene.

K: Yeah, guys like Mike and Doug and Brandon I'm sure if we had the chance to go see a show for two or three dollars when we were a kid that was a bunch of really cool bands that were either touring or local or whatever, it would have been awesome and we're trying to do these shows and they get cancelled because some people decide that they want to....

D: It's not even the venue owner's fault.

M: It's tough.

D: Where's Brandon from?

B: Richmond Hill I guess you could say.

**I'm just near there, I live close to there. I grew up in that area.**

B: Not the greatest area.

**It's a great place to raise kids isn't it?**

Yeah, exactly. If you don't have a car though you're screwed.

**It's Pleasantville.**

B: I live in Aurora.

**The water's great there.**

B: The water? They must put something in the water because everyone there looks the same.

**A friend of mine lives up there and he said that when he turns on the tap it comes out rust.**

D: That happens in Oshawa too.

K: It's just the pipes, they're getting old. Whatever.

**Anyway, I love slaggin' around in hometowns. Is there much of a scene going on in Oshawa?**

D: Sometimes, there isn't like a steady scene of kids that come out, if a big band will come into town...

**Is there a lot of shows that take place constantly? I remember seeing some stuff for the Polish Hall. Is there local bands?**

D: There are local bands but, in Oshawa the Indie scene is doing really good. As far as punk bands? I think there's like four or five punk bands maybe.

M: Like I said Mike from F.A.T.O. really does his best to actually bring out outside music ranging from like power-grind, crust, hardcore...

**You were playing a record store, that's positive. Is there punk stuff in the store?**

D: Well actually he did have some punk stuff. He's more of a metal guy but he did carry some DOA tapes and stuff like that.

M: I think he had a GANG GREEN record as well which is pretty awesome. I think they just played in Montreal with LIMP WRIST a while ago.

D: Who GANG GREEN?

M: Yeah.

D: Like the metal GANG GREEN or ..

M: Yeah, I think it was August ?

**Yeah, they played here too recently.**

K: There's a big focus on metal in Oshawa.

D: Yeah, if you want a metal scene 'shwa is the place to go.

K: There's so many metal bands like when you walk through the rehearsal space that we play at, ninety percent of the bands are chug-chugga-chug metal bands and you know, great because all these guys are really technical players and can kick some ass...

M: As far as a local hardcore 80's style....

D: There really isn't a huge united scene. Kids will come out if there's a big band but there isn't like the kids who always come out for locals.

M: Especially when they can go and watch a show on youtube or something you know what I mean?

D: It's true, kids don't leave their computer, as well, I think.

K: Even if there are big bands, it's still a 50/50 chance that people are actually going to show up.

**We don't have much time left...**

M: Sorry...

**No, no apologies needed here, I just wanted to quickly talk about your discography, the stuff that you've released so far, I think there was, "System Shutdown" was first release that I know of but I think there was an earlier recording before then.**

D: Yeah, we did a 4 song demo that we released probably 2 months in to being in this band, we only did 100 of those on CD-R and they sold out.

M: We pressed them ourselves.

**And "System Shutdown" is a self-release as well?**

D: All of our stuff is self-released.

M: Except we actually tried to go the different route and try the plastic and all that. It pretty much cost a lot of money so we reverted back to the old ways and we've found out, Doug really...

**Was this recorded in a studio?**

M: A basement.

D: A basement on an 8-track.

**It sounds amazing.**

D: Then "Hello Profit, Goodbye Humanity", that was recorded on a 12-track that we bought that is really old.

M: In a basement.

D: No, in our jam space.

M: Oh yeah.

D: In Kenny's basement.

M: Then the new album, "Citizens' Epidemic" was recorded in a basement as well so I mean it's all low budget things.

**When did, let's do some times when did "Hello Profit, Goodbye Humanity" come out?**

D: It came out in 2006, "System Shutdown" was 2005 and "Citizens' Epidemic" was just released this month.

M: This past Thursday in Montreal because we didn't have a Toronto show, or an Oshawa show sorry.

**So Thursday.**

M: Yeah.

K: There's basically a release every year because our first year we did the demo, basically right away.

D: We've released something every year.

**You have some comps too 'We don't die, We multiply'?**

D: Yeah, which is on 3<sup>rd</sup> *Generation Records*.

M: Davey Brat from the BRAT ATTACK put that out.

D: And then there was the "Rock Against Harper" compilation...

M: Which is doing really well.

**What is this, tell me a bit about it because I never heard of it before.**

D: The 'Rock Against Harper' compilation it was kind of smart how *DPS records*, they were like a small distro type of release and they had a good idea of doing this kind of spawning off the "Rock Against Bush" except some of the money went to charity not to a political party, and there's lots of essays about Canadian involvement and different issues...

M: As well as topics on Anarchy.

D: Something that's going on, I'm not really educated on but it's called Atlantica and I think everyone should Google that or go to a search engine and look into that. I haven't really looked into it but it's pretty important. It's talking about, I think it's

M: Unification.

D: Unification of the Maritimes and some of the United States' Maritimes' states.

M: A giant, one little territory for economic, for people to have a playground or heyday... it makes NAFTA look silly.

**Who was the label *DPS*?**

M: Emily and Justin.

D: But I don't know if it's still going on but I know each of them are doing their own thing separately right now so...

M: Justin has a solo-acoustic-crust project called CAP'N KOP\$.

K: We toured with him and the BRAT ATTACK last year.

M: This comp is doing really well.

D: It's got a lot of good bands. It's got the FALLOUT, a Toronto punk band.

M: PROPAGANDHI, I HATE SALLY, SUBSISTENCE, who else?

D: REBEL SPELL.

**Wow, those are all awesome bands**

D: There's like 30 tracks on it or something like that. It's 5 bucks.

M: Two dollars go to the Revolutionary Association of the Women of Afghanistan, Native Youth Movement and Canada-Haiti Action Network. (for more info go to [www.myspace.com/rockagainstharp](http://www.myspace.com/rockagainstharp))

**So what are the band's plans for the next little while? You just released a record? So maybe not writing or maybe?**

D: We always write. We always have ideas and we just sit down and jam then out.

**Is this 12-track a new addition to your studio space? Did you record recently on that 12-track?**

D: Well we just had fun. I know Mike had fun

with one of his friends Matt.

M: Just trying to get tech on it.

D: Just so we can do some demo tracks of when we start writing again.

M: As for the plans I guess, Brandon just joined the band and we are pretty much doing a sort of DESCENDENTS/ALL type of thing where we play in I KILLED JESUS as well, the three of us Doug, Brandon, and I and we're doing BLACKJACKET so we have both bands running so either one you'd like to check out and appreciate either of the sounds.

D: We both have the same message as well.

I KILLED JESUS now has a myspace site?

B: Yeah, we've got a comeback show coming up November 24<sup>th</sup> with LEFTOVER CRACK. It should be good.

**You got kicked off of myspace.**

B: Yeah, a few times.

**Oh, more than once. Mostly just because of the name?**

B: Yeah, I actually forget the song title up there, it was called 'Kill God' and yeah,

K: "Grenade in a Christian's mouth".

D: Well Tom doesn't seem to have a problem with that song

M: Or "Recipe to Burn Down a School".

B: Yeah, and I've gotten so many messages from Tom saying "get your name off there" or something like that. No joke, I get these.

D: What is it, [myspace.com/ikilledjesus](http://myspace.com/ikilledjesus)

B: Yeah.

M: Yeah, so if you're interested in either of these bands.

B: If you want to piss off myspace add us.

D: As you have more friends, then you become an advertising commodity and then they're forced to keep you on.

M: If you're interested in either of these bands we're playing in both of them and we'll be doing that for a little while. That kind of band community you know HIS HERO IS GONE, FROM ASHES RISE and TRAGEDY they all are rotating and that's sort of the same.

B: SUBHUMANS and CITIZEN FISH.

**It's totally not uncommon.**

M: We said, 'why not' we enjoy playing music so why not get double the actual fun.

K: I'm kind of just in and out of the band. I play locally but I can't tour as much as I used to.

D: Kenny is our local show guy, like the Mr. Brett to BAD RELIGION.

M: If you want to call it that.

K: Eyyywww.

B: Good luck with that *Epitaph* deal.

D: That's gonna keep you pretty busy.

**Are there others ways to reach other than myspace?**

D: BLACKJACKET, we're trying to get a site up. We have to wait until our domain expires from another server, so hopefully October 1<sup>st</sup>, which is tomorrow, we will re-buy it I guess and put it up which will be [blackjacket.ca](http://blackjacket.ca) hopefully.

M: We did have a P.O. Box but we couldn't afford it at the time so...

D: If you e-mail us we'll e-mail you back...

M: And send you some CD's. We can go that way.

**How can people e-mail you?**

D: They can go to [blackjacketmail@yahoo.ca](mailto:blackjacketmail@yahoo.ca)

M: You actually have a really nice voice in radio, I didn't notice. You and Kenny, Really soothing.

D: I was actually maybe thinking of doing like a Podcast maybe.

M: I know, that's pretty cool.

**A popular thing these days, I don't know if you've seen Hardware Media. They do website, a dude, it used to be from New York, who basically promotes a lot of these radio podcasts.**

M: Have you ever thought of doing a podcast or anything like that?

**I think the technology curve is killing me for that...**

D: Plus this is a rad show so...

M: I mean you could put the shows for download after if some kid missed it.

**You know we have, actually, the show streams live and we're able to download it into some thing but I never figured out how to do it. We're working on re-launching our website, because our site is down now too and one of the things we're talking about is putting up the show in a downloadable file.**

M: Yeah, sometimes, in the past couple of years I've been missing the show and it's sad, if I could get.

K: Make it a podcast or make it on an internet site that is available...

D: In due time.

**It's in the works, well we're talking about it. We'll see if it's possible, I don't know yet.**

K: We'll encourage it.

**Any last comments?**

D: Thanks for having us, it was a blast. It actually still felt like a live show, it felt pretty good.

M: Being able to give back to something that I've listened to for five or six years, I appreciate you doing this as well as having us on here.

**You guys were amazing, you don't need to be thanking me,**

M: It just gives another kid, maybe his first chance to actually hear something. Not everything will be new, you can't re-invent the wheel but at least we might be new to someone. Thanks for giving us that chance.

**I'm glad you brought the CD's in because now we can actually play them on the air.**

M: Yeah, you have the new one a couple of days after it's been released.

**We're going to hear something off of that, we're going to hear the song 'Student Pulse', which is, you know, school's back in session. So this is off of the new CD called "Citizens Epidemic". And you can get it through the band?**

D: Through the e-mail

**Can you mention it one more time?**

D: [blackjacketmail@yahoo.ca](mailto:blackjacketmail@yahoo.ca).





LEFT TO RIGHT: Steven, Katie, Caroline, and Ben up against the CIUT mural.

*Gena Meldazy conducted an interview with VAPID who were in at CIUT on May 18<sup>th</sup>/2008. VAPID are a female fronted punk band from Vancouver who just released a 45 on Nominal Records called "Do the Earthquake". They were in town to start a tour out east with Gena's band DISGUSTING BODY.*

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

Ben (B): I'm Ben and I play drums.

Caroline (C): I'm Caroline and I play bass.

Katie (K): I'm Katie. I sing.

Steven (S): I'm Steven. I play guitar.

**Welcome to Toronto. How did the band first come to form?**

S: I traded Ben a camera for a guitar. He had two guitars. And Caroline had a bass and didn't know how to play it. Then Ben taught us how to play them both.

C: He had never played *drums* before and he taught us.

S: That was about two years ago.

B: We figured this all out at the same time I guess.

S: Yeah. And Katie moved back from Toronto. She had gone to school for Musical Theatre so she could sing but didn't really care much for that kind of music that we were playing at first, but we didn't have another singer.

**What school in Toronto did you go to?**

K: Sheridan College in Oakville.

**Why did you choose the name VAPID for the band? The definition of the word doesn't really seem to suit the energy.**

S: I thought it was a good punk name.

B: It's just a comment on life in general.

S: A one word name that wasn't taken.

C: It's the last one.

# VAPID

**On your most recent release "Do the Earthquake" you've been getting a lot of rave reviews from *Razorcake* and *MRR* and have been compared to early riot girl as the second coming of BIKINI KILL.**

B: That's pretty grandiose praise I would say. **It's a huge compliment.**

B: For sure. Of course. We love BIKINI KILL.

**Do you think that this accurately describes the sound that you are trying to go for as a band?**

S: It does but a little riot romance of punk from the 90's is the same kind of raw attitude, bare bones, can't really play but are playing anyways.

B: I think riot girl is a funny term because it is a way of distinguishing girl punk bands. In the 60's they used to call any group with a female singer a girl group. It's kind of insulting. There was totally different styles of music.

S: There was a huge variation within what was called riot girl too. Everything from metally kinds of influence to like BIKINI KILL which was a bit more raw.

**Well some of your songs are very BIKINI KILL-esque, but do you think that fully defines who you are as a band? That comparison.**

S: Not really. I mean we go down a similar alley but we do different things. We are noisy, loud, and fast.

B: It's a lot of garage rock and punk and hardcore music so it just ends up being whatever. Shit mix if you like.

S: When you have a female singer you get

pigeon holed pretty quick.

C: Another angry sounding girl.

**Well I wanted to ask you about that. Because you are a female fronted punk band do you find that people automatically make assumptions about what you are going to sound like before they have listened to you?**

S: I think there is assumptions and then it kind of jolts people because we don't sound like what we look like.

C: I think that it is what we look like that throws people off. My friend thought we were a mod band because we wear skirts or something.

**And are they usually surprised after they hear you play?**

S: We usually play to the same crowds in Vancouver all the time. There is a handful of bands that we rotate through with playing so at home I think people know what they are getting into.

C: I have definitely had people say that when they have seen us play for the first time, but we do play for the same people every time.

S: Like yesterday we played for some harder bands and it seemed to go over pretty well.

**What kind of reaction have you received in Ontario?**

S: We haven't played in Ontario yet.

B: Tonight's our first show.

C: But in Montreal everyone seemed to like it. We sold a few records, that's always good.

**What kind of influences do you draw from as a band musically?**

S: I think everyone has different influences.

B: I like a lot of 60's Motown and soul music.

S: I like more old early kind of hardcore.

C: And early rock n roll like ...

S: The STOOGES and VELVET UNDERGROUND. Katie likes pop music a lot.

C: NIKKY AND THE CORVETTES.

B: And a lot of Vancouver punk.

S: And grunge bands too.

B: Plus I think our friends are a pretty big influence on us too. Some of the other bands we play with like the MODERN CREATURES and the MUTATORS.

K: WHITE LUNG.

**These are the bands you get a chance to play with in Vancouver?**

K: Yeah.

C: We play shows with each other a lot.

**I wanted to ask you about your song "Victim", which is on your new single. What is the story behind that song?**

S: It is kind of a heart break story.

C: It is about a jerk that I dated, who I didn't really date. I used to play in a band with this other person and I got kicked out and there was some drama. It is an angry song about that. It was great. We wrote it and that night we did a show and he was watching and I just stared at him the whole time. He walked in as the intro was going on and I was like "Oh he's not here" and he made eye contact and I went "arrgh" and I played it so angrily and Katie yelled it



LEFT TO RIGHT: Caroline on bass, Gena (in the background), Katie on vocals, and Steven on guitar.

into his face. It was pretty awesome. Sweet revenge. We're friends again now though. I hope he doesn't hear this.

**You never know. He may. You almost have more power being in a band, being able to write songs like that.**

C: Yeah I love it.

S: They wrote songs about her too so there was some back and forth.

C: Katie expresses my feelings very well.

K: I fine tune them.

**From a lyrical standpoint could you each pick your favourite VAPID song, which one would it be and why?**

S: I like the newer one we wrote "So Far Gone" because it has a different feel to it. A bit more floaty-ish. The other ones are just sort

of straight forward yappier vocals and that one has more smoothness and Caroline has got more back up vocals with that. I like their sister harmonies together.

C: I still like "Whore". It is more poppy and catchy. It is a fun song to sing a long to.

K: Yeah and we didn't play it tonight but "Septic" I like because ...

C: "Septic" is about Katie's cat. I love that song.

**It's about a cat?**

S: Her cat bit her in her hand and it was swollen and she had to go to the hospital. He's a little vicious but really cute.

B: I think my favourite one is "Earthquake".

**What is that one about?**

B: It is just about panic in general.

C: We got obsessed with this impending doom of this earthquake that is going to destroy Vancouver.

K: Yeah they said it was coming in April.

C: We were looking up on the internet how to put together a crash survival kit and we were obsessed with it. Katie and Steven and I used to live together and we were on our way to practice and we were discussing where we would want to be when it hits and that song got written in thirty seconds from that conversation. Katie wanted to be in the middle of an excavation site for a condo. I wanted to be at my restaurant that I work at because there is lots of provisions.

**Did this earthquake ever hit?**

C: No.

S: The big one is supposed to hit the west coast anytime.

K: They have been telling me that since I have been seven.

C: When you do those earthquake drills.

S: Hide under your desk.

**Is there an overall lyrical theme to the band or a style of writing?**

S: We wrote songs from more of a 60's pop perspective and we add our own touch after that.

K: Typically it is about being bratty. We are not writing about love. That is for sure.

C: No love and flowers here.

**I remember when you came in tonight you were talking about the show last night and how you had beer spilled on you and ....**

S: More than one beer. It was more like a shower of beer.

**I was wondering if you two could share any beauty tips for women on the road.**

K: Pack light. And a new beauty tip, beer in the hair creates a really nice wave and it stays. I think I will write that into a magazine as a beauty tip.

**I am really curious about this because I am about to go on tour with you guys and I have been thinking about what can I bring for my hair and I just don't know?**

K: You don't have to bring it. There is beer on the road.

S: A leave in conditioner.

K: But definitely pack light. I brought so much stuff and I think I am just going to wear one outfit the whole time. This is my uniform.

C: I don't have any beauty tips really. I am just going to try and shower everyday. That is my goal. It is going to be hard.

K: It is probably not going to happen.

C: We saw some gross bathrooms.

**If people want to get a copy of your latest release how can they do that?**

S: There was a bunch at Hits and Misses if you are from Toronto, otherwise you can get it through Scratch mail order and there is a couple of handfuls of smaller American distributors that are carrying it like *Rocket Reducer* and *Florida's Dying*.

**Thank you very much for coming in and good luck on the tour.**



Ben on drums.



*THE SUICIDE PILOTS are from Ottawa and have an interesting history outside of the band. They were in Toronto on June 7<sup>th</sup> and stuck around to do an interview for EXD. Interview by Stephe.*

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

Bones (B): My name is Bones and I play drums.

Kev (K): I'm Kev. I play bass.

Peter (P): My name is Peter Pants and I play guitar.

Nacl (N): I'm Nacl and I holler.

**How long has the SUICIDE PILOTS been around for ?**

N: About two years, I think.

**And how did the SUICIDE PILOTS form?**

B: Well, Pete was the original member and he was jamming with some folks under the name; there was one practice ...and then we ran into Nacl. Pete and I lived together.

P: Well, you have been in it as long as I have been in it.

B: Well I thought you had that one jam that one time.

P: Oh yeah.

B: That was when the name was born. The band wasn't really born yet, not until we started using Fort Argyle (where NaCl lived) as a jam space in December. Our first show was January 5<sup>th</sup>, 2006.

N: We waited a paltry month before hitting the stage.

B: With our first five shitty songs.

N: It was fantastic.

B: No, it was a great start.

P: Yeah it was great. 61 Argyle. Basement show. Across from the police station.

**Any altercations ?**

P: Never. They don't want to come over and cause any trouble.

N: You have to keep the windows closed on the side facing because apparently the sound will reverberate on the glass windows of the police station and it creates a big sounding box in the lobby.... So after 11:00pm they are there right away with noise complaints.

**From themselves. What was the idea behind the SUICIDE PILOTS when you first started to form ? Was there a type of band that you wanted to start ?**

N: Myself ? No. I had been in a punk rock band years prior, and I had taken a really straight forward approach to song writing and singing. There was a lot more screaming and it was fun and there was a bunch of energy in it, but I wanted to hit the stage again.

**Did you want to try and do something different ?**

N: Yeah, exactly!. Live the life of a has been, and experiment at the same time. The SUICIDE PILOTS was that big out for me. Awesome people. Awesome politics. You couldn't ask for much more.

**What about the rest of you ?**

P: Our group of friends came up with the



LEFT TO RIGHT: Nacl, Bones in the back, Peter, and Wib in the back.

## The Suicide Pilots

idea. I think Bones actually came up with the idea of the name even if he wasn't part of the first folks to jam. But that first jam wasn't really anything but a one-off. Bones and I got together with Nacl a couple of years ago, we all thought the name was cool. We had a lot of good ideas surrounding the imagery we wanted to use and wrote some songs. It wasn't really that difficult of a concept for us. We were just fucking around and having a good time.

B: We never really had any specific designs for sound. But the sound that we have has just kind of grown out of jamming and writing songs together. We would like to think that it is old done new. It is an old school classic sound just with a bit of a new twist.

N: That's what I like about this - we never actually set out with anything in mind of what we were going to sound like. Things just happened organically. I'll talk like a hippy for a second, say "it just happened". We sound like we do by chance, as opposed to really shooting for a particular genre.

**It does sound like it came together organically. And it does sound like a renaissance sound if you will for lack of a better term. I do want to discuss sound a little more. I want to ask about previous bands first. Was anyone else in previous bands ?**

N: I was in a previous band under the auspice of DISGRUNTLED. I guess there is a DISGRUNTLED in Montreal. We are pre that

DISGRUNTLED. We were mid-90's Ottawa. We played a couple of shows in Sarnia and Toronto, just kind of puttered about southern Ontario for about six years. That was my brush with punk rock. It was fun. We played every week back when Ottawa had a really powerful thriving all ages scene, but lack of venues has kind of nixed that lately, though house shows are making a resurgence.

K: I played in a band called VOID. We toured around Canada a couple of times. We have four albums. I used to play in a band called the JUNIOR PANTHERS. They suck a lot of face.

B: Literally and metaphorically. I have never played in another band. I have just been a music geek all my life.

P: I was the drummer in a band called the MATT RAY EXPERIENCE back in grade 9. Matt Ray is a blues ... well, he plays everything. He is the best stringed instrument player in the world. Other than that, not much. Just puttering around with different things.

**We talked briefly about the band name. Can you tell me where the SUICIDE PILOTS name came from ? And why the name ? It seems to have a 9-11 reference.**

B: I think that some of the artistic contributions I've made and the imagery that we play with is explicitly meant to question the whole "war on terror" and the dominant culture that plays into it. There is so much going on that doesn't question the ridiculous notion of the "war on terror" and it's permeating everything. It's permeating cops, it's permeating employment measures, and all the kinds of surveillance and the real reactionary politics and the rise of the right and real conservative ideas that

are playing out everywhere. Racism is on the rise...

**Through the use of fear largely.**

B: It's a lot of fear. It's a lot of bigotry. It's being played out everywhere. So we're four white kids, myself from an affluent background, coming out and taking a good shot at the system and the dominant culture. Doing it in Ottawa - it's a bit of a stale shirt and tie town - so its good to get out there and wear a t-shirt that's got a happy-face plane flying into the most sacred cow of Ottawa's social atmosphere and culture [the "peace" tower]. It's good to take a shot at the nose of Ottawa.

**So I understand you have gotten some flack from officials like the federal police. Can you tell me a little bit about what happened and what's the deal. Like I read that there is a story about the cover of the CD with the plane flying into the Parliament Building. What's the deal ? What happened ?**

P: Basically Bones got some information back ...

N: .... On an ATIP, an Access to Information request. We did an Access to information request on some previous shit that we had been tagged with and we got back that there had been a 182 page report printed detailing the band, its politics, and Bone's involvement in the band and his politics. It is strange. I don't know exactly where it came from. I can understand briefly looking into the imagery, but it's a punk rock band. It's satire and the fact that this was a huge deal, I mean it took hundreds of man hours to do this.

**182 pages is nothing you put together over night.**

N: Nope. It had been shared through INSET which I understand is a North America-wide network of security organizations. This has potentially gone everywhere. We did find out it was eventually tagged with "No further

action required. Cancelled here." So they have kind of left it alone, but the fact that it went that far before it got cancelled.... all over the fact that there are some anarchists in town that don't like Stephen Harper and are using inflammatory imageries. Surprise.

**So did that lead to the name of the CD release "War on Satire" ? Is that a reference to this?**

N: No. The name "War on Satire" came long before this. Yet again I have to bounce that back to Bones because that was your brainchild.

B: That was just another wordplay on a "war on terror". The important part about the INSET spying goes way beyond us, we're just one band. This huge bloated security network that has happened since 9-11 has given the rationale to give all kinds of resources and money to the police to spy on people. We just found out that it happened to us. There doesn't seem to be any kind of regulation or accountability for these spies, because INSET is a spy agency. We have a domestic spy agency in CSIS but INSET was created so that the RCMP and the police would have a spy agency so they could be spy cops and not just spies. Who knows what they are doing ? This is just one little glimpse into the world of INSET. Our lawyer when he saw the file, and he has been working ...he is a pretty awesome activist lawyer in Ottawa and he has been working on security certificates ...he has been working on the [Abousfian] Abdelrazik case who is a Canadian citizen of

Sudanese dual citizenship who is being left in exile in Sudan. We're not allowing him back in the country. He is one of the first examples of a Canadian citizen being exiled. Anyway, he's working on all of this and he has never seen one of these files. We are one of the first times to see some of these internal "Person of Interest" spy files and it was completely generated because they saw artists who were challenging the state, giving a good kick-back,

and [the result is] they feed this information into "intelligence" networks and who knows what happens to it.

**Hasn't the access to information request process been restricted now ? I heard something on the CBC where requests for access to information that they are just not even going to get to.**

**I don't know if you know anything about this. I just think that you are kind of lucky to even get an access to information request, which seems to me to suggest that it has even gotten worse in terms of restricting information.**

B: Sure. We are not experts in the area. Wib and I have done a few things here and there. All I keep seeing is that the government is getting more and more secretive and more and more centralized and more and more authoritarian and I don't think that is a product of conservative government. I am sure the Liberals would have gotten away with it too. They are just using these kind of rationales of need for security and playing on the culture of fear to lock down more and more stuff.

**And it seems like once they have lots of money in one area they have to justify why they have it to keep it around.**

N: Police budgets keep swelling every year and the money has got to go somewhere... so they need to make more work So why not start spying on activists and artists? They show up at protests and make noise and raise the rabble. If we have been targeted, anyone else can. It sounds paranoid, and before this report I would have been tempted to dismiss it as a bit out there but no it totally happens.

**I wanted to stretch the paranoia envelop a little bit further and ask you, Bones about your association with the government leak. Were you involved with the leak for the environment thing ?**

B: Alleged. Yes.

**Can you tell me a bit more about that ?**

B: Well, I was a temp worker working for a temp agency part time at Environment Canada. They alleged that I leaked a document on my last day of work. They marched me out in handcuffs. Got the jack boots in there, sent out





a press release. It was totally unprecedented, saying “blah blah blah” and the media ran with the anarchism punk rock thing.

**So do you think this is a continuation to try and scapegoat you or badmouth you or stigmatize you ?**

B: The spying thing ?

Yes.

B: I don’t think it was some vindictive Stephen Harper plan. I really don’t think he gives a crap about us.

**He had a flunky out on you, and that’s all.**

B: Sure - and this entire “war on terror”, security intelligence mega-structure is extremely bloated. This is a good example of how these cops can take a lead off of something, put you through the information databanks, and start “intelligence gathering”. I think it has a lot more to do with that than anything with Environment Canada.

P: The allegations against Bones came first. Then they found out he played in a band and was involved in some activism so that’s where the access to information request ....

**Were they collecting this data ?**

P: Once they found out what he did with his spare time they started compiling information because we had an on-line presence. That’s the way it goes I guess.

**I am curious about the story because we only heard mainstream versions of it. I didn’t realize it was an allegation. I didn’t realize there was trumped up stuff. It is interesting to know that.**

B: The real story that the corporate media didn’t catch up with was that the proposed charges were breach of trust, and if you look at the case law on breach of trust these are cases that are against either elected officials or executive level officials that use their power for their own personal gain. So it was totally trumped up. It was manufactured. They picked the charge that would get headlines, sent press



Peter Pants singing and playing and Nacl in the background screaming along.

releases out to get headlines. It was done as propaganda. The news media didn’t question that in any way. They just thought that the kid is a punk rocker anarchist. He’s guilty. Whatever. They didn’t question the whole process. The whole process was politics. It was propaganda on their part. And the most important thing that I stress to people is that leaking ... there is no precedent for going to jail or being charged criminally for leaking. It is not a criminal act. If it was the jails would be full of politicians. That’s what they do. They go around leaking shit all day. That’s their thing. The entire thing is total bullshit.

**They leak stuff trying to get coverage or do damage control.**

B: Sure. Play their little games.

N: Come election time, they’re always letting plans go to the media in order to build up hype.

Nothing new. But - right around the same time - the PMO’s office was handing down all these gag orders to smaller departments. A great example is how Environment Canada scientists are no longer allowed to speculate or comment on the science of climate change without having their statements run through the PMO’s office. They have to give it the okay ...

**They seem very guarded.**

N: The masters of truth. They have to decide whether it can be passed on. All of this came a few months after this happened. There was a lot of talk about gag orders being handed down, they want a centralized controlled environment. This is the new form of governance now. It is all centralized.

**In some ways it reminds me of when Bush was first in power and he was trying to muzzle the media over the Gulf War and he used the phrasing “No More Vietnams”. That was his excuse to muzzle the media. It seems like Harper has taken a cue from the American government in terms of trying to wrangle in the media. Control the access to whatever information they get. I imagine they would print things verbatim because they don’t have good sources within the government that would give them any kind of information so anything they have they will probably just run with it just so they have a story. And they are driven by deadlines and they need a story out by 5:00pm or whatever. I’m not making excuses for them. I think there is a convergence happening that fits in within different power structures. There is a wave of conservatism that is happening in North America. You don’t even have to look past their party lines it is right there. We have talked briefly about this stuff but I want to ask you about subject matter that you**



Bones on the kit.



LEFT TO RIGHT: Wib, Peter, and Nacl screaming in unison.

guys talk about in your songs because this is external to the band slightly although you guys seem to have become a bit of a target and I think unfairly. Can I ask you about some of the things you sing about in terms of lyrics ? Things that you have written songs about. What are some things you have written about ? I don't have specific song titles. Do you want a CD to see the song titles.

N: I remember it all. The question is what do I want to talk about ?

**In terms of general themes what are some of the things you sing about ? Maybe we could start off with some titles perhaps.**

N: Well, we write the songs about 50/50, Bones and I splitting it. We take different tacks on some of the same issues. I can only speak for myself here. We all have politics that are woven in the music - but it shouldn't be your only place for politics. I can't avoid singing about things that effect me.

**Well I think most punk bands, part of the thing is that the message is inherent in the music.**

N: Sadly, not always.

**But it should be. You're right. It isn't always. I am happy to see a band that is actually expressing themselves using their opportunity to say something with their songs. I'll give you a song, "Historicide". What is that about ?**

B: In Ottawa, there is quite a bit of work going on around indigenous sovereignty and indigenous rights. Just outside of Kingston there is a land occupation that has been going on for a long time. There is another one down in Brantford at Six Nations. "Historicide" was a word that I heard in a really great radio documentary that I heard out of Halifax's radio station called "Hoping Against Hope" which came out about a year ago. It basically talked

about how colonial cultures like we are in Canada, we have not de-colonized, these kind of colonial and imperial cultures go around and erase the histories of the people that they dominate .... the cultures of the people that you are ultimately killing. It is another form of genocide. Another form of violence against people.

P: Not to mention any form of responsibility for history.

B: It is just representing dominant history. The story of settlers, the story of Europeans, which is the story of Canada, right ? We haven't de-colonized. We haven't recognized the fact that we signed peace treaties that we haven't lived up to, we have stolen land. We still are outright killing the indigenous people who's land this still is. So we have really as settlers reconciled those things. "Historicide" happens in schools all the time. Its part of mainstream curriculum. Its part of CBC's programming. It is something we have to come to terms with.

**Can I ask you about "Harper Youth" ?**

N: "Harper Youth" was written over the expanse of five minutes at a practice. Someone came up with a tune and I fell right into it. It's simple, it's fun. It's a bit of a rallying cry. It's a mish-mash of ideas and general fears about the rise of conservatism in this country, particularly among the youth. I think there has been a bit of an upswing in the last six years in terms of being critical of the government, especially critical of our own politics. A lot of people moving further to the left and off the political spectrum to wonderful anarchism. Then there are backlashes, people getting incensed with these touchy-feely leftist ideals .

**I have seen it particularly in the punk scene.**

These kids coming along with this bizarre sense of entitlement... "Here we are! We are going to

support the status quo - simply because it is here, it is dominant, therefore it must work." That serves as their total justification to tow the line and pull others along with them. They are people I have found very hard to argue with because they don't operate along the same lines of logic. Their logic isn't even open for discussion on terms other than theirs. They only see simple rights and wrongs, truths and lies. It all depends on which way they are looking at the time.

P: Meanwhile the conservatism is based on exploiting every aspect of our environment and society, the people we share the city and the urban space with. It's a pretty nasty world that we fall in line to prop up.

N: In the end, to cap it off, its about the fact that there are young people out there, that after all we have been through ... even when mainstream media is having trouble glossing over all the shit - that there are people very devoted to perpetuating the status quo and all the mistakes that go along with it ... tax cuts and all sorts of strange back doors for industries that aren't sustainable; operating without question.

**...and that ultimately are killing us.**

N: Yeah. And it's scary. It's a great big "I am scared by the young conservative right" song. They are creepy little buggers.

**For sure. "Yuppie scum" ?**

N: I wrote that sitting outside of a government building office complex watching people come in & out and park their SUVs. A lot of people who get lost in the rewards system that goes along with wage slavery. Like the middle class is the buffer between the rich and the poor. It's dangled as that little carrot above your nose - If you make it you can get a house in the suburbs with a pool, and we are going to feed you everything! You'll get high speed internet, you'll get a thousand channels on your TV and as long as you work day in, day out, and be a good little cog in the system: we will give you all the opiates you could possibly want. Life will be heaven on earth. You won't have to stop and think about it. Shoot up and forget. That's what it is about.

P: To a certain degree these are the Harper Youth we are talking about. Maybe a little bit older.

B: There are all kinds of folks who fall into this and identify as "progressives".

N: Some people think "I've made a good run of it, I have fought the good fight. I have done my fair share of protests, paid my dues - but you know what? This is easier, and I really like my couch and my TV and my air conditioner... Hell, if I have this why can't everybody else?" It's grossly excessive. It's going to be interesting in the next couple of years when the middle class explodes out in China where there is huge things going on with copper mining because so many in the Republic want the heavily-marketed, traditional middle-class American lifestyle. The actual hard resources involved in leading this lifestyle



are astronomical. We've got another hundred million people over there who are wanting to pick up this tremendous footprint and this big wasteful sack of shit life.

B: That certainly isn't to say that we should be entitled to our footprint and they shouldn't be entitled to theirs.

N: Oh no. Thank you for covering my ass.

B: Our lifestyle has spun out of control.

**"Save or be Severed".**

B: It's kind of a nerdy song actually.

**It sounds like it has religious connotations.**

B: Well, it is a song that is inspired by reading too many books. It is about how the major power institutions in our society and in all dominant capitalist liberal societies, the school, the church, the law: they portray themselves as these neutral benevolent institutions. We always talk about how great our schools are, but these things really work in perpetuating dominant capitalist cultures and ideas - but it doesn't inculcate ideas of critical thought, challenging authority, not wanting to be in this crazy fucking hierarchy that we have. It is just taking a shot at these quasi-neutral institutions in saying we really need to question these things.

N: They are not neutral. Either you tow the line and spout the doctrine and pass the bar or you question it and you're off on the side.

**I am going to ask you know to single out a song from a lyrical standpoint and tell me why you like it ?**

B: The song "The Parade of the Old and the New" is an adaptation of a Brecht poem called "Parade of the Old and New". It's very poetic. It is an awesome poem. We saw it and we said we need to make this into a song. Wib describes it the best way with a dark and dynamic song. It's a real treat to me.

**Who wants to go next ?**

P: I think my favourite song from the lyrics is "Raise" because Al just really fucking throws it down in that song - especially at the end with the thing you do.

N: The ramble?

P: It is really good. And he has this high scream in the song, you know what I mean ?

**Like a falsetto scream.**

P: I think the lyrical content is awesome but I really like the delivery. That's what really does it for me.

N: It's one of our really positive "you can do it - stop wasting time" kind of songs. I have a lot of favourites. I would probably go with the one that I most recently wrote. It's not on the album but we played it tonight. That's "Nameless". It had a name, it got lost, we named it again, it got lost again. "Nameless" kind of sticks and it fits in a way in that it is similar topically to another song called "Hand in Mouth". It's about getting lost in wage slavery and just going through life in this absolute haze as the stress is building and building, and we are not sure where to put it. There is an urge to bust out and smash something. To destroy. At the same time to channel into something positive



otherwise you are going to tear yourself down. That's it. It is nice, thick, and heavy around the middle. And it has an interesting flow.

K: I like "Parade" as well.

**I wanted to go back to influences. Musical influences. Who do you consider influences on the band ? You were talking about older stuff, but you never really mentioned anything. I can hear lots of different things in your music. I could start it off but I would rather hear from you guys.**

N: I think this would be best answered by a little bit of each member because the way we write songs is that each member comes in with their own influences.

**So what do you come in with ?**

N: I hate to say it, but the KENNEDYS was a major influence. Not just for the vocal stylings. I have been told I sound like him a bit.

**You do sound a lot like Jello.**

N: It is one of those things that came out. I didn't intend it. I spent most of my time screaming and when I finally started singing, I warbled and it stuck. If there was anything I'd really want to lift from DK, it's what I really can't replicate: the wit and the absolute lack of fear in poking holes where they need to be poked.

**He was fearless. He called a lot of people on their shit.**

N: Calling people on their shit is great. NO MEANS NO is another huge influence for me. Biafra, NO MEANS NO and ....

**NO MEANS NO were on the intelligent side of things with the "Read a Book" slogan.**

N: After that probably David Byrne would top off the third because he always had an interesting take on things. He approached things from a really bizarre angle.

**So people are getting you then. You were saying that you heard someone compare you to David Byrne.**

N: I like to feel that it is unjustified but that

made me feel good. I feel warm and fuzzy when people make the Biafra comparison, but I also worry because I don't want to be perceived as just harping on a really well established punk rock style, but it's not a style.

**It's not.**

N: It is so different.

**So many people haven't been able to do it. You do it well though.**

P: I think my favourite band is the CLASH. I listen to them all the time. Almost every day.

**Do you listen to bands like the MINUTEMEN?**

P: No.

**GANG OF FOUR ?**

P: No. I'm not really well versed in punk music.

**Because I hear a crunching guitar sound that plays with ... MINUTEMEN have a sort of a jazz fusion kind of thing. There is an openness to it.**

P: I really like bands like the STOOGES. That album "Raw Power" with IGGY POP is pretty fuckin' awesome. I'm a big fan of JOHNNY CASH. I listen to a lot of country music actually. A lot of blues music too.

**A lot of punk people are coming out saying JOHNNY CASH was an influence these days.**

P: Yeah well that fuckin' movie came out and ruined it for everybody.

B: For all the authentic fans like Pete. I asked Pete if he liked the movie and he was like "Awwwww".

P: It was good but it was a romantic film.

B: He was like 'all these people like JOHNNY CASH now.'

N: Same thing with JOY DIVISION and Ian Curtis. You can't talk about him anymore because he has become so popular.

B: Because people watched the movie and now know the band.

N: The movie nicely illustrated that he was



kind of a dick and he was only so eloquent because that was the only place anything ever came out - in his lyrics. Otherwise he was a closed mouth little knob who kind of shuffled through life.

P: I am also a big fan of the WU TANG CLAN.

N: I actually was... don't joke about that.

P: No, I'm not. "36 Chambers" is probably one of the best albums of all time.

K: In Carrot River there was a jukebox and it had Merle Haggard and Willie Nelson on it. I have never owned any records or CDs or tapes. I never really listened to music much except for Merle Haggard and Willie Nelson.

**Because of the jukebox.**

K: Yeah.

B: And Kevin can do some of the most solid covers ever heard. In fact, on the karaoke machine Kevin is the best star outside of the Elvis clubs in Las Vegas.

N: Before we lost our acoustic guitar in Trois-Rivieres, Kevin and Pete were our entertainment - belting out old country songs.

B: I wouldn't call it entertainment. I would call it a headache in the back of the van.

N: Torture for some, entertainment for others. Your reaction to it was amusement enough.

B: Yeah. That's why they kept playing.

**Okay Bones what do you bring to it in terms of sound ?**

B: All of my records are old ones. I can't keep up with the kids anymore. Every song I write sounds like DOA in my head and then Al makes it sound good.

**DOA were good.**

B: No. I love DOA. They were probably the most influential politicizing band on me. I would say in terms of influence right now is SKARPRETTER.

**Oh yeah, from Denmark.**

B: Danish band associated with the

Ungdomshuset squat so they grew out of that. They have an amazingly crisp straight forward punk rock sound. All their lyrics are about fighting fascists and fighting cops.

**Yeah. With good reason.**

B: Their politics are awesome. Their artwork is awesome. All their tracks are downloadable on-line. You can actually print out the cover and the lyrics. Too many bands are protecting their copyright or being proprietarians with myspace and stuff like that. And as someone who hosts a radio show and someone is coming to town and you go to their myspace site and you can't even download their music to play it is one of the most ridiculously frustrating things.

**Especially because when punk first started out tape trading was okay because everything was so rare that people were fine with it. It was more flattering that you got heard.**

B: SKARPRETTER are just awesome.

**As a band I want you to limit a collection of five punk releases.**

B: That we would take with us as a band ?

**Yes.**

P: We won't count our own CD.

B: How about PROPAGANDHI ?

P: Some PROP. I would think that DOA would have to be in there too.

B: I would have BAD RELIGION "Suffer" in there. BAD RELIGION nowadays totally grind me the wrong way but "Suffer" is twenty two minutes of non-stop music with awesome fuckin' lyrics. It's a good one.

N: I would have to say the TRAPT, which is a band from .... You might have heard of them ...

**...from Ottawa.**

N: They played a reunion show this past winter and these thirty-or-forty year-old guys ....

**How were they ?**

N: They were amazing. They did not miss

anything. That was the band that really got me into punk rock.

**Did they record anything ? Are they going to be releasing anything ?**

N: They re-released their 7" and they slapped on another forty minutes of unreleased material. CD.

**I did a tape comp, which was one of the first things that I ever did when I was first getting into punk and I have unreleased FLAG OF TRUCE songs on them.**

N: If you have any BLACK TRIANGLE... I will kill you to get it.

**Actually I might. I'll look for it. It's on a tape somewhere in a box in storage.**

N: That needs to be immortalized. That needs to be heard.

**I agree with you.**

N: Digression.

**Anything else ?**

P: I don't know if they can be counted as punk rock but the BLOODY HOLLIES ? They are probably the hottest band.

B: Their recordings are huge. I love listening to their CDs because it is huge sounding. And they are amazing live. When you have huge sound on your CD you better put out.

P: I think if I could be in any other band in the world right now it would be the BLOODY HOLLIES. .

**I wanted to ask you about the scene in Ottawa. What's that like ?**

P: There is some great folks in Ottawa. A band that we play with is CRITICAL CONVINCTIONS and they just put out a tape. It seems like a lot of people are putting out tapes these days.

**Yeah. Same here. The tape is being brought back as a format.**

B: Yeah, it's awesome because all we have in the van is a tape player.

**Anything else other than CRITICAL CONVICTIONS ?**

B: There is a lot of bands.

**I got a CD from GERM ATTACK.**

B: GERM ATTACK are totally awesome. They just put out a brand new one.

N: There is a punk house in Ottawa known as the DisHouse which is central to the activities and a lot of kids from there have gone on to do the info shop. They keep on forming bands and spitting out new bands. There is some amazing music coming out of there.

**Exile infoshop. What is that ?**

P: That's the anarchist bookstore in Ottawa. It's on Bank Street downtown in a cool neighbourhood. Bones actually volunteers there.

**Is it just an info shop or do they do shows as well ?**

B: The space just moved and there is going to be shows but there is not enough room. It has been a contentious issue. There is not enough room say some to have a kit and a P.A. There is lots of stuff you have to do. It is a room that is 20' x 10' and it has windows. Half the space is commercial and half is not. We have a lending



library of anarchist literature of really rare stuff that we have been able to collect over the last little while. There is a computer lab. On the other side is a book shop and we don't identify with the book shop. It is really packed. We are not going to have shows in there. But we are looking to move next year on May 1<sup>st</sup>. May Day. Our dream would be to involve a punk rock culture around it. A lot of us want to have shows. That is something to work up to. Rent is theft. It is hard on the soul to be dependent on selling stuff and it is hard to be selling stuff and pay rent. We have looked at places but we don't want it to be a venue. We want it to be a resource centre for people who are organizing. We want to be a place where people can come and use the free space. We don't want it to be dependent on being a venue either. These are very big arguments that we have.

#### **I heard of a band called BOMBED OUT.**

N: Ya, Crazy Ben. I know Ben pretty well. He used to go to my old band's shows. They have been playing a lot lately.

#### **Can I ask about venues ? Are they mostly house shows or is there a mix ?**

P: There is a mix of house shows and bars.

#### **Where can bands play ?**

N: For house shows there is 59 Argyle, which is a little more scenester, dance rock. Probably the furthest thing you could get from punk rock, but still underground. 61 Argyle is where I live and where we practice. Those two houses are about to be closed down. They have been bought up by a private owner who is fixing them up and turning them into high-priced single family homes. There is the DisHouse on Gladstone and then A&A Speed shop on Flora, further down, about the same area of town. Probably the saddest part about Ottawa is that ... there are a few bars but they have sketchy track records dealing with bands, dealing with kids. The Dom is a nice place, but by and large if you want an all ages space in Ottawa bigger than a basement, you are screwed. The last big, successful all ages place that I can think of was Two Steps Above which was an awesome space around eight years ago but the whole Rideau Street BIA (Business Improvement Association), leaned on it and brought in the cops until it eventually got shut down. Kids just wouldn't stop drinking at the shows. It was just so frustrating to see it tank. So house shows are the best way to go in Ottawa right now. Bars can be done if you got cash to shell out.

#### **Okay Bones, you work at CKCU ?**

B: Yeah.

#### **Can you tell me if there are any good punk shows on the radio ?**

B: Yeah. "Minimum Wage" has been playing for years. "Friday Morning Cartoons" is not just punk rock but it's been on for about twenty years. The host is John Birdman, who runs Birdman Sound. He used to work as the Program Manager. He was the frontman for RESIN SCRAPER an old Ottawa band who were pretty awesome. He is playing on the



kit for an old band called FOUR N' GIVER. Kind of like stoner rock. But his show is totally diverse. He has four hours on Friday mornings. It is really awesome. CKCU has an overnight slot which is two to seven. Pete did that for a while. It's normally got a lot of punk or metal, but during the normal programming there is not too much. There has been a real upswing in indie rock shows. There is a core program block of guys and girls who have been on the air for a long time that do a lot of stoner rock and old school rock. That's a lot of it at CKCU. "Minimum Wage" is on Friday nights and has been on for eight or ten years. It is just an hour, but it is an awesome show.

#### **Tell us about the release, "The War on Satire". When did this come out ?**

N: It came out in January.

B: No April was the CD release. We finished recording in January. It's a compilation of two different sessions.

N: One with our old bassist Greg Szabo.

#### **So its only been out for about a month or so ?**

B: April 12<sup>th</sup> was the official release.

#### **And where did you record it ?**

B: Its called the Recording Stereo.

P: It's in the basement of a church. I don't think it goes by the name of the church.

N: It was weird recording with people singing Jesus hymns in the other room.

P: This guy named Dean Watson uses the space in the basement. He does a pretty good job. We have worked with him twice. He is a really nice guy and he knows what he is doing.

#### **SIMPLY SAUCER from Hamilton just recorded something in a church, which they just released. I guess the acoustics are good in a church. And I think the COWBOY JUNKIES did the same.**

N: We didn't get so much of the church acoustics. We were in a cement room in the basement. I have a friend who is a folk artist, who got to record there in the upper level of the church. The sound is amazing. Religious bullshit aside the architecture was meant to conduct sound really well.

B: Sound and god.

#### **Is it self-released ?**

N: Yes. Completely.

#### **How can people get a copy of this ? How can they write you ?**

P: One of the easiest ways is through interpunk. Do we have it in any record stores in Toronto?

B: No, but there is the new record shop that we wanted to put it in. I think if people want to get their hands on it a) come to our shows, you can check them out on myspace, or contact us through myspace. We have a thing up there. Or you could do the interpunk thing if you are buying the new PENNYWISE release and you want to tack something on there!

#### **You said you were coming back next week. What's the show next week that you are playing ?**

N: The show next week is a tad mysterious. It's the Cycle Messenger World Championships and they have an outdoor stage. I guess they are working it in with NXNE, but North by North East won't have us - but we get to use their stage. We got thrown on the bill due to my life as a messenger - which is great because it is my other big community beyond activism and punk rock.

#### **It is something associated to bike couriers. Tell me a bit more about it.**

N: They do them every year. They do North American comps, and then they do the Worlds. All the couriers that can come down to party and compete at what they do every day. Flying through traffic. All sorts of madness. A lot of bike polo this year.

#### **Can you tell me what bike polo is because I don't know what it is ?**

N: Bike polo is the greatest sport known to man. It is the most beautiful game. I can't plug it enough.

#### **What is it though ? Is it polo on bikes ?**

N: To give you a quick picture: we usually play it in a fenced-in tennis court. Like a cage match, like the thunder dome. You have three people on each team on bikes. There is a goal at either end that is a bike's length wide, play with a road hockey ball. You've got mallets made out of PVC tubing stuffed on the end of ski poles cut off and filed so you don't gouge anyone. The only rules are that you can't score with anything other than the end of your mallet and you can't touch the ground with your feet. If you touch the ground you have to go hit a cone or a bell or do a 360 - something weird before you enter play again. There is a bit of a gentleman's code built in where you refrain from smashing people's spokes, or any out-of-control body-to-body contact. It's further away from polo and more resembles hockey on bikes. It is really kind of violent sometimes, but it is fun all around. Everyone rides away with a smile on their face regardless of how bad they get dinged up.

#### **I have heard of a sport called bike jousting out in Newfoundland. I don't know if you have heard of it.**

N: There might be jousting at this world's. I am not going to speak of it. They have all sorts of weird events running on the side. It's all about anything you can do on your bike.

#### **How can people get in touch with you ?**

P: Through myspace.com/thesuicidepilots.

# SONOROUS GALE

*Sonorous Gale are a fairly new band from Buffalo, NY. They are a 2-piece made up of Aaron Weese from ABUSING THE WORD and Steve Kerfien from ROBOT HAS WEREWOLF HAND. They recorded a demo earlier in 2006 that we featured on the radio show which I described as TRAG-core meets the psycho-billy lo-fi distortion style of DEJA VODOO. The band describes themselves more like NEUROSIS meets DILLINGER 4. They came to Toronto to play back on December 10<sup>th</sup>, 2006. We finally were able to get this interview transcribed.*

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

Aaron (A): I'm Aaron and I play bass and sing.

Steve (S): My name is Steve and I play the drums.

**How long has SONOROUS GALE been**



Aaron & Steve in the crypt surrounded by records together ?

A: It will be a year on the first.

**And how did the band form ?**

A: Well Steve and I were trying to get a music project together for a while looking for a guitar player. We wanted to find someone who was interested in doing a little lead work and it never really happened, so we reconvened after

that and approached it as the two of us.

S: He actually called my on my Aunt Eileen's 80<sup>th</sup> birthday to tell me that he was going to make me a tape. And he put it in my mailbox three hours later.

A: Well when inspiration strikes....

**And you just got tired of waiting for a guitarist to come around.**

A: Yeah, you know and it just made things a lot simpler and it took a certain approach.

**A two piece is pretty unusual. Have you gotten much reaction about that ?**

A: We played Cleveland and this guy who ended up being a pretty sweet dude, Bali Bob, .... We were playing and we get reactions like 'Hey where's the rest of your band ?' and stuff like that. It is one of those things where the whole two piece thing is a little past novelty with bands like BIG BUSINESS and IRON LUNG. I think it is getting to the point where it might be more common, where people would rather do it stripped down then wait around for people to help them create it.

S: And the ease of relationship. It is just the two of us.

A: It simplifies everything.

**For sure. I can imagine that being easier. From what I have observed three piece bands always worked better than your traditional four piece bands because of that same reason. I wanted to ask you about the name SONOROUS GALE. Where did the name come from ? What's the idea behind the name ?**

A: The words loosely translated mean, a musical wind. A loud musical wind. I thought it worked because it had a nice sound to it, but it was also like a literal translation in a way of what we did. It just came together.

**In keeping with the idea of sound what have people described you as ? After watching you downstairs as opposed to listening to you on a CD, you remind me a lot more of bands like NOMEANSNO. What have people described you as and who are your influences ? I read on your website NEUROSIS meets DILLINGER 4. Is that still apt ? Is that the idea ?**

A: I put that on there because I thought it was cute. It's NEUROSIS playing DILLINGER 4. What we were kind of going for was something that had a dark thunderous sound but rocked a little bit more. A little bit more upbeat. Those are two of my favourite bands and on our best day we may come close to that. I don't think we sound like them literally. I wanted to take that combination of catchy upbeat rocking stuff that really grabs you and have it be more crushing and large sounding.

**But some of the slower songs that you do remind me of bands like SCRATCH ACID and KILLDOZER and things like that. It really has that older trudging sound.**

A: Yeah, there is a lot of *Am Rep* in there. Bands like HAMMERHEAD and HALO OF FLIES. A lot of early *Am Rep* stuff.

**It's tough to pull in all your influences**



Aaron Weese surrounded by peddles.



**because there is just two of you.**

S: I am influenced by the two floor toms.

**Tell us about your floor toms because they are crazy looking. They are two toms fused together aren't they ?**

S: Yeah. Well I got it from a guy who ... the story goes ... it's a Swingerlind. Apparently it is a 1964 Swingerlind. Apparently the guy worked for Swingerlind and fused two sets of two floor toms together so it is four floor toms appearing as two and they are double deep and Aaron insisted that I use the two of them instead of using a traditional floor tom.

**The book in the set.**

S: We played one time and I was in full agreeance and it has a lot to do with the look. Usually when people come up to me after I play they don't really talk to me about what they just saw or heard. They just start talking to me about my two floor toms and then I sweat all over myself and then they leave.

**It's a great conversation starter. Getting back to music, if you had to limit your record collection to five punk releases what would they be ?**

A: Definitely "Midwestern Songs", LEATHERFACE's "Mush".

S: I would go with CATHARSIS' "Passion". I would probably go with BAD BRAINS. I don't know. This is a tough question.

A: Yeah. I'm a big JAWBREAKER fan too. I'm a lyric guy and I like bands who have clever or engaging lyrics and still keep it punk.

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

A: It's all over the place. I always try to mix it up. I always do some narration type songs that are about the things that I see around me, in Buffalo and the state of culture there and what people are doing about it and to present it in more of a story over any type of finger pointing statement. And then there is other stuff like the song you just played "Houses of Headstone ?" It is almost like a joke song like the UMLAUT record where it is almost comedically over the top. I wanted to just do a song like that. Lets do something that is comedically tough. Sometimes I get an idea and I decide to encapsulate it in a song. We have a song called "Everybody's a Comedian". It is more abstract stuff. It is more blankly poetic. I try and leave it open so people can take what they want from it and it doesn't have to necessarily be that. I just try not to do the same thing twice.

**I am going to ask you to highlight one of them and tell us what it's about. Maybe a song that you really conveyed well or something that you like. Because I remember the salt mine story. I always tell it to everybody know. Anyone vaguely Polish it becomes a conversation starter. It was a fascinating place. Anyway that was from the ABUSING THE WORD interview but I am curious to know what you are singing about now.**

A: Well oddly enough if you want to keep it in the Polish vein I mentioned earlier that

there is this place in Buffalo called the Adam Mickiewicz Polish Library and Dramatic Circle. They have a great beer selection and they are very nice there. And they let us put on shows from time to time.

**Including SKIT SYSTEM.**

A: Including SKIT SYSTEM and DISFEAR.

S: And 9 SHOCKS TERROR when they came around.

A I went there one night and I was picking up a bottle of a really nice Polish vodka to take to a friend of mine's place and I went in and sat down for a couple of drinks and the place was empty except for a couple of middle aged dudes. Some guy started buying me drinks and talking to me about the 'back when I was your age' kind of talk. He was really passionate. He was really giving it to me. He felt like he had my ear and he was going on about people from his generation stood up on their own and took what they needed. He was an electrician and was talking about people doing practical things and how all his friends went to do computer jobs and just the whole rigamaroll. Just the passion he conveyed and that point of view and like I mentioned earlier being influenced by Buffalo and the first song on the demo "Mark My Slurs" is a narrative translation of that. The two sides of the argument where, there is the person of youth who understands where his elder is coming from and knows that this is not the whole side of the story. And just that whole idea about generations as a whole coming together to accept responsibility and stand up in any form, be it changing your community or dedicating your life to your family. It was that kind of story argument. It wraps back into the Polish library. It just seemed like something that could be turned into a song. I feel like the lyrics present those two sides.

**How did you find this Polish library ? And how did you convince them to do shows**

**there ?**

A: I kept hearing that they used to do punk shows well before my time. This place is buried in the east side of Buffalo. They have a huge hall and really nice acoustics. I worked in a record store and this girl that I worked there with wanted to rent a hall, so she did all this research and found it and then gave it to me because I was having trouble getting a place. I didn't actually go there until a year after I had heard about it, because at the time I was trying to find a venue for FROM ASHES RISE and that place didn't end up working out because it was a Thanksgiving weekend, but when SKIT SYSTEM came, Nick Baran of NO TIME LEFT contacted me and asked me about it. I went down there and I talked to them. It was fresh in my mind at the time because I had just moved into a section of town closer to that and started just going there. Like I said it is a great atmosphere and great beers and they are really cheap for imported beers. You can't read the labels. And great vodkas that have been distilled four times. So this place was great, it felt like home and there is an old bartender named Vince who is a darling old Polish guy who you walk in and you just want to give him a hug. He is like everybody's grandpa. Like that kind of a guy. It just had this great vibe to it. I became a member and just started be-friending the people there and when shows would come up .... that was the thing a lot of the foreign hardcore shows that were coming through Buffalo are a little too big for a basement but they don't fit in a bar. They are in that weird middle ground. And this place having the strong Polish heritage it just seemed to click that European bands would play this place. It was never intentional ... it just happened like that. It just started to make sense.

**That has happened to Toronto too a little bit. SNFU played at the Latvian house once**



Steve playing drums and singing.

which is a place down on College Street. There was a big DRI show that took place at the Ukrainian Hall, which was a notorious gig. DRI played with DR. KNOW. Some of these ethnic community centres became places that were that middle ground for bigger shows.

A: That was the thing about the place was that it was in this sketchy neighbourhood way out. You have to bike a ways or drive there. There is no way around it. It works out good for those shows too because they wind up being an event. Every couple of months someone comes through that could use that place for. That is the chance for everybody to go out there. It is one of those places where people walk through the door and go 'this place is great.' So people like an excuse to go out there.

**Probably so much character and it just oozes it when you walk in.**

A: It's like a time warp. It still has the same piano key wall paper from 1920. It's nuts.

**Steve do you have a song that you like from a lyrical standpoint ?**

S: Honestly I think "The Price is Righteous", which was the last song on the demo and ...

**Is that a play on "the Price is Right" ?**

S: Yes. And we're writing some new songs that I am really excited about mainly because as Aaron had mentioned lyrically he didn't want to cover the same ground. We are trying to do that musically as well, because we are already limited by our people. Just drums and bass.

**Basically the rhythm section.**

S: It's only the rhythm section and Aaron is trying to hold down some lead and I am trying to busy it up with the drums without straying too much from the direction of the song so being limited in that sense we still have enough inspiration and vision that we can still do multiple genres but we are still going to sound like drums and bass. We are adding some more quirk and some more parts. We are making sure to really pay attention to our song writing and Aaron is always on point with his lyrics. I agree and I like his lyrics a lot not that we even really talk about it. If I didn't I would say something. That's how he knows that I like it.

A: No Complaints.

S: Yeah, usually I don't say anything unless I want to complain. He hears my complaining or I just play along. I am happy just to play my drums but we are writing, one of the new songs which he may have given a title to. It has been untitled to me so far. It is the one that started off with the thunderous floor tom and the driving bass. I am really liking the direction where that one is going. It reminds me a lot of "Let Your Darkness Shine" which is us covering ourselves in what I like to call SG1. When we were looking for someone else we wrote five songs and we rescued one and that was the first song we played tonight and that one has a similar aggression, but still sounds very very different. Basically anything Aaron



Aaron Weese singing and playing guitar.

cooks up and throws my way is gonna be my favourite song. That's what I am liking.

**Tell us about the demo. How long ago did that get recorded and where did you record it at ?**

A: That was in March I believe with Gerald of Blizzard Sound, I have worked with him many times. Always satisfied with the results. He had moved his studio from the attic to ...he bought a whole house and turned the first floor of the house into a studio. He built this floating room to record drums in and got a bunch more fancy doo dads. We just went in there and laid the tracks down and we were really pleased with them. We got the drum sound that we wanted. We wanted it to just have as much ... again being two people, fullness is key. We wanted to have a nice big full sound for it and obviously money was an issue so he helped us out as he usually does.

S: And his neighbour called the cops on us.

**Because you were playing too loud.**

S: When I was loading in the drums the neighbour accosted me and was like 'I know what you are doing. I can hear you.' I was like 'I am sorry sir. I don't understand. I haven't done anything.' I allowed him to yell at me a little bit more and then I recorded drums for about four hours went and got tacos and we came back and started to get the bass sound and the cops showed up. I assume he called the cops in the first hour of me recording drums and the cops were like 'Yeah, whatever.' They came five hours later. It ended up effecting Aaron trying to record his bass. So it was a little un-nerving in that sense.

**I guess you got to finish stuff.**

A: Yeah.

S: We weren't leaving until we finished.

A: We had to tone it down a little bit and barricade ourselves in there. I was in behind some mattresses, but we got it done.

S: And cell phone calls from Gerald's wife downstairs giving us notes on the sound and how loud she thought it was and if we were in danger of the cops coming again.

**Right. Wow, that's crazy.**

S: So it added a little extra ... you never want to go in and have these weird stress things happen and that is kind of what happened. It is what it is and I like it for what it is. I think Gerald did a really good job.

**Are you guys planning on recording something again ? You have new songs now.**

A: We have new songs. We are at the point now where we are trying to cover a lot of ground and get the demo songs out there. We unfortunately haven't had anyone ask if we wanted to put out a 7". Hopefully we can work that out and get someone interested in putting out a 7" and get those tunes out there, but for the meantime we are relying more on playing and getting the songs out there.

**Are there any other plans for the band aside from releasing stuff ? You played a bowling alley last night.**

A: We are currently working on playing a string off shows in Canada. To come back up to Toronto and play Montreal and play with BALLAST who are fantastic people.

**Yeah you guys would go well with them.**

A: Yeah and they have come through Buffalo before and were kind enough to agree to do a show so we are going to try and come up here which will include London and Hamilton and Ottawa. It's not all set in stone but we are working it out.

S: Even though Aaron and I have played in other bands, we don't really let people know that. We treat it like new faces and you have to go and impress people. Get people to pay attention. Sometimes they pay attention because there is two of us. Sometimes they are just turned off by the idea. We are just going to keep trooping on because this is what Aaron and I like to do. That's kind of what makes it good for the two of us and for being in a two piece because we want to practise all the time. We want to play shows. We want to record all the time. We are doing it because we love it. And we will continue to do it regardless of people not really getting us right away. If it takes two or three times that's fine. We'll keep coming.

**You have a great sound and I like what you are doing and you are awesome people too. I hope you keep going at this. How can people get in touch with you to get you to play out ?**

A: If anybody is interested we have an e-mail which is [sonorousgale@hotmail.com](mailto:sonorousgale@hotmail.com) and there is always myspace of course. The friend and bane of bands everywhere.

**Yeah. A blessing and a curse.**

A: You can get a hold of us through that.

*Since this interview SONOROUS GALE have done a few more recordings. A split ep with CRAPPY DRACULA who are a garage band from Milwaukee. The release came out on 'Eefen Records (dugimmy@yahoo.com). An LP has been recorded for a future release.*



# DISTORT FEST

Review and photos by Aaron Brown

*Here's a recap of Vancouver's fourth annual Distort Fest August 1<sup>st</sup> and 2<sup>nd</sup> 2008.*

## Night 1

After many venue changes it was decided one-week prior that the first night of the festival would be held at the Polish Hall in East Vancouver. The venue, although a little off the beaten track, didn't stop the 150 or so punters from attending.

I rolled into the venue at around 7:00pm to find OSK a few songs into their set. It was my first time encountering this three piece Vancouver act who play some fierce hyper thrash with slow sludgy parts. OSK features Dave who plays bass in MASS GRAVE, on guitar along with LIMB FROM LIMB drummer Braden, both of who would trade off vocal duties.

It was still bright outside at around 8:00pm when the SPECTRES took to the stage. More energetic than usual, the group played a bunch of tunes not found on their two EP's. Chances are if you like your punk dark and gothic then you'll love the SPECTRES.

Up next was LIMB FROM LIMB. Back from a one year hiatus, the group is now a four piece with guitarist Blinky handling vocal duties. They opened their set with an ongoing SLAYER type riff but it appeared that bass player Goose was out of tune. A few attempts were made to rectify the situation before things got going in real 80's thrash metal style, which was much appreciated by the headbangers up front.

The ESTRANGED from Portland were back having played last years festival. Being familiar with their recent "Static Thoughts" album, I looked forward to hearing a few songs live. Unfortunately, a broken string had them cut out early after only a few songs.

AGHAST from Richmond Virginia were reduced to a two piece due to one of the members having being turned away at the border. I hadn't heard them before and wasn't too partial to the singers screechy vocal style.

The RED DONS from Portland followed; restoring my attention to the stage with their ambient WIPERS inspired sound.

HELLSHOCK were the last act of the evening. This Portland five piece never disappoints, playing their dark hardcore style. Being tired I cut out early and missed them and I've been kicking myself ever since.

## Night 2

The attendance of night two was much better possibly due to the fact that most are familiar with the the Sweatshop's location in East Vancouver a few blocks east of Commercial Drive. ACID REFLUX and CRIMINAL



AT THE TOP: CHUCK NORRIS with the lumberjack antics. SECOND ROW FROM TOP is the ENDLESS BLOCKADE and INEPSY. The MIDDLE ROW is HARD CHARGER. The SECOND FROM THE BOTTOM is IRON LUNG and LIMB FROM LIMB. The BOTTOM is MASS GRAVE and LIMB FROM LIMB.



DAMAGE originally scheduled for night two pulled out of the lineup. Under normal circumstances, two out seventeen or so bands canceling wouldn't have been such a big deal, but with ACID REFLUX being the only act playing old school hardcore and CRIMINAL DAMAGE being the only playing street punk, I knew a pulverizing night of thrash awaited me.

Locals MUDLARK who featured two out of the three members of OSK got things going early in the evening playing a slow sludgy MELVINS type drone with lots of feedback.

The pace picked up when New Brunswick's HARDCHARGER took the stage delivering tunes at a very frantic hardcore pace to a much appreciative crowd of young circle slammers. I couldn't help but notice the singers mic position in traditional Lemmy style.

And up next, disguised in lumberjack attire in honor of Squamish Days and logger sports, the super secret mystery band .... CHUCK NORRIS. This being no surprise as CHUCK NORRIS is always the super secret mystery band at Distort Fest. Using their once a year on stage thrash extravaganza to pay homage to their hometown of Squamish, they had a bearded axe wielder chopping a block of wood for a large part of their set.

MASS GRAVE followed with their extreme mutilating style. The dual vocals of Lenny and Woody backed by Hesh's beats could very well be the soundtrack to a beheading.

Seattle's IRON LUNG was next. This act features two members with a singing drummer who had his kit at the front of the stage playing tribal, punishing beats. "Do your RUDIMENTARY PENI cover" yelled someone in the crowd to a response of "No we only play good songs."

I cut out during the first few songs of the ENDLESS BLOCKADE from Toronto. I'm told that the style they play is what is considered to be power violence. It doesn't cut it for me whatever it is.

When I came back, TOXIC HOLOCAUST were on stage taking care of business playing their old school thrash metal style. This latest incarnation of the group features singer/guitarist Joel Grind backed by the rhythm section of Toronto's RAMMER. The set ended with a cover of ONSLAUGHT's "Thermal Nuclear Devastation".

It had been a good five years since Montreal's INEPSY had last been out West and it was well worth the wait. The group opened with "See You In Hell" and the rest of the set included "Time Bomb", "Street City Kids", "Bombshell Rock", and a whole bunch of other MOTORHEAD inspired numbers. Definitely, the best band of the evening even though they played a bit long and their last record was a bit weak.

So, Distort Fest 2008. Good bands, a little too much grind for me at times but still an awesome two nights of contemporary local



and out of town acts. Cheers to organizers Zach and Foat for putting on another great show this year! Yippee! Hooray!! Here's a recap of Vancouver's fourth annual Distort Fest August 1<sup>st</sup> and 2<sup>nd</sup> 2008.

AT THE TOP: Zach and Foat who organize the Fest and the Sweatshop sign. SECOND ROW FROM TOP is the SPECTRES and the ESTRANGED. The MIDDLE ROW is the ESTRANGED and the SPECTRES. The SECOND FROM THE BOTTOM is TOXIC HOLOCAUST and MUDLARK. The BOTTOM is a shot of the merch table and a crowd shot.



## REVIEWS

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

### Amebix "No Sanctuary" LP

*Alternative Tentacles* gives the AMEBIX early material a proper re-issue. The tracks have been faithfully restored and although I don't think it is there strongest material I do think it is a fine listen. Although, I was disappointed by the overall package. When I think of an AMEBIX re-issue I think of a double gatefold 7" with the original art, liner notes and the respective 7's. The 12" as it was presented in the day or a CD of all of the material with a huge booklet of art, flyers, liner notes. Not the case folks. For such an influential band the package leaves a lot to be desired. The music on the other hand is a prime blue print for their eclectic mix of metal/punk/post punk/doom hybrid that would be morphed by thousands of bands creating it's own genre within the punk umbrella. (Alternative Tentacles - P.O. Box 419092 / San Francisco, CA / 94141-9092 / USA / [www.alternativetentacles.com](http://www.alternativetentacles.com)) - CC



### Beyond Pink "Jadan Dva, Tebla Te Ja" LP

This is an all girl hardcore band from Sweden that borrow the straight edge sound of INFECT. Playing a scrappy straight forward brand of hardcore these grrrls use the punk that has come before them with songs like "Slave for My Uterus" which reminds me of the SUBHUMANS "Slave to My Dick" in theme. Or there is the MISFITS cover of "Where Eagles Stare". And the band pits Batman against James Bond in a song. But aside from their clever pop culture critiques the band also write some good punk songs like "Top Meeting theme" which is about globalization. There is a kazoo used in "Angry Game", so they do try and use the untraditional, but for the most part they remind me of U.T.I. in their straight forward CUT THE SHIT approach. (Emancypunx / P.O. box 145 / 02-792 Warszawa 78 / Poland / [www.emancypunx.com](http://www.emancypunx.com)) - SP



### Endless Blockade, The "Primitive" LP

Welcome to hell and the BLOCKADE are the house band!! Toronto's most consistent band doesn't disappoint with their new 12". The last few times I saw the band they either played along with a noise artist or incorporated some noise into there set and this new 12" sure as hell start with some noise before getting down to their hardcore roots. It doesn't matter if the band is playing slow as fuck, tree sapping sludge or tornado speed blast beats the band pounds away at a primal message. The packaging is pretty top notch and well the lyrics had me memorized and before I new it the goddamn record either had to be turned over or was finished. I'm not sure why you are still reading this review you should be out locating this LP. (20 Buck Spin - P.O. Box 136 / 120 State Avenue NE / Olympia, WA / 98501 / USA) - CC



### Pulling Teeth "Martyr Immortal" LP

"Martyr Immortal" is PULLING TEETH's follow up to the "Vicious Skin" 10". PULLING TEETH are Maryland's answer to LEFT FOR DEAD. "Martyr Immortal" continues to contain frantic hardcore anthems complete with downtuned heaviness. Think ACRID, ABOUT TO SNAP, and INTEGRITY all rolled up into one band. Breakdown mayhem with a punk social conscious. And Jeff Beckman's artwork graces their second release as well, which is appropriate considering CHOKEHOLD was the band that developed this sound



and HAYMAKER was the band that perfected it. PULLING TEETH is fronted by Mike Riley of those spitfires the SPARK. Domenic Romeo is the guitarist that brought all this together and brings the heaviness to the equation. Dom played in DAY OF MOURNING when he lived north of the 49<sup>th</sup> and moved to Maryland to be in a heavier moshcore band, but as they demised Dom put together the band that he always wanted to be in ... LEFT FOR DEAD meets INTEGRITY. This latest release tops the first. (A389 Recordings - P.O. Box 12058 / Baltimore, MD / 21281 / USA / [www.a389records.com](http://www.a389records.com)) - SP

### Running For Cover "Dark Well" LP

RUNNING FOR COVER was this incredible power violence band started a couple of years back by this historical convergence of musical talents in the bombed out city of Buffalo. Mike Gifford of the former SLAVE STATE had moved back to Buffalo from North Carolina. Mike met up with Eric Ellman who sang for THEY LIVE and has played in so many awesome bands to come out of Buffalo that it would be stupid to begin to name them here. But a family tree could be made and linked to Eric suffice it to say. Dave Bailey, of PROJECT GRIZZLY was recruited for bass. All three bands had an affection for power violence so in a way RUNNING FOR COVER was a way of getting back to their respective roots. I'm not sure where Pat came from but his lyrics are tortured and emphasis the brutality of human nature. It was like an aligning of power violence stars. Planets not rock stars. RUNNING FOR COVER play ultra-core with the precision and speed of NO COMMENT and the pummeling nature of the ENDLESS BLOCKADE. The band thanks IRON LUNG for inspiration which provides some clues. The record is over before you know it which is a good sign in my books. And it does fill out both sides of a 12", it's just the songs don't let you get to into them before they are off on another tangent and structure. This is not for the indie rockers and the idiots who try and write a song. This is for those painfully aware of the shittiness around them. It's a dman shame this is a posthumous release. (625 Productions - [www.625thrash.com](http://www.625thrash.com) // Art of the Underground - [www.artoftheunderground.com](http://www.artoftheunderground.com)) - SP

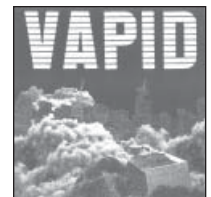


### Suicidal Tendencies "1982 demo" LP

So I couldn't pass it up. SUICIDAL TENDENCIES 1982 demo. Yes it's a boot, likely taken from mp3's, likely has not value in terms of packaging and I think I'm right on all accounts. But it's SUICIDAL and I couldn't pass it up even though I know I will regret it the next day. Really it's not that bad. Okay. It's a bit too heavy on the instrumentals and the sound is pretty raw. Okay who am I kidding, it should have been a 7" and it would have ripped as a 7". - CC

### Vapid s/t ep

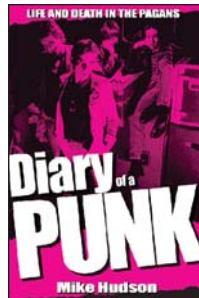
This is a fledling new band out of Vancouver that rocks like a motherfucker. VAPID by their own admission draw on the 60's girl group phenomenon, the DISHRAGS, BIKINI KILL, and local bands like WHITE LUNG. The shimmies and shakes of the girl group era make it into the lyrics of "Earthquake" which is a song about public paranoia so it is a bit ironic or maybe just a good pun. All three songs are great raw primal punk sounding and some across as a female fronted GERMS or X RAY SPEX meets the BAYONETTES. It is lo fi in style and noisy in terms of a bashing it out approach. It's a gem. (Nominal Records / 726 Richards Street / Vancouver, BC / V6B 3A4 / Canada) - SP



## BOOK REVIEW

### “Diary of a PUNK: Life and Death In The Pagans” by Mike Hudson

The PAGANS are God-like in my mind. I love them and can listen to them for hours straight. In fact we did listen to them for an entire road trip to Detroit. After the 5 hours in the car I would have gladly listened to them again, much to the wishes of others. In about 2 hours or approximately 140 pages Mike Hudson tells the story of the band. Truth be told it wasn't a great way to start my vacation. I love his writing, but at times he rushes through too many stories (I think he has another 2 books expanding on the escapades of the band). And unfortunately it's too many stories of being ripped off, fucked over, fucked up or fucking. Goddamn it's a bummer as the stories seem to repeat themselves and the band ends up on the short stick of life. I guess the music biz is ripe with rip off schemers looking for a quick buck. Hudson shoots from the hip as he speaks about his disdain for the “Music Business” and radio shows out to cash in on punk. He spares no punches in talking about the bands escapades with their manager Johnny Dromette and their late 80's label *Treehouse Records*, whom conspired to release several PAGANS records and continuing the theme of fucking over the band. At several times in the book I questioned why deal with these scumbags. Release your music yourself; under a different name if necessary. Why keep going to the trough if it's filled with cyanide laced kool aide. I guess the ego does some crazy shit as Hudson makes reference several times that he is the most famous person her or there. Too put everything in perspective the band could have moved to a different label. By the time they noticed they were being fucked over by their label they had released 3,200 7” and had an unreleased LP. Yes I believe the band was getting fucked over but truth be told nobody is getting rich off of 3,200 7”s pre e-bay. Interspersed throughout the tales of being fucked over or fucked up are tales of Cleveland. At times as I read this I could hear Wedge, Erba or Steve from (9 SHOCKS) giving me the guided tour of the degenerate and run down city that they love. And really when it comes to a City that declare bankruptcy or has a river that can be set on fire....deep down there are some bragging rights to the damaged city that you call home. Hudson's a sincere and intelligence writer. He is also a professional writer having written for several newspapers before, during and after his life in the PAGANS. His anecdotes are real and have you feeling like your sitting around a campfire as he retells his story. The only problem is as he tells the story, the glorious days, the drug induced hazes, the bitter fighting the circle at the camp fire becomes smaller. One by one his friends, brother and son start to die and Hudson himself becomes ill from too many years of alcohol consumption. The sad ending could be seen from the start of the book but if we all had that ability to see predict the future life wouldn't be so fun. (Tuscarora Books - P.O. Box 987, Falls Station / Niagara Falls, NY / 14303 / USA / [tuscarora@sysr.com](mailto:tuscarora@sysr.com)) - CC



DANCE (from Edmonton), BLVD TRASH  
**SUNDAY AUGUST 16<sup>th</sup> @ CIUT**

- LETS DANCE (from Edmonton), 10:00am  
 - TYRANNA, 1:00pm

**THURSDAY AUGUST 21<sup>st</sup> @ 15 Lower Sherbourne** - THE ENDLESS BLOCKADE, SCHOOL JERKS, WINTERS IN OSAKA, LEGION666

**SUNDAY AUGUST 24<sup>th</sup> @ CIUT, live - TERMINALS**

- *Terminal City Ricochet* -

**FRIDAY AUGUST 29<sup>th</sup> / 30<sup>th</sup> @ Sneaky Dee's** - ABIRATO, MURDERSQAUD, BELLA BOMBS (from Ottawa), TERMINALS, RANDOM KILLING, SUBSISTANCE, THE G-MEN, THE OUTBREAD INLAWS, THE CLUSTER BOMBS, PANTY CHRIST (from Hamilton), THE CLASS ASSASSINS, SHIT REIGN (from Peterborough)

**FRIDAY AUGUST 29<sup>th</sup> @ Reverb** - TERROR, THE WARRIORS, DEATH BEFORE DISHONOUR, CDC, TRAPPED UNDER ICE

**SATURDAY AUGUST 30<sup>th</sup> @ Siesta Nouveau, 15 Lower Sherbourne** - MAD COWBOYS (from Calgary, x-CHIXDIGGIT), THE ROMAN LINE

**SATURDAY AUGUST 30<sup>th</sup> @ CIUT, noon** - MAD COWBOYS (from Calgary)

**SATURDAY SEPTEMBER 6<sup>th</sup> @ Siesta Nouveaux** - BLACK SHIPS, FIGHT AMP, OUR FATHER

**SUNDAY SEPTEMBER 7<sup>th</sup> @ CIUT** - MOLESTED YOUTH

**THURSDAY SEPTEMBER 11<sup>th</sup> @ Lee's Palace** - GBH, WHOLE WHEAT BREAD, KRUM BUMS

**SATURDAY SEPTEMBER 13<sup>th</sup> @ Siesta Nouveaux** - MOTHER FUCKERS (from Calgary)

**SATURDAY SEPTEMBER 13<sup>th</sup> @ Abesinthe (Hamilton)** - THE UGLY, THE LORAINNAS, THE BARETTAS

**SUNDAY SEPTEMBER 14<sup>th</sup> @ CIUT, noon** - MOTHER FUCKERS (from Calgary)

**MONDAY SEPTEMBER 15<sup>th</sup> @ Sneaky Dee's** - LITTLE CLAW (from Portland), EAT SKULL (from Portland)

**SUNDAY SEPTEMBER 21<sup>st</sup> @ CIUT** - END PROGRAM

**MONDAY SEPTEMBER 22<sup>nd</sup> @ Sneaky Dee's** - THE YOUNG (from Texas)

**FRIDAY SEPTEMBER 26<sup>th</sup> @ Sound Academy** - LESS THAN JAKE, REEL BIG FISH, REAL DEAL

**SUNDAY SEPTEMBER 28<sup>th</sup> @ Siesta Nouveaux, Hardcore Matinee** - JOEY ONLY, THE ROUGH SEA

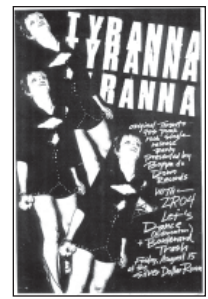
**TUESDAY OCTOBER 7<sup>th</sup> - WIRE**

**THURSDAY OCTOBER 30<sup>th</sup> - SATURDAY NOVEMBER 1<sup>st</sup> @** FUCKED UP weekend. Check their blog for details.

**WEDNESDAY NOVEMBER 5<sup>th</sup> @ TBA** - THE STOLEN MINKS (from Halifax)

**NOVEMBER 6-9<sup>th</sup> @ Katakombes (Montreal)** - DSB (Japan), WARCRY (from Portland), HELLSHOCK (from Portland), GUIDED CRADLE (Czech Republic), BEHIND ENEMY LINES (from Pittsburgh), PARASYTIC (Richmond), AFTER THE BOMBS , ATAKKE (NYC), MORNE (from Boston), ABYSSED, H.O.P.E. (from Ottawa), BROKEN (from CT), THE ESTRANGED (from Portland), BRUTAL KNIGHTS, COMPLICATIONS, ABSURD SYSTEM (NYC), PREYING HANDS (ex-ballast), STATUES (from Sudbury), HOMOSTUPIDS (from Cleveland), ULTRA RAY VIOLENCE (from Sudbury)

**MONDAY NOVEMBER 10<sup>TH</sup> @ Wrong Bar** - DSB (from Japan), BRUTAL KNIGHTS



## SHOW LISTINGS

**TUESDAY AUGUST 12<sup>th</sup> @ 258 Markham Street, 7:00pm** - HARD CHARGER (from Fredericton), LEGION666. RUSTED DAWN (from New Brunswick)

**FRIDAY AUGUST 15<sup>th</sup> @ 15 Lower Sherbourne** - REIGN SUPREME, LIVING HELL, THE CARRIER, GLUE

**FRIDAY AUGUST 15<sup>th</sup> @ Horseshoe** - TEENAGE BOTTLEROCKET, THE RIPTIDES, THE SIDEKICKS, THE ROMAN LINE

**FRIDAY AUGUST 15<sup>th</sup> @ Silver Dollar** - TYRANNA (record release party) with Zoe from the BAYONETTES singing, ZRO4, LET'S

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