

EQUALIZING X DISTORT

Volume 8, Issue 6

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U.T.I. is an acronym for URINARY TRACT INFECTION. U.T.I. are new hardcore band from Mississauga, which is a city that has grown out of the west end of Toronto. They have had a demo out for over a year and have been playing out quite a bit. They came in on EXD on Sunday June 22nd, 2008. Interview by Stephe and the proofreading was done by Leah.

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

Leah (L): I'm Leah and I do the vocals. Screaming and whatnot.

Chad (C): I'm Chad and I hit the guitar and the pipe.

Jeff (J): I'm Jeff. I play bass.

Conrad (Cn): I'm Conrad and I drum.

How long has the band been together for ?

L: We recorded a song about two years ago, "Stavrogin". A slower version of it, but really actively we have only been together for a little over a year.

And how did the band form ?

L: It is kind of a funny story. I've always been into punk and at the time I was living in the rehearsal factory on Geary. My husband Chad, the guitarist is a musician, which I am not. At the time we lived in a jam space where we could jam from noon until midnight and since I had to listen to everybody in the building making noise, I decided that I wouldn't mind doing the same thing. So we got Conrad who lived downstairs from us and we wrote this one tune "Stavrogin". Jammed a little bit and screamed a little bit. So that is basically how it started.

C: Yeah it came together real slowly. We had probably been jamming for almost a year just working on material and only took it so seriously. A lot of it was how Leah sounded. The kind of sound that came out of her, how could you not want to write something to the way she sang. We found Conrad dwelling in the basement of the Rehearsal factory one day and said 'do you want to come up and play some loud drums with us?'

Cn: I live under the stairs.

L: Literally. He is the drummer that lives under the stairs. And Jeff is a friend of Chad's from University. He was playing in an Elvis cover band but he was playing guitar.

That is crazy.

L: We are a weird kind of mix here. We sort of enlisted him.

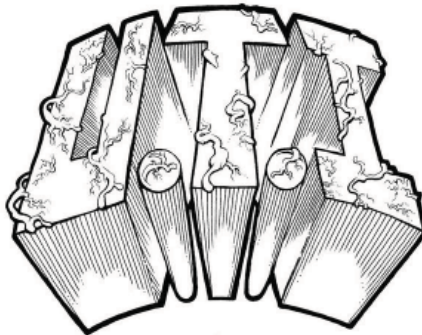
It is such a cliché in some ways. Not for punk bands, but it is a b genre cliché.

C: There is still a big call for the Elvis in the Niagara Region.

J: Elvis is on tour duty in Switzerland right



LEFT TO RIGHT: Leah on vocals, Jeff on bass and Chad on guitar.



now. We are on hiatus.

L: He's serious.

J: He'll be back in two years.

Have you seen the movie "Bubba Ho-Tep"?

L: That's a great movie.

What was the idea behind the URINARY TRACT INFECTION when you first started to form ? Was there a certain style you were trying to go for ?

L: Yeah. To be honest I have always liked the messier, louder punk music, a little disorganized kind of sounding, like CUT THE SHIT and really early NEGATIVE APPROACH kind of bands. But I have to be honest that when I first started singing I think I was really trying to imitate singers that I liked but I was losing my voice a lot. I was trying to sound like Damian from FUCKED UP or Justin from MIND ERASER and stuff like that because I love that really low stuff. And I do have a really low voice for a girl, but I kept losing my voice. So eventually I just sort of found a sound that I could make without

totally turning my throat into hamburger.

Do you listen to the ACCUSED at all ?

L: Oh yeah for sure.

Because that's who you remind me of more. You remind me of Blaine Cook a little bit more with that sort of I don't know how else to describe other than the Tasmanian devil. You know the character where it sounds very crazy. Your vocals remind me a lot of Blaine's.

L: I definitely take that as a compliment. That's a great band.

That's good because I mean it as that. But were they an influence at all ?

L: I wouldn't say early on. Our writing process is a little bit funny because I have no musical talents, so I end up writing some ideas for lyrics and then I go to the band and they try to make it work. Our songs happen one of two ways: Either I write the lyrics first and they put something together, that generally tends to be our slower more metal sounding tunes because I am verbose, or there are the songs that these guys write first that are a little faster and I have to shut up and just pick one or two words.

Pair it down. Get to the point.

L: that works a little bit better because I can be overly verbose.

Okay that is not a bad thing. You have something to say which is not always happening these days. So I think that is good. We have mentioned some of the early things on the band. Some of the things I saw on your myspace was ACID REFLUX, 9 SHOCKS TERROR, CAREER SUICIDE, POISON IDEA, FUCKED UP. If you had to limit your record collection to five releases



Conrad on drums.

as a band to five punk releases what would they be? So you kind of got to come together on this one.

C: I would say that CUT THE SHIT takes a real big influence at least as far as my guitar playing goes. And same with 9 SHOCKS TERROR in terms of approach towards songs. So if I could take two out of those five which I just did, suckers, I would pick those two.

L: Well I have to say FUCKED UP has to be one of them because even though I have been in various punk scenes since I was fourteen or fifteen, that is a band that got me interested in the Toronto scene specifically after I moved here. They're not really a sound influence, but "Hidden World" would be one of my desert island albums.

Cn: BLACK FLAG "Everything Goes Black". Great, great album.

C: And as a fifth one I would have to pick the Elvis band because we basically listen to that and try and do everything that that band doesn't do. If they do it, we know we shouldn't do it. So everything is retroactive to Elvis. That is really it.

That works.

C: It's a hard question to limit to five.

L: Yeah, we didn't mention NEGATIVE APPROACH, but that is definitely a stylistic influence ... I love the sound of that band and I think I try to push these guys to do that messier sort of looser kind of style.

I'm also glad that you mentioned BLACK FLAG because that song Mr. McGloob reminds me of BLACK FLAG. I think there is another song in there that I listened to that reminds me a bit more of MINUTEMEN. There is some guitar work.

C: That goes back to the days of high school when I was into geeky guitar stuff and nothing else. At the time I was growing up in Mississauga and basically there was only one scene when growing up in the suburbs.

There was a scene and only so much of it was hardcore, but it was the only place that you could play so there was a real mix of styles. There were a few good bands that came out of it. A lot of them had the later Ian MacKaye influence on them. A lot of FUGAZI influence. Bands like BLAKE who were great. Anything Jim McIntyre would touch was fantastic, SHOTMAKER who came out of Ottawa, which Leah was into.

L: And DHAMER. I was definitely into DHAMER.

C: I didn't personally like the GRADE scene too much and I didn't like NEW DAY RISING so much or the MONTGOMERY 21 where that was influenced by it.

That was almost like an Oakville sound.

C: Yeah. Good point.

Because a lot of those bands played the Oakville Y and inspired each other to come up with that scream-o kind of sound.

C: Yeah and that only led to some really bad music today.

In some ways but I wouldn't completely dismiss it. I agree with you in some ways

EQUALIZING DISTORT

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

The show dedicates itself to the underground hardcore punk scene. There is a particular emphasis on international releases in the developing thrash, 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, Kakk-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
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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.

but I also think that they inspired that crossover scene that took hold in Germany with bands like ACME and UNION OF URANUS picked up on that.

L: I was just going to say that. UNION OF URANUS were great.

C: As a guitar player it just wasn't interesting enough for me. I could listen to the MINUTEMEN and see a guy as big as me and as interesting a guitar player as where I wanted to get to. That guitar just sounds offensive and so that is where I really wanted the guitar sound to come from. So sure enough every now and then that geek-dom comes through.

Have you seen "Econo Jam" ? It is a DVD on the MINUTEMEN.

C: No.

I recommend it. Leah do you write most of the lyrics ?

L: I do.

What are some of the things you sing about?

L: I definitely think feminism comes up a lot in the lyrics. I guess that is not really intentional, I mean I am a radical feminist, that is just who I am. So I think that comes up, but I don't sit down intentionally to write a feminist song. "Limp Generation," came out of a really lame party I went to with a buddy of ours, Dean. It was one of these parties where every time you turned around you were getting hit on by someone who was incredibly drunk, so I sort of made a joke about how when a dude is that drunk and he is hitting on you, if you were interested it's not like he could 'get it up'. So that was just a bit of a joke. But then, I started thinking of that situation as an analogy about our present-day lack of activism. I am frustrated that we're from a generation that is really well educated, generally speaking, and fairly aware, but there are not many activists. It feels like we would rather pontificate, read Chomsky and have interesting conversations, which is not a bad thing in and of itself, but we'd rather do that versus actually go out and do something. So that is where that came out of. We can't "get it up" so to speak. But definitely feminism is a big part of it. But in a song like "Cunt," for example, a lot of people just see the emphasis on the word. But, in fact the word *cunt* has a more neutral meaning to which I associate with more than *vagina* which comes from the meaning 'a sheath for a sword'. So technically speaking a vagina does not exist without a dick, so I'd rather have a cunt.

C: I'd rather have a cunt over a vagina.

L: As a band we sat down and made that decision (*laughter*). I think sometimes people do misinterpret the lyrics. I have definitely had people come up and wonder if it is anti-male. But the song "Cunt" is really saying that people should have the right to make a decision on behalf of their own body. I am vehemently pro-choice and really believe that government or politics shouldn't affect your dominion over your actual body. It could just

as easily have been a song that says "I don't care what you say, what you think either way, you don't have a dick" because if you have a dick you shouldn't be taking someone's cunt for word. I guess it goes both ways, but generally speaking, cunt policy makers are dick-owners.

The song "Bull Tits" ?

L: "Bull Tits" is just about the idea of being useless and being frustrated with your life. The expression "Useless as Tits on a Bull" is where the idea comes from. It's about a lot of people my age. We're told to go and get an education and that educated people have jobs. I have a graduate degree and I still don't do anything useful. My life didn't turn out at all the way I expected, I'm completely useless.

I wanted to ask you about ... we were talking earlier about something that happened to you at a HOMOSTUPIDS show. Someone accused you of perpetuating a female stereotype in hardcore. Does that happen often to you ?

L: I definitely get some odd comments. It's funny because one of the compliments that people usually give me is 'Hey I really like your vocals. I hate bands that are lead by chicks because it is so screechy and annoying so it is cool that you sound like a guy. I love that you can't tell if it is a guy or a girl.' It kind of makes me laugh because how do you sound like a girl? So, at the HOMOSTUPIDS show we played, this guy came up to me and in the same vein said 'Don't you think that you are perpetuating the stereotype that only men can do hardcore by trying to sound like a man?' which is really funny because it is like this binary thing. Either you sound like a man or ...

It is either one or the other....

L: Yeah..and nothing in between. I mean you hear me sing with the voice that I've got and maybe that, in and of itself, should challenge the idea that all women are going to sound a certain way.

Cn: I play drums like a girl.

C: Yeah a really hot Latina. I have always found that Conrad.

Cn: That's how I picture myself.

L: Being a female fronted band you do get some weirdness. I know that when we play basement shows or shows where I am on the same level with the audience they don't want to get anywhere near me. I don't know if it's that they're afraid of hurting me because I'm a girl or there might be a size thing too, I am pretty small. But I get in pits all the time, I broke my jaw in a FUCKED UP pit. I am not afraid of them but there is definitely that sort of drift away from the singer.

So it's kind of weird.

L: Yeah it is kind of weird.

C: Well it is also weird because you don't see a painting and say it looks like they paint like a man. It doesn't apply. And she has been doing this for the last few years singing whatever she thinks sounds good in the end and that's the



TOP: Chad on guitar. BELOW: Jeff on bass.

way it turns out. Most of the albums she listens to are guys singing but they don't all sound the same, the reality is that it is not gender based.

L: It is cool though that there are some female fronted bands that are coming out of Toronto. Like DISGUSTING BODY, I am such a huge fan of Gena's voice. I love it. We have their tape and I have seen them live and it has a completely different style. She has a different speaking voice so, you know, she obviously sounds different when she sings.

C: SHIT REIGN are awesome too, she is a great singer too.

L: Yeah, so there is a few of us out there. There is an insurgence of women grabbing the mic too and figuring 'I go to shows, I love the sound of this music, I might as well just jump in there'.

Cn: I think the important thing is that Leah's voice really matches the energy. It is a good fit.

Yeah I don't find that it stands out. You are not an anomaly. You do have a sound and

it all works.

L: Sometimes I am a bit loud mind you.

That's okay. Singers are supposed to be loud especially in punk.

Cn: Loud is good.

It is about the message. You do a song with a German title. What is the song about ?

L: "Schadenfreude"

And why did you do a song in German ?

J: We should do a song in German.

L: We should do a song in German, if I could speak German I would. I am a bit of a language geek and I love that in other languages there are these words that describe very specific terms that don't exist in the English language. This particular song was written about people who take pleasure in other people's misfortunes. You see a lot of that nowadays. The reason why reality TV is so popular is because people like to watch people screw up and make an ass of themselves.

It probably makes them feel better about themselves.

L: That's it.

Well misery loves company.

L: And I think society is changing because of it too. Like, I am a clutz so stupid things happen to me, I will trip and fall often and I have noticed that things have changed from people going 'are you okay ?' to just laughing at me because I think they've become so used to seeing people trip and fall on T.V. literally and figuratively, that now they think it is socially acceptable to laugh. And they have a word for that specifically in German, Schadenfreude: People that take pleasure in other people's misfortune.

Do you think that there is any coincidence to having freude in the word?

J: Yeah, it's a Freudian term.

L: And I have some issues with Freud. I definitely call Freud out a little bit. You know, partly you write a punk song about him 'cause it is probably something he wouldn't have liked. The same reason I have these little 'fuck you Barbara Kay' inserts in our demo tapes. She is a writer in the Globe that I can't stand. Sometimes you just want to be a little bit disrespectful.

Who is Mr. McGloob ?

L: You know that is the ten point question. It is funny that you mentioned that it reminded you of BLACK FLAG, because when Chad first played me the guitar riff I thought it kind of sounded like the RAMONES. "Rock n Roll High School" is one of my favourite b-movies and we saw one of these RAMONES documentaries and they were talking about the fact that Joey had obsessive compulsive disorder ...

Was that "End of the Century" ?

Yeah, that's it. And because of it, apparently if he said something wrong, he had a lot of trouble fixing it. It is one of these things where you tend to repeat language patterns. His one little bit in that movie where he talks is when Riff Randle comes back stage to give them her



LEFT TO RIGHT: Jeff, Conrad, Chad and Leah in the record crypt.

songs and he says: "If we like it, we'll come and pay you and Mr. McGloob a visit." The character's name was, in fact, Mr McGree but, apparently, no matter how many times they shot it he kept saying Mr. McGloob instead. The song title is in reference to the guitar riff whereas the words of the song are about my frustration with the expectation for women to be incredibly thin. I do contemporary dance and what is considered thin has gotten ridiculous in that field. The song title is in reference to the music but not the words. But hey Joey was thin so maybe somehow you can make the connection.

What is your favourite URINARY TRACT INFECTION song from a lyrical standpoint and why?

L: I would say "Mr. Mc Gloob" because it most honestly expresses the suffering in my own life. I think that punk sounds best when it is very genuine. I don't try and write a song that sounds punk, I try and write a song that sounds like me. Being a professional dancer from the time that I was really little there is a lot of pressure to be extremely thin. I have been very sick in the past because of it and I have known people that have died because of it. I think that all this bullshit of airbrushing pictures of women that are already dangerously thin really fucks people up. That whole song is about starving yourself to death and how that is somehow seen as virtuous. It's about how we as a society see virtue in starving yourself to death while we look down on people that are fat as though it's a character defect. It's fucked. In the song I say 'Tertullian bullshit' because in my mind, this shit goes all the way back to the idea that women should suffer because Eve ate the apple. It's about women being dismissed, voiceless. I think that song

is the closest to my heart.

J: Yeah, that's real 'Schadenfreude.'

What about the rest of you. Do you have a favourite song from a lyrical standpoint ?

C: I would have to say "A. Fish". It is a bit of a love-hate relationship. At the end, Leah does this conversation between Albert Fish, the serial killer, and the little girl that he is about to murder. But it's love hate because the music goes in so many different directions in that song. I just like the part where she goes 'I wanna go home.'

L: Excellent. You are going to do that part from now on.

C: It really blows my mind when you hear this little girl begging for her life. It is a side of my wife I have never seen before.

J: I like "Stavrogin". Doestoevsky. You can't go wrong.

L: He should have written punk lyrics for sure. Doestyevsky would have written some excellent punk tunes.

J: We have the "Crime and Punishment" concept album coming out.

Wasn't "Crime and Punishment" Foucault.

J: No Foucault analyzed the punishment systems. "Civilization and Incarceration" or something like that.

Yeah the panopticon which reminds me of Vari Hall up at York.

L: Oh my god. I never thought of that. That is scary.

It is exactly the panopticon.

Cn: My favourite song is "Cunt" and my favourite lyric in there is "Fuck You" especially when she repeats it so many times. It is like 'okay I got it the first time but now I am really feeling it.' People



Jeff on bass and Leah on vocals.

used to come into our jams every time we practised that song. People used to think it was a domestic assault or something.

L: I have to say that living in the rehearsal factory on Geary was a weird experience. There are some amazing bands and then there were some bands that were so incredibly bad. The bad ones would rehearse at 11:00pm and they all did 'Tied to the Whipping Post'. You would be trying to go to sleep and all you would hear is some guy who can't sing "Tied to the Whipping Post" over and over again.

Cn: You just want to go up there with a whipping post.

L: You do in fact.

What are your thoughts on the Toronto scene at the moment ?

L: I think the Toronto scene is definitely on one of its' upswings. There have been so many new bands in the last little while and so many different people putting on shows. BAD SKIN and EATING GLASS and RAH and HAZARDOUS WASTE and I was just completely gutted that LIVING DARKNESS broke up, they were amazing. And there are all these other bands that have been around for awhile but are just so good like REPROBATES and ENDLESS BLOCKADE and what not. In May we decided to just throw together a show with a bunch of bands that we liked but didn't necessarily know personally. It was HAZARDOUS WASTE and RAH and we asked THE G-MEN to headline. Which was crazy, it was these really noisy bands and then THE G-MEN have this totally different kinda retro style.

And those bands might not have played normally. So it's kind of like bring different scenes together.

L: I think that is definitely happening. Greg

from Stuck In the City is doing all these great shows and High Art for the Low Down with Matt and those guys bringing different bands together.

And in our show listings there is something happening all the time at 15 Lower Sherbourne.

C: I think the scene is growing right now, especially in terms of people putting shows together.

L: That's very true. I mean, the first time that we played a Pesci show wasn't until the HOMOSTUPIDS show at the beginning of June and, I mean, it seemed for awhile there like that guy was carrying the whole Toronto scene on his back because he had the pressure of him and Ewan putting on every show. So I think it's really good for the scene in Toronto that there are more people just throwing stuff together.

And he is going to school full time and trying to work. It's kind of nuts.

L: Woah, I didn't know that. Crazy. Yeah, I don't know him personally at all, but for awhile there it really seemed, just speaking as somebody who went to shows, that it was only him and Ewan putting stuff on.

Yeah for sure. But Pesci was doing a lot of things so it is good it spread out.

L: Yeah exactly. And just outside of Toronto too there are people putting on house shows, in Burlington and whatnot with EATING GLASS and those guys. BAD SKIN is also doing shows at their house now. The BAD SKIN house is actually my favourite place to play, it's a small space but it has a really warm sound.

Cn: It is a really warm room.

C: We played the first show there so we feel like we helped inaugurate the place. There

was something amazing about watching Jay run down the stairs with a hammer in his hand during SHITREIGN to knock out the little shelves he'd build because people were running into them. I just saw him running by with his hammer. I wasn't too sure what was going to happen at first. (laughing) Somebody else got their ass shaved at that show I think.

L: That band makes no sense, they defy logic. I have to joke because they are the absolute nicest dudes, but they are really, really good drinkers. Before that first night at their house, I'd heard a song from BAD SKIN's demo and was really psyched to hear them play, but when they went up to play they were so drunk that Todd could barely walk a straight line. Being a non-drinker I'm being all snotty thinking 'oh crap, they won't sound as good, they're too drunk to play' and then they go and play the tightest, fastest most amazing fucking set. It was incredible, they're such a good band, I love the way they sound and they're all such nice guys, but I don't know how it's physically possible to sound that unbelievably good when you're that drunk.

C: They are absolutely amazing. That whole night was amazing.

L: There was a lot of blood. They pretty much said no more bottles after that show. The first show there was a lot of glass and blood everywhere. Jay was in the pit just bleeding all over the place and then some poor guy got hit in the face with a mic stand during the BAD SKIN set and split his lip completely open. Everyone was getting red as the night went on, I was just covered in other people's blood when I left. Now that's a good show.

Cn: A lot of beer cans went past my head.

It kind of reminds me of when the DEAD KENNEDYS played Texas and the stories they told of playing cowboy bars and breaking into a rendition of "Rawhide" and then got completely showered in beer cans. That's where the "Rawhide" cover comes from.

L: Oh like in the Blues Brothers.

Partly that but that did happen.

That happened to BLACK FLAG as well.

L: Let's tour down south.

I think it was because they were getting booked into these old man bars because there was no punk clubs to speak of at the time. This is down south where there wasn't much of a scene but all these great bands grew out of that like in Texas with DRI and the BUTTHOLE SURFERS and MDC came from that and then moved to San Francisco. So when they toured they got booked in these old man bars.

C: It's probably still a common thing. Even when I was younger out in the suburbs there were only so many places to play. The kids were mostly doing shows at the Masonic Temples and the Kinsmen Halls.

That was in Stixville wasn't it.

C: Streetsville. It is amazing that there are a lot of groups that have come out of that scene

in Mississauga. It is huge now. It was big then but now it is way bigger but there's still really nowhere for these guys to play out there, just the house shows or old man bars. Same thing in Burlington and near Niagara, the best shows are always house shows.

I wanted to ask you about the demo. Is that the only recording you have? I think that I have the sense that maybe you have done another recording.

L: It is really the only recording we've done so far. We did a recording of Stavrogin at the Rehearsal Factory a long time ago but I don't know if it exists anymore. *Schizophrenic Records* is going to release some of our songs on a new comp.

Oh on the "Toronto City Omnibus" comp.

L: Yeah the demo is basically our only recording and it was done live off the floor. I am pretty happy with it, all things considered. **Is there a song that is going to appear on the "Toronto City Omnibus" or is it songs off the demo?**

C: Those songs will be off the demo. But the plan is definitely to get into the studio again in the fall and do some more stuff. The guy who produced our demo, Sam Cave plays guitar with us now sometimes and we're hoping to have the money to take some more time, as opposed to 8 songs in one day.

Who is he?

L: He was in this great hardcore band out of Boston called THE EXPLOSION that was around in the early 2000s. But he is just an incredibly modest person despite being so talented. I have some friends who are tongue tied around him, because they were such huge fans of his band, but he is the coolest most easy-going dude.

And he is living here now.

L: He is living here now doing some sound production, some film stuff, and working as a bus boy. I know he was trying to get his working papers and I believe he's gotten them at this point. He recorded HAZARDOUS WASTE if I am not mistaken. So he is definitely in the scene.

And around so if anyone is looking for someone to record with they should contact him or contact you to get in touch with him.

C: Absolutely. Sam was great, had lots of ideas to try with the demo, despite only having one day to do it.

How long ago was this recorded ?

C: It was in the fall of 2007 at John Crichtley at Green Door Studios. Out in Parkdale. Great little studio. He has completely converted his garage into a studio and he recorded the 8 songs in an afternoon.

Cn: Great vibe.

C: And very good prices if you are looking to put something together.

I did not know that. There is an interesting history with punk studios in garages. The YOUNG LIONS first started off in a garage and they called it the garage and they were



from that area. I wanted to ask you have you written any new stuff since the demo ?

L: Yeah. We have a bunch of new ones. We wrote another Dostoyevsky song based on Raskolnikov from Crime and Punishment, about how a single action can create a guilt that separates us from humanity. Then there's "Dumb, then dead" that we played tonight that hasn't been recorded. There is also a song we've written called "Klabautermanniken" There you go, a little more German for you. A Klabautermanniken is the spirit that sailors used to believe lived in the figureheads of ships. So it is about viewing women as beautiful, useless objects and how this deforms them. A lot of new songs to lay down in the next couple of months.

The Frankfurt School means a lot to you.

C: And Elvis. Lets not forget Elvis. Or fake Elvis.

So do you have plans to record and tour anytime soon?

L: We would like to record in the fall and the plan is to put out a 7" ourselves. Also, we're talking to SHIT REIGN and PICKED ON, we've been in touch with Alain from the BLACK SPOKES, he started PICKED ON about doing a mini tour that starts in Peterborough and goes to Kingston then Ottawa and maybe Montreal in September.

The Toronto – Montreal corridor.

L: Yeah, exactly. We would love to tour more but that just hasn't been in the cards this summer. We all have nine to five jobs but in the fall we're going to get out of Toronto more.

Cn: We're playing a comic book party in Montreal in October.

L: Yeah, That will be interesting. My cousin Krista and her partner did our demo cover and our logo. I wanted an updated gross Pushead kinda style which they do really well. She's having us come down and play for the opening of More Than A Friend's comic book.

Where is she?

L: She lives in Verdun, just on the outskirts of Montreal. They wrote this bizarre-o comic book about Verdun, it's a sort of scary, sketchy blue collar place outside of downtown Montreal that has a lot of 50's style fast food places.

C: It's the French Parkdale I think.

L: That is a great way of putting it. Except there is way more cat shit in Verdun. See, there are a lot of stray cats in that area so Krista decided to use it as a fun installation project. She made little heart signs with toothpicks that say "I Love Verdun" on them and she sticks them in all the little piles of cat shit that she comes across.

Have you seen "Prete a Porte" ? "Ready to Wear". An Altman film. About Paris and dog shit.

L: (laughing) Amazing, you are like our friend Dean who has seen absolutely everything and remembers it for the perfect reference. Awesome movie.

Perhaps Verdun is ready for a film. Aside from touring and recording does the band have any other plans coming up?

L: Touring and recording are the main things.

Cn: We are working on some merch.

L: Our own line of footwear

C: And scented candles. They smell like cat shit.

L: The URINARY TRACT INFECTION push up bra.

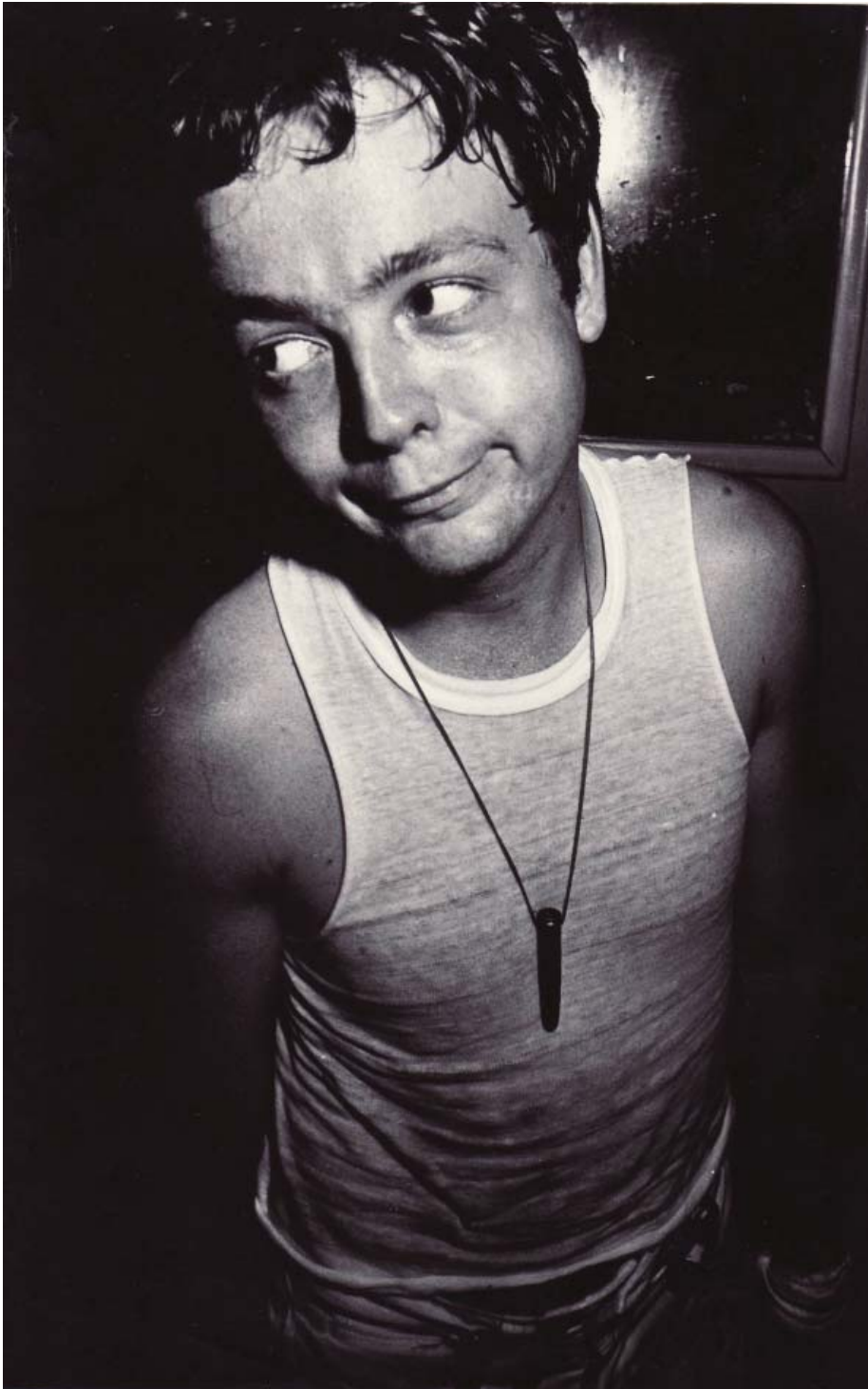
J: Bull Tits bras.

Where does the name URINARY TRACT INFECTION come from ?

L: That's kind of a funny story. Calling our band UTI is making fun of ourselves. The idea is we're not as hardcore as really good bands like BLACK LUNG or RINGWORM or any of these diseases that could actually kill you, we just make it hurt a bit when you pee. But, the other reason I wanted to go with UTI is because when you tell a room full of people at a show that your band is called 'UTI' all the women in the room get it right away and laugh. It's just more common for Women to get UTI's, we've all had one. Mostly the guys will be looking around going 'what's that mean, why is that funny?' So it is my way of making the women the insiders and the guys the outsiders by having that inside joke with them.

It's a good turn of the tables. How can people get in touch with you ?

L: We have a myspace site which is www.myspace.com/urinarytract and then we also have a hotmail which is urinary.tract.infection@hotmail.com. Easy ways to get in touch. We are always looking to play shows. We are always happy to show up and scream for a bit.



Cleave Anderson started off playing in the BATTERED WIVES, which is a band that plays a pretty important role in the '77 scene. From there Cleave joined the WAY OUTS who released an ep. Then came TYRANNA, the SHARKS and BLUE RODEO. When the '77 punk resurgence started up Cleave was in the re-incarnated VILETONES and the SCREWED who supports every Last Pogo reunion that has taken place in the city. It was an honour to speak to Cleave about the early Toronto punk scene and his part in it. This is an interview interspersed with discussions around the music programmed on the night that Cleave came in to the show

CLEAVE ANDERSON

as a guest host.

What was that ?

That was "Everybody Loves a Loser" and that was one of Jasper's songs. He made references to Charlie Chaplin who was one of his heroes.

You know that silent movie goofiness. You know the pathetic loser. Hitler is mentioned and stuff.

That's why there is the reference to Hitler. Probably as a contrast to Chaplin ...but they both had the mustache.

That was recorded off the radio.

That was recorded off the radio ?

Yeah that was a radio broadcast that had been done. I didn't have it. Ross Taylor, a friend of mine, many years later who took a lot of the photos. He and Don Pyle and Rodney Bowes are the three photographers that documented that time. Ross who I know now said 'I got this BATTERED WIVES cassette.' It was just a cassette he recorded off the radio and gave it to me and I put it on a CD.

What was this played on initially ? What radio station was it on ?

It was a CHUM FM broadcast.

Wow.

That's a big change of format for CHUM, they wouldn't lay that today. They used to do some local bands. We had actually gotten fairly big and I think it was mostly because we were getting publicity because there was a group of women called "Women Against Violence Against Women" who protested us using the name BATTERED WIVES. There was all these protests. We were in the news a lot. It was actually after the fact our manager who had actually called up the organization. They didn't know anything about us or care for that matter. He said 'What do you think? There is this band calling themselves the BATTERED WIVES. Doesn't this upset you? Aren't they maybe trivializing an important issue ?' And they go 'Of course they are'. Anyways we always felt we did our little bit for the Women's movement to give a forum for discussion.

For sure. It was a well placed call.

It was. Spousal abuse was sort of a swept under the carpet kind of issue back then.

I also understand that the logo had something to do with it.

Oh the logo. Well the logo was doctored up to keep the momentum going. It all made me pretty uncomfortable really.

I was going to ask you....I mean there was a lot of controversy. Again I think "Uganda Stomp" had some controversy.

Well yeah there was genocide involved. That's not really funny. This was when Idi Amin was doing his stuff. All in the name of shock value. The puck idea of getting a reaction, getting people to think and talk. Nobody I knew from the scene condoned Amin's actions.

How long was the band around for ?

It got going around the middle of '77. I quit at the end of '78. We toured across Canada with ELVIS COSTELLO at the end of '78. I left the band soon after that. We played tons of bars in Toronto and Southern Ontario. We had emerge out of the punk scene into a busy bar band. We were definatly more than a punk band. During that tour there was a fair amount of controversy. We had to change our name.

We were called BATTERED WIVES but we got kicked off of several of the venues during that tour until we agreed to change our name to the WIVES.

So it happened on the tour.

Yeah just before the tour.

I thought it was some sort of label pressure.

We were starting to be billed as the WIVES on the tour. We went back to BATTERED WIVES, but their next album was released under the name of the WIVES. We were billed as the WIVES a couple of times on tour but as soon as we went on stage Toby would walk up to the microphone and the first thing he would shout out was 'What's our name?' and everybody would go 'BATTERED WIVES.' Toby would respond with 'Fuckin' right' and then we would kick into our first song.

So the crowd were in on it.

Yeah totally, so we were just taking advantage of the situation. It was the same kind of philosophy that Malcolm McLaren applied. How can we take advantage of this name BATTERED WIVES so the obvious thing to do was call up the people who would get most upset with us and work with that.

So you were on this recording?

Yeah.

And the album that we played?

Yeah that was our album.

And the live album too?

No that was Pat Mooney on drums and was recorded at the Edge after I left.

How many others were you on?

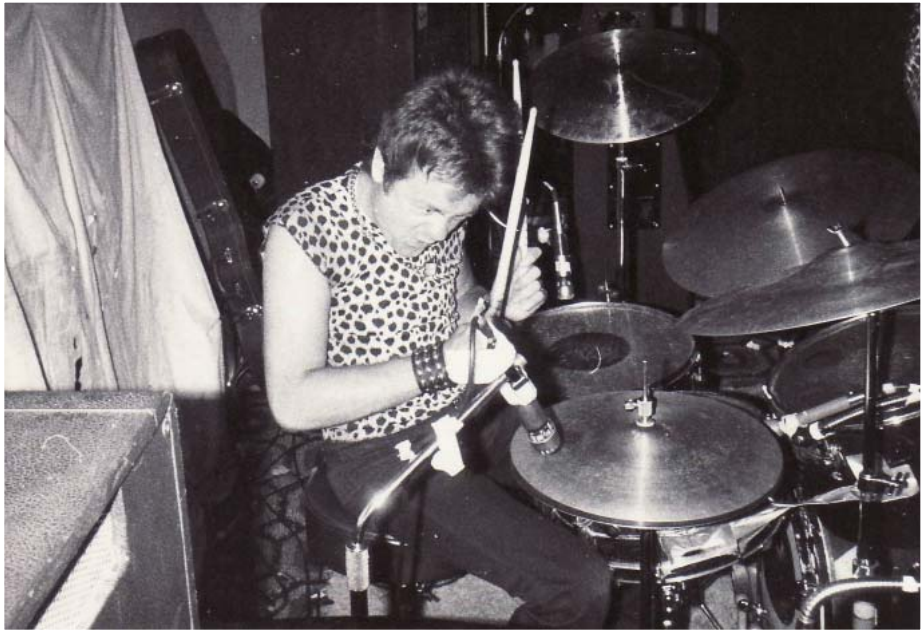
Just that one and some live recordings that were never released.

Three of these songs were live on CHUM FM or all of it?

Three of the songs we played but there is a whole night's worth of stuff. They played these things on Sunday night live from the Elmocombo. I remember hearing MINK DE VILLE on there and it was fantastic. ELVIS COSTELLO did one.

What was ELVIS COSTELLO like?

He didn't talk to us. He was reclusive. They would record their show every night and he would be in his hotel room listening to the tapes. I wanted to meet him but it actually never happened the whole tour. But the ATTRACTIONS, his band we would have fun actually because we were playing these concert halls like soft seater venues like the O'Keefe Centre more or less across Canada. So the shows were at 8:00pm. We would play this twenty five minute set and I would just sit on the side of the stage because the ATTRACTIONS were just a fabulous band. Pete Thomas was a wonderful drummer. I was just have my eyes glued on him. The whole night was over at ten and we would go into town as the new wave contingent and every town had a little new wave/punk bar and we would go in it. So the band was great. The three guys would go with us but Elvis was We were getting a lot of publicity on it and he



Cleave Anderson drumming in Tyranna at the Turning Point.

wasn't that happy with the way things were going. I don't think he was happy that they had chosen us to get on the bill. Maybe I am rationalizing it because I didn't get to meet him or anything but we ended up getting more attention then he was.

But that makes sense out of it all.

Yeah well he had purposely made a statement to avoid the United States. He was going to come to Canada to play.

Oh really?

Yeah. I don't know what the premise was exactly but American culture, he wanted to avoid it. He wanted to come here to the colony, you know being from Britain. And I will tell you that I know that those guys were shocked. They were in these tour buses and they had no idea it was going to take so long to get from one city to the next.

Was that around the time of "Heat Wave"?

It was before "Heat Wave". "Heat Wave" was 1980. this was '78. It was his first time in north America. I still have the t-shirt. It was the "Wake Up Canada" tour. It would be like twenty hours from Regina to Saskatoon and they were like 'okay what have we got ourselves into?' They were not used to that sort of stuff. .

So what happened after that? Was it the WAY OUTS who were next?

Well I joined TYRANNA pretty much right after and the WAY OUTS were during TYRANNA.

I used to be a dj at CHRY and I remember seeing the WAY OUTS ep up there.

Well I wasn't actually a member at first. I was taken on to do the recording.

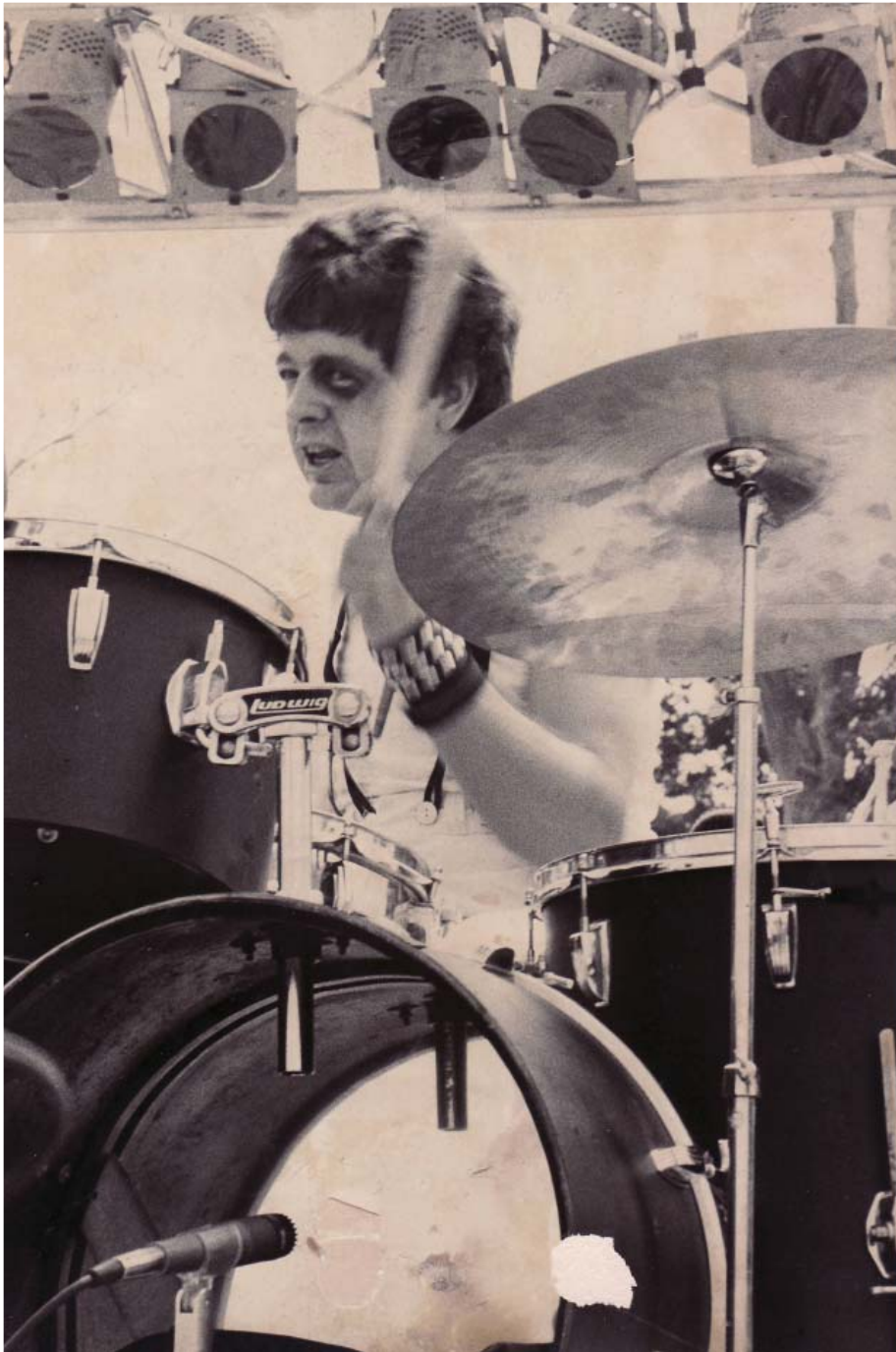
Well tell us how did TYRANNA form? And who was in TYRANNA?

Once again I wasn't the original drummer. I think TYRANNA did three or four shows at the Turning Point before that one of which I saw and liked very much. It was kind of short

lived. Rabies who was the singer. Vera Sky was her real name and Johnny Bublebugum the bass player wanted to carry on as TYRANNA and the other people didn't. It was at the Last Pogo, December in '78. It was the first and second of December and I was there just hanging out and I had just quit BATTERED WIVES and I got several offers that night at the Horseshoe. People looking for drummers. Rabies had come up to me and she got my number and called me the next day and said 'I want you to hear what we have recorded.' Actually what we are going to listen to here are a couple of songs the original band that I don't play on. Three of the songs I play on two of them I don't and it is the original band. It is what I listened to, what she played for me. This sounds like what I want to do. So I went with TYRANNA. That was an action packed year. It was a band that started at the beginning of the year and ended at the end of the year.

So what are we going to hear here?

The first song we are going to hear is "Back Off baby." It is on the "No Pedestrians" compilation album, but it was kind of a butchered, I felt, version of it. Are you familiar with the "No Pedestrians" record as a compilation of local bands? You know ZERO4 is on it and some other local punk bands. It is one of the few compilations from the 70's. The next one is recorded live at the Edge. It is another New Year's ... we seem to have this New Year's theme going on, but we had played New Year's Eve in '78 - '79, the year after the fire at David's and we had played on the bill with JAYNE COUNTY AND THE ELECTRIC CHAIRS. They recorded this night and it was going to be the first They were going on at midnight and it was going to be the first album of the 80's was the kind of thinking. So we were the warm up act. It was a great night and everything but the next day the Garys called us up because we were managed by the Garys ...



Cleave Anderson drumming in the Battered Wives at the Arthur Pop Festival in 1978.

we played the Edge quite a bit for those who know the Garys. This is kind of esoteric stuff for anyone who doesn't know the Garys and the Edge and all that.

No. I know the Garys.

They are still going strong.

Well some of the first shows I ever went to were promoted by the Garys. They were bigger shows because I got into it later, but the Garys name were all over the place. CFNY was broadcasting that stuff all the time.

Well anyways one of the Garys called up Rabies and said 'your equipment is still here, do you want to come and play tonight? So we went down New Year's Day hungover and all and it was a small but appreciative crowd. So

the second song was recorded live at the Edge that New Year's Day. One of the last shows we did.

And it makes sense. What are you going to do. You have the day off, you might as well go to a punk show. So is that how you got the recording out of this. Your equipment was there.

Sure. The sound guy just did it.

Do you think it was the recording from the night show?

From the following day. That recording is from New Year's Day. We were in our hungover stupor. It is called "Dying in the Suburbs". A punk rock cliché I guess.

I think it was my life. It spoke to me.

Me too. I came from the suburbs. I just wrote

it living in Etobicoke. I was speaking from my own experience. The next song was "Toronto Boys" which was a cover of the VIBRATORS song "London Girls".

It was just Toronto-ized. TYRANNA-ized.

Right on. Yeah. The next song was "Johnny", which is the original band had three Johnny's in it. Our singer came up with the song "Johnny". The band member's were always wondering if she was singing about them or the other guy. The last song was "My Neighbour" It was sort of a little pop anthem. So some of these songs we are planning to release on BOPPA DO Down Records, which is Tim from Babel Books and Records, his label.

Yeah this is exciting stuff.

Some of this stuff has been mastered and submitted.

Some of these recordings that we just played?

Two of the songs. Yeah.

Are the other songs re-recorded or other songs?

No this is just what I grabbed off a CD. Just ones that I chose.

How many recordings did TYRANNA do? Is there a couple of demo sessions out there?

There is two demo sessions out there. One by the original band with five songs and the one that we did with five songs and then there was the one recording at the Edge and that is the only documentation of TYRANNA.

Those demos were recorded in a studio.

Yeah it was a little \$5.00 an hour studio in Hamilton. Mickey de Sadist lived around the corner and he came in and sang some background vocals.

That was nice of him.

Yeah, well he was our buddy. We sometimes played on the same bill.

It is exciting when your friends get together. You just want to be there, be apart of it. I understand.

Exactly.

TYRANNA was a one year band, kind of. So when did the demos get recorded?

Well the first one was the year that the band January '79 right until that New Year's so I think they played one more show. It went past into January 1980, but two of the songs that were played were towards the end of '78. Everything else was in '79.

You guys are about to do a reunion.

We have been rehearsing and we have Zoe of the BAYONETTES singing with us since the original singer is not available. She is doing a great job.

Do you know when the record might be out? you said there is five songs that are possibly going to be on this. It's a 7" ? Five songs?

Well one is thirty three seconds.

That's okay. That is good. It reminds me of the DEMICS. So roughly?

Well July.

Are you going to play out around then?



Cleave and Toby Swann signing the record deal for the Battered Wives.

We are working on getting a date in July to release it. We are going to have a couple of other people on the label roster and do it like a label release as well as a record release.

Okay. So it is going to be a bigger thing.

We're going to try and turn it into a little bit of an event.

I was going to ask you the name TYRANNA, is that just a bastardization of Toronto?

Well no, it's not actually but I think it came out like that. What it was Vera was a dynamic tall woman who wanted to be the dominant force with a band of guys so she asked her mom 'I want a word that sounds like Tyrannical but feminine at the same time' so TYRANNA was the thing and people generally because of Torana said TYRANNA. They played up in when she used to sing she would say "Torana, we got you!" It was her little thing. One of the other things that was interesting about punk rock was that each city had their own ...it exploded in these different centres and everybody wanted to be identified with their local scene, but my understanding was that it was something tyrannical yet female.

I wanted to ask you about a photo that I saw that Don Pyle took of TYRANNA in the street. Can you tell me about that photo? Do you know which one I am talking about?

Well there was a bunch that he took for us. He didn't live very far away. We rehearsed at Rabies house and it was in the west end of Toronto around Runnymede Road and Dundas. It was sort of party central. The DEAD BOYS would spend the night there when they were in town often. It was crazy parties. But Don was a friend that lived around the corner not very far away, so he took us over to this Bobby Point area.... Baby Point area. It depends what side of the tracks you were on, but this little neighbourhood

that was upper class in the west end of Toronto and is in a little peninsula because the Humber River does bend. A special little peninsula where everybody gets their ravine view of the river. So he took us there where they have these old lamp posts and we were hanging on the lamp posts. Yeah so they have these really ornate that looks like Great Britain or something. He thought this would be a great place to shoot. He took us in there and got those for us.

So the thing that people know you for now is the SCREWED.

Well more than anything else sure.

There is other bands, I mean BLUE RODEO was a pretty big band. We shouldn't just

glaze over that, but

It's worth glazing over. in this context. But the SCREWED, that's my main project now.

Anytime there is a Last pogo type of event the SCREWED are there. The support band and doing all kinds of things. Tell us about the SCREWED. When did the SCREWED start ?

It was an idea that Steve Koch, who is our guitar player, who also was the longest running member of the VILETONES. He was in the DEMICS as well. HANDSOME NED's guitar player pretty much the whole time. I had a boxset of CDs called "1, 2, 3, 4 Punk and New Wave, 1976-'79". I don't know if you have ever seen it. It is a five CD series. Basil who is the bass player in BLUE RODEO gave it to me for my 50th birthday and it was always in my car. And Steve and I were playing in another band and I would always pick him up and we would go to the gig. We would be listening to these songs. It is a really great collection of songs from mostly around '77 so we would be listening to these and we thought it would be fun to play these songs. We said it enough times that it became lets just do it. So we asked a couple of people who ended up doing it who was John Borra was is a bass player who was also a member of this band that we were already doing this rootsy stuff with and we got Steve Saint from the SINISTERS. We just wanted to have some fun and play some of the old songs. We started with a handful of songs and then we are learning more of the local stuff now.

I was going to ask you about this. I mean it is fun to play the ones that you grew up listening to but because you are from Toronto it might make some sense to give a little bit of a spotlight on our local scene.

Yeah. We have re-connected with a lot of the old people and we invite them out to play with us and stuff. We've had Steven Leckie and Screaming Sam and Johnny from the G RAYS and Gordie



and Steve from TEENAGE HEAD played with us. A lot of the B-GIRLS, BATTERED WIVES, some of the DEMICS guys, the DIODES.

Didn't Cheetah Chrome do something ?

We did a tour with him. Actually we are going to include a song we recorded at Grand Avenue studio. Part of our little stint with him last June. One of the songs that Cheetah wanted to do as well as the ROCKET FROM THE TOMB stuff that he played on and the DEAD BOYS stuff

....

That is an ideal scenario when I think about it. Punk is such a live music. It sounds so much better when you are going at it at a club. If you can go into a studio and record that and capture it...

It's ideal. So we did a cover of MC5 "Baby Won't Yah". A two guitar attack of Cheetah Chrome and Steve Koch. The voice of Cheetah Chrome in the back there. Cheetah was a guy that we had met because he used to stay at the TYRANNA house when the DEAD BOYS were in town. So there was a few parties with Cheetah back in the day. As for the Screwed we wrote an original called "Green Haired Girl" making reference to the Turning Point. It is our guitar player's re-collection of one particular night.

This is exciting because now you are doing originals.

Yeah. We have three now. There is about eight more ready to go.

How many originals do you have recorded right now ?

That's the only one we have recorded other than rehearsal tapes.

And eight more to go.

Yeah they are just fun to do. We had no idea. Just for a laugh we were doing these songs and then we started getting together with some people from back in the day and it just keeps going. There are so many great songs to learn and play.

But then they inspire new ones.

Yes.

Will there be a second CD coming out ? That is my line of questioning. I am always trying to find out if there is new stuff.

What we did is we tried to have a little bit of a concept for the first one. All songs from '77 and all songs that were standards that people know. We didn't go for anything obscure although we know a lot of obscure stuff too. And we also know a lot of local stuff. We thought we would save that for next, do the great songs by local bands.

Is that going to be an idea for ...

Yeah that's an idea we have kicked around. That's not in progress right now because now we have the originals. We are thinking of doing a handful of originals and great songs from the local bands. That sort of leads us to the next song we played which was a SECRETS song.

The SECRETS who were three guys who left the VILETONES and John Hamilton of the DIODES. They had a good run and were a ton of fun to see play and had a lot of good songs.



Cleave Anderson in Tyranna photo shoot by Don Pyle.

We know a couple of theirs and that's one of them "Suzi Peroxide".

What are some of the other locals that you cover ?

Recently we have learned "One Foot in the Gutter" by the UGLY. Some TEENAGE HEAD, MODERNETTIES. We know a bunch of VILETONES stuff because three of us have played in different versions of the VILETONES. One of them was John our bass player. He did one of the CIUT live recordings. We got to thank you for supporting the old school and allowing us to come in.

That was a great night.

There has been a bunch of great nights. The DIODES and TEENAGE HEAD and a bunch more. God bless Greg Dick for doing his detailed research.

Yeah. And the stories that have been coming out have been just unearthing. It is

archeology here. Punk rock archeology. We are all grateful.

We got a good thing going here.

How can people get a copy of the "1977" CD ? Well it is for sale at a couple of places, but at our gigs is mostly where we sell them. Babel Books & Records on Ossington. Pete has some at his store, Hits and Misses and Bloor Street near Ossington. Graffiti's in Kensington Market sells them. Rotate This on Queen Street. Pandemonium in the Junction has some of them.

That is right by my house.

You're in my hood then. Not too far away. Anyway come see us play. We do three sets. We have a repertoire of seventy songs. We don't let anybody play on the bill with us anymore because we don't get to play all the songs that we want to play. Ha, HA.



LEFT TO RIGHT: Demented Derrick, Ian Incorporated, and David Corporation.

Okay we're here with THE CORPORATION, introduce yourself guys and tell us what you do in the band.

David (D): I'm David Corporation and I play Guitar and sing.

Ian (I): I'm Ian Incorporated and I play the bass and do some vocals too.

Derrick (De): I'm Demented Derrick and I just beat the shit out of my drums.

Okay, how long has the corporation been around for?

D: We've been around since June 2006 and so, how it all started was sort of ah...we've been in previous bands, ah, and Ian and Derrick here had been in a band called the SHITKICKERS and I had been in a band called LOW FREQUENCY and we used to play you know ah, back in like 2004 whatever, we met each other at a show... like, you know those crappy supernova shows? The one good thing that came out of it was that I met these guys and so both our bands...

De: We had a loving friendship after that.

D: Yeah (*laughter*) and ah, both our bands kinda fizzled off at the same point, so Ian here came to me and just said like maybe we should start something together, you know.

De: And now we have this

D: Yeah and so he just said like yeah, you know Ian came to me and we just ah, you know we wrote a few songs and then we just said who would be the best drummer and we just like, Ian was like let's go back, let's go to Derrick. Something friendly, something familiar.

I: 'Cause the thing was we wanted to take advantage of the fact that we knew we were going to play a lot of songs from the SHITKICKERS and I was like well Derrick knows pretty much like all those songs.

De: I'm that special.

I: There was this guy Steve, Steve Heretick and ah the problem with him was like he had another band going so we were like, go with the old guy use some old songs so.

D: Not to mention Derrick had hit almost all the toms man, you know, that's rare, so...

Do you still do a lot of SHITKICKER songs?

I: Yeah we still do, we play like songs like *She or Coffee*, ah *My choice*, um.

D: This new one that we just finished recording,



Toxic World

I: Yeah *Toxic World* is like an ancient song we just brought that back out. I mean the way I look at it, you know, I just wrote those songs those songs have a lot of meaning behind them a lot of positive energy in them and I just want to keep these songs, You know.

Was there a different, I guess you decided to really start as the CORPORATION was there a change in song writing and ideas or? Did you guys have a discussion about like, what you wanted to do?

I: Right off the top, right off the top man.

So, what was the idea behind the band?

I: We were just like, we wanted to make a band that's like just totally makes fun of corporations and just totally, like totally, like bring 'em down and really just a ska-core band, like really hardcore punk and like ska and just rip into corporations. I don't know if you want to add to that?

D: Yeah obviously you know, it changed you know, but they had been in a band together, I hadn't, this is my first time playing with them but whenever you add new people you change the dynamics.

Sure.

D: But like, When Ian came to me you know ah, 'cause I sort of looked up to the SHITKICKERS or like they, you know my band wasn't really that good but ah, they were definitely. I liked what they were doing so when Ian came to me I was just sort of like, what do you want? and he was just saying let's go more that ska core route let's put more ska into it but keep it like hardcore punk, you know.

De: Yeah, Ian always had a thing for trying to implement ska with punk.

Yeah.

De: He tried it back with the SHITKICKERS.

Yes.

De: But it works a lot better with this band, way more.

D: Yeah and it was just the focus was just going to be you know sort of that political satire, like, let's talk about corporations...

De: Well we sort of joke around about it.

D: Yeah have fun with it, but we talk about serious issues and we get actual, like, good facts out there to people and raise awareness about stuff and so, have fun but be serious and sort of give it your all.

You were talking a bit about your musical influences like ska, can you tell me a bit about who you consider influences on the band?

I: DEAD KENNEDYS right here man, Jello Biafra is like huge influence on me like to... like that satire that's where I get it from like I love how he would joke around songs like pull my strings and stuff like that such like, such joke around sarcasm I love that and that was really inspirational for me. And then like, As far as ska goes I was really, very influenced by like the SPECIALS like a lot of like two toned stuff um, so that's for me I don't know for you guys.

De: Ha, way too much

That's okay, go ahead

De: The list is way too big

Well I'm curious to know what makes you guys tick so, feel free to just mention a few things that you...

De: Well, for me it was a lot of metal back in the day so, like I was big into slip knot and...

D: I remember when I met this guys he had a huge CASUALTIES ah..backpatch.

De: Yeah I was a huge CASUALTIES fan as well but ah, I also loved a lot of the UK ah, punk like EXPLOITED, well the EXPLOITED are more Scotch, but like the DAMNED, SEX PISTOLS everything man, everything from the 70s and on.

I: All I can remember is like we're like playing like "come on Derrek play the skate punk" and he's like, "I don't like Skate Punk man, it's Street punk man, steet punk!"

De: Give me a break, I was 16 at the time!

I: Whatever, it's the same frigging beat man

D: For me it was a lot of just the ah, I like a lot of the ah, American hardcore from the eighties, like actually I'd say one of my biggest influences is HÜSKER DÜ and I was listening to them on the way down is *Zen Arcade*, I think that's the best album of all time, personally. But ah

It's a great record

D: Yeah, and um, you know like MINOR THREAT and BLACK FLAG a lot when it comes to the punk stuff and ah, when it comes to ska, ah at the time you know I... THE SPECIALS grew on me more as I was in this band with uh, Ian and ah..I have to admit I wasn't, I liked ska but I didn't know...not necessarily, I knew a lot about it, like I always like to research things but I didn't really listen to it a lot but lately like it's been a lot more like ah, I've been listening more to like DESMOND DECKER, PRINCE BUSTER, The SKATELITES and ah, actually BOB MARLEY and stuff and ah... like a lot more that for new stuff that maybe fans haven't heard yet is influencing at least my guitar work and so, ah, you know, a lot of I'd say very punk



Dave Corporation on guitar and vocals.

driven but in back, you know, in us is still that ska roots.

De: We try to keep that root.

I: And obviously, obviously you can hear in our sound like obviously we're influenced by CHOCKING VICTIME and LEFTOVER CRACK and OPERATION IVY.

I was going to ask about that.

D: The usuals.

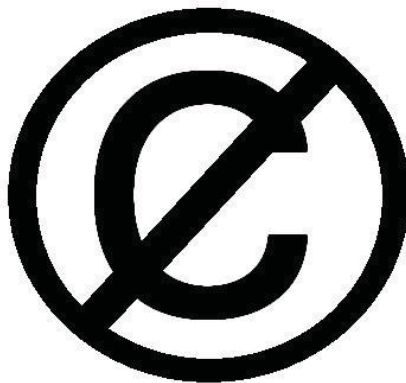
I: It's just we don't like to go ahead and say that because a lot of people that don't know you better will be like, ah you're just a rip off.

Well the thing is, although it may seem obvious, you didn't mention it and I was thinking that's peculiar that you didn't mention something like that.

D: See to be honest, I own all those records but if you asked me the last time I put it in, like me myself.

I: Months ago.

D: I haven't put it in for, like years but I'll be in



a car with someone and they'll be like do you have that CD and I'll be like, yeah I do and I still like listening to it, but to me, like, that's not what's really influencing anymore I feel like I'm past that, you know...

Although it was one of those, "Energy" was one of those records that just, you know,

changed the face of punk at one point right?

D: No it did, and it's true because..I mean..

And that whole Gilman Street scene that grew out of that, it put the spotlight on that Gilman Street scene that was, like, under-sung.

D: You talk to anyone though it's just like: punk, ska aside, like whatever side you want to say you're on on, you know everyone seemed to like them. Their favourite songs you know, just always quote some lyrics and stuff, it's true it was a very important record

It was yeah. Okay I'm going to ask you just about the punk side now, if you had to limit your record collection of five punk releases what would they be collectively as a band so you need to put your heads together for this.

D: Well, I'll take one and then we can agree on two, how bout that?

I: Hold on a second

D: Okay so we'll start ...

I: "Out Come The Wolves", man, that record is sick by RANCID it's one of my favourite records

D: *(Laughter)* Are you serious????!!

I: Yeah man

D: Oh god, If you were stranded on a dessert Island man??!

I: Buddy!

De: I'd use that for fire wood.

I: Every single song on that album kicks ass man, Every single song man, there's not one song that people won't fucking cover like every day like that song, that album is just like jam packed

D: But for the pure fact that you're getting 19 songs too.

I: It's insane, and every song is good man

D: You take another album and you might only get 11, so that one will last you longer.

I: That album was extremely influential for my bass playing, for sure.

D: I already threw out "Zen Arcade" by HÜSKER DÜ and I don't think these guys will agree with me so much, but definitely me.

I: Eh, Whatever you can get one fifth of the vote, whatever

D: Okay good.

De: I can't pick.

You can't pick?

De: I can't pick, it's too hard!

This shouldn't be hard, you should just say

...

D: You know what, I could list you five right now.

De: Out of my head?

Don't think

I: See you're thinking now, look what you did!

D: Okay I'm going to put out BAD BRAINS "Rock for Light" because I'd say maybe the first self titled but it was just faster on Raw for Life and you got more songs

I: I'm going to say DEAD KENNEDY's "In God We Trust" if that is the album that I'm thinking of ...

"In God We Trust?"

I: If that's the one with all the pure fast songs on it...



Ian Incorporated on bass and back up vocals.

Yes, that's it.

I: That is it, that album kills, that's wicked

De: You know what it would be for me? It'd be the punk core sampler from 2000 that really drove me into punk actually. I snagged it off one of my buddies, I saw it in his basement, saw the cover and I was like, that looks cool, I'm going to borrow this, never gave it back **Yeah.**

I: One thing is we actually did a cover...

De: Played it to the ground...

You know, what's interesting is, no one has ever picked a comp before and I'd have to say that, like one of the first comps I ever listened to was probably "Welcome to 1984" which was an MRR comp that had so many...and it makes sense that you would pick a comp because there's so many.

De: It's got so much on it

I: You know what's also good man those...

De: You know, granted it was a street punk one, it's got CLIT 45 on it and LOWER CLASS BRATS, A GLOBAL THREAT

I: The original hellcat samplers like "Give 'Em the Boot" I and II, those ones are wicked man, they got me into...that's what got me started on CHOKING VICTIM and stuff like that and then VOODOO GLOW SKULLS man, kick ass

VOODOO GLOW SKULLS, I forgot about that...

I: That's what got me into that, for sure those albums man, they're really...

De: I'm gonna be a bit more nostalgic and we actually covered a song "Mannequin" by WIRE and I'd say PINK FLAG,

Okay I'm going to cut you off because you've already reached your limit.

De: Cool

I: We talk too much

No, no, I want to ask you about the name

of the band, where does the name come from is it like based on the movie, "the Corporation" or ?

I: I have to say that I did um actually take some influence from that it was just like...

De: We were just kinda sitting in my basement thinking of names...

D: Yeah well originally you guys had NASH and I'm like that's that Wal-mart skateboard brand...

I: Yeah well, the reason why NASH was... the reason why NASH was more to it than that, it was because it was the four possible ways to die: NATURAL, ACCIDENTAL, SUICIDE AND HOMICIDE and I thought that would be a cool idea for a band and then...

D: That's a rare fact you'll find about this band

I: Yeah for sure, you're not going to get that anywhere else

De: Now everyone knows

I: And then all of a sudden I was like, a cool name that would be good for a ska band and it's just like really simple, like one of those names that someone says all the time and they're like something that's like simple,

De: You can't simplify it any more

I: Just really simple name and also really insulting name too to corporations. It's like an insult. We dress up like business guys like with blood on us and shit

Yeah, it makes me think of that DEAD KENNEDYS picture where they have the ties and the dollars sign

Yeah that fucking, than, that's a wicked picture man

But does anybody criticize you for like, stealing the idea from the movie?

I: I don't care, I just don't care man. You know? Whatever, man.

D: I'm actually surprised with how few people

have actually mentioned anything about that movie like...It's a Canadian film too so I'm surprised that a lot ...

Well, maybe that's part of the reason why, because it's a Canadian film so it's not that well known, also it's got a political agenda, the movie is long because it's dense with stuff that they've got to cover about the entity, 'the Corporation' right, um but ah, I think it's a difficult movie, in some ways, to watch because, you know, it's not a, you know, in the junk information generation of ...

I: My girlfriend fell asleep (*laughter*) when we were watching it.

My point exactly.

I: I loved it man my eyes were opened I was watching it I couldn't get my face off the screen I wanted more man, it was just awesome.

I have to agree with you I've seen the movie a million times already, well not a million, but I've seen it at least four or five times and...

De: I can't say I've watched it yet (*laughter*) I haven't seen it yet

D: You need to, that's pretty bad.

I: Another big thing that was interesting from that movie was ah, like there the whole thing about corporations not having to take responsibility because ah, it becomes a person of its' own so it's like instead of saying some guy owns a business, a corporation is its' own person and I thought that was an interesting thing and I wanted to roll with that in a way too that like, we're like, we're this entity you know...so I don't know, I found that interesting.

D: It's very much how we deal with our band too like it's not like this is, like it's almost like the band is like its' own person, like you take the three of us and you put us together but it is like...

De: Well we are a business too, right?

D: Well yeah, yeah. The other thing too is..

De: I guess if you look at it that way, I mean you get paid for gigs, it's a business right? You're entertaining.

I: I don't know man, I wouldn't say that we we're making very much money man, I wouldn't be playing with this kinda crappy gear...

De: Well, definitely not those giant four bass drums and 8000 cymbals

I'm not really sure you could be accused of like, you know, basically destroying the world or fucking over people everywhere.

I: Actually we kinda kid around that we're going to ah going to actually...actually, actually this is 100% serious, all the money that we are earning we are going to build a giant Deathstar to ah, blow up the world so, that what I want to say were just like every other corporation were going to take out the world, and we're going to do it, it's going to cost us a quadrillion dollars but we're on the way slowly

D: Yeah, like ah we're going to test that on Alderon first but ah, once that's proven

successful, Earth next.

I: So with your help we can destroy the Earth together!

Okay what are some of the things you sing about?

D: Ah well, ah we

I: Sex. Sex and violence, Free TV porn

Is it all about Corporations? I mean, there is a song about Coca Cola on a recent CD...

D: There is a song about Coca Cola and actually, ah, it we felt like it was so strong lyrically that the first time we didn't do it justice, we re-did it on a split ah, that we did with BEYOND DECAY. But uhm it's not all about corporations you know like, you can't uhm the thing was for me I listen to ANTI-FLAG and they're great but like well, ah...there music's kinda gone down but the message...

I: (singing) *"One trillion dollars, could buy a lot of things. One trillion dollars..."* (laughter)

D: But like the thing was, It seemed like too much though you know like for the message like very rarely did they actually have a joke song or care to take it back a bit and so, like, we will have some joke songs we will have some fun songs it's never lame like BLINK182 joking around, like 'go fuck a dog' or something like that.

De: I touched grampa's penis the other night.

D: Yeah like it is a strong focus though on CORPORATION's or just more like stuff like we said that song I is about pollution, which I guess corporations have a big part of contributing to pollution but you know like songs like channel 39 is just a song about tv porn. You know like that rare thing back in the day before the internet

I: You wait for the nipple shot

D: You wait that half hour for that one nipple,

I: I would tape in man cause you see it for the one second that one titty would come out.

De: Wait for the boob

I: You better catch that that's maybe just one of the night man, you know like. Before everyone was all like Ohh, ohhh...wait..noh...ahhh ohh, wait, wait ahhh there it is yay. I was sitting with my buddy Steve man I was sleeping over at his house like years and years ago and uh I couldn't even believe it was on T.V. like, I'd never seen it on TV before, I thought you had to like pay for this and then. I don't know, we just recently...

De: I think what's worse is, you know when you're younger and you'd watch the like, scrambled porn on the real high channels? And you get the perfect audio but it's all like static.

D: Then you find out it was the surgery channel and you're like, oh damn!

De: I just wacked off to someone's open heart surgery that was a long...oh.

I think in some ways though you'd expect a balanced approach you know some fun as well as some serious stuff.

I: We didn't just want to put it in people's faces you know



Demented Derrick on drums.

At least with a band that would be doing some ska I mean it seems like, you know 'cause ska is like actually kinda this (fun music in some ways?)

Ska man is like that's

Of course, I don't disagree you know. Things like "Pressure Drop" they talk about economic system collapsing and things like that.

I: That's an awesome song man, that's one of my favourite songs.

I agree but in the same token it is considered with you know...

De: You can dance to it

I: Yeah we like that aspect too it's like a good groove like, we throw a bit of reggae in there it's really chill like the thing is too, we're not trying to sound like media-core or nothing but the like it's good to see a lot of kids like ska better than our punk stuff and but we still play our punk stuff we still stay true to it because that's, that's just what we love. We love being that band. We'll show up to a ska show and there'll be a lot of ska bands like STOP DROP AND SKANK and ah, yeah they're amazing at what they do, I mean they do their ska thing but then it's like we always come there and bring that punk element always.

D: It's good to have that diversity you know I mean we can fit into a punk show we can fit into a ska show and ...

De: I don't like idolizing ourselves actually

Well I'm going to ask you, I want to go back to the lyric stuff what is your favourite song from a lyrical standpoint and why?

D: I would have to say from a lyrical standpoint it is "Coca Cola" because that was the first time I, like 'cause like whoever sings the song writes the lyrics so uhm

I: Except for "Bibles for Cambodia" which was written by me because I couldn't sing it

'cause it's pretty hard to sing and play that song so...I failed, I suck!

D: But from a lyrical standpoint Coca Cola that was the first time I actually tried to really focus on you know like one, like one corporation and kinda one thought and one cause 'cause uhm and it came out really well and since then I've been able to do that. Like, It's all been, like this one song that we have called *Caron doesn't have change for a million dollar bills* on the new album "The Corporation Strikes Back" but uhm, that's more, uhm, that's one that's kinda more diverse it talks about corporations in general, but "Coca Cola" that songs the first time I tried to target one specific one and really tried to raise awareness.

Okay, what about the rest of you?

I: Ah, "Guantanamo Bay" is my favourite song 'cause like it just really disgusting to me like the kinda things that when on down there and not only that it's just kinda funny that they've got like bowling alleys and like a McDonalds and all this and yet there's like all these people suffering and not even getting a chance at trial, and, like, if they do it's just like guilty like no, you know what I mean? That kind of thing is just totally disgusting you know, I wrote this song as a joke cause there actually is a website you can go to it's like ah, US Navy base you can go to trips to Guantanamo Bay in the U.S. and it's like, it's like "Come to Guantanamo Bay", it's like "we've got bowling alleys the nicest warmest beaches" and like and I just thought it was disgusting 'cause it's like all this crap is going on there man it's like so to me I wrote it was like a joke song like, just like you know like, well read the lyrics for yourself

Well the US is using the 'War on Terror' as a way of kidnapping people and bringing them to this place to torture them.

I: For sure man. So I wrote this song as like a vacation song like trying to like come on down to Guantanamo Bay we're going to have a good time kinda thing and like you know. Yeah, like "Holiday in Cambodia".

I: (laughter) Hey, yeah it's not a rip-off, don't call it that, it's inspiration.

I'm just saying.

De: Cheap shot, cheap shot

I: In a way you know what? Like I said man I'm not going to lie, Jello is a very huge influence of mine

Hey, his stuff is still pertinent.

De: I just play drums, I never hear what they sing.

There's nothing that you, that stood out for you?

De: Like, I like a lot of their songs.

I: Except he does "1, 2, 3, 4!"

De: Yeah, on Guantanamo Bay,

I: That's it, that's his vocals on that one.

D: I have to say that lyrically another one though, "Invasion of the Wall-Martians", that was another early song from us and Ian wrote those lyrics I just thought they were clever and funny and it's that whole political satire thing again.

Yeah.

D: Coming at you, but if you read those lyrics it's just, it's really funny but it really does you know make you think like wow you know, Wall mart is sort of like these invaders these aliens coming in and they just keep spreading and taking over.

Did you hear that they tried to set up a Wal-Mart really close to one of the Mayan ruins?

D: No, I heard about that too

Because there's not a Wal-Mart within like, I don't know, 50 miles of it. That's their rationalization.

D: Someone told me they're actually is one in one of the pyramids, you can visit there, there's actually a McDonalds which I thought was. Yeah you just saw uh, king tut and now you can get your Big Mac.

I: Best part about Cuba man is you don't have that crap I went there not too long ago and down there I went down there and they don't have any of that it's so nice to get away from like Wal Mart, Coca Cola, McDonalds and it's just like, yeah I mean, they have there own set of problems but, it is nice to get away from corporations

De: I think "Toxic World" and holiday in...er, not holiday "Bibles for Cambodia" the two that I'd choose from, lyrically.

Yeah. Who are some of the bands you play with locally.

De: Too many

I: Uhm, we've played with THE VILETONES, THE TOASTERS we've played with THE CREEP SHOW.

De: That's not locally!

I: Well, I mean we played those shows locally.

It's okay, it's okay

De: It's like KEEPING SIX, JOHNSTONES, FLATLINERS.

D: Mainly though, THE FLATLINERS.



I: We play a lot with like...Yeah, like they said KEEPING SIX, JOHNSTONES, FLATLINERS I mean...

D: CEREMONIAL SNIPS, THE EXPOS...

I: We just played with ah, HOSTAGE LIFE uhm.

D: We do, we seem to be doing a lot especially sorta in the Mississauga area with the big man himself in STOP DROP AND SKANK and so you know ah, we're getting to be good, good friends with them.

I: Shout out to ORGANIZED CHAOS...I hope they're listening

D: They're good friends of ours, you know.

I: Yeah those guys, I love those guys to death man, they're amazing. I don't know, who else really we played with...oh...THE BRAINS from Quebec I don't know ...

D: One cool thing was BROWN BRIGADE.

I: Yeah, BROWN BRIGADE! Those guys are actually... man he did the right thing and left SUM 41 'cause that band is wicked man, they're playing like, they're playing like IRON MAIDEN...like

D: He is fucking serious about his Metal man.

I: But he's amazing man

D: He's like the coolest guy ever he just came out to our car and just started, he was like "Do you need a hand with gear?" brought it into the club for us.

I: Yeah, that was cool man.

De: He's nice, he's awesome nice, really nice guy.

I: MAXIMUM RNR we will be playing with so ah, there. That's going to be a good show, that's coming up this month.

Okay, How many releases do you have out?

De: Three currently.

I: We got three.

Okay, ah, are they all self released.

I: Self released, recorded we do all the art, Derrick does all the art

De: Yeah, I usually do all the art. Our very first album we used to hand-press ourselves just print it out, burn it.

D: He made the first 100 copies by hand...

Okay what is the first release?

D: The first...

De: "New Pope"

And when did it come out?

D: It came out in December 2006

Okay, and is it still available?

I: Yeah you can still buy it ...actually that's not true, currently it's out of stock...there's only one copy left out of the 200 so...if you want it really badly ah, you're going to have to come to Niagara Falls this weekend 'cause we're going to sell it there for sure.

D: Like we said, the first 100 were made by hand and that just got really tedious and so we ended up having to send them away to get it made but in terms of... like it's as DIY as possible

De: They also had a habit of getting caught in people's CD players...

I: Yeah 'cause it's like the label that was like really sticky it happened to me too man, I put it in, I like busted my girlfriend's like CD player...

D: You know what though? Yeah, we did it on purpose because then people can't get them out and they have to listen to it...

I: Yeah, you have to listen to it over and over again

That would be clever.

D: But in terms of being DIY, we recorded it ourselves like we said ah, Derrick here would draw the artwork you know, we would compile ah the liner notes together and you know, we got it made by hand as much as possible but ah

Let me ask you about the recording then, was it recorded like in a practice space or something like that?

De: Yeah, in my basement

I: Uhm, the multitude of...the very first album was actually only recorded with like three mics...like that was it.

De: Was it three? I thought we had like two?

I: You know what, I think at one point maybe we only had two...

De: We did the drums with one hanging from the rafters...

I: One hanging from the roof and one shoved in his kick drum, and then there was like the bass guitar...

De: It actually worked out...

I: Yeah, you know what? There was only two mics and then there was just the bass and, afterwards we did everything else and it was really, that was before I knew what I was doing so...I mean

De: You we're still in school then

How did it turn out?

I: ah, you gotta see for yourself...I think it turned out pretty good considering man, we didn't know what we were doing you know...

D: I think the results speak for themselves, like for the time, I mean, like we said we were a band in June 2006 it was out December 2006 and you know for what it was it was just sorta.. It's 9 songs, its... We call it an album but I guess it's technically an EP like it's not 10 songs it's less than half an hour

Well 9 songs is still..

D: But for what it was it was good, the songs speak for themselves I mean to us it was always

De: Technicalities

You know what? The first MDC record was

under 14 minutes, the first CIRCLE JERKS record was under 20.

D: Oh the CIRCLE JERKS oh I love how, I got the CD, double play and it's still like 30 minutes...

Anyways, so, time is not an indication.

De: I agree

I: But ah, the second album we lucked out right because my buddy Linton he, ah, we went to school with him and we just recorded the drums and everything in his house and that was cool and I think it's sounds really good and at that point I was like sure, I knew a little bit more what I was doing and then the third album ah, is like well the second one was more of a split, it wasn't an album but

De: The third was in my basement.

I: Third one, we did the drums and bass in Derrick's basement and ah we did ah, guitar in my kitchen in my house...In my parents house.

D: Yeah, Clean guitars in the kitchen and distorted guitars in your room.

I: And then ah, we did vocals in my bedroom and then also we had the JOHNSTONES come over and they did like their trumpets right in my bedroom, it was jokes 'cause you know like when they play live they like take off their shirts and everything and they like did that too in my bedroom, it was getting pretty sweaty in there (laughter)

De: Yo, A lot of girls would love to have those two guys in their rooms with their shirts off so...

(laughter)

I: I bet a lot of girls are jealous out there, I had Julian and Renee, half naked in my room and they were drinking beers so I mean

D: We were getting them drunk but you know they had a rush so...

De: I wasn't there, so I couldn't take advantage of them

I: You know what? Those are the two coolest guys from that band, for sure

D: I have to say, they came by, they it was for a song called (Dead at the age of 18) on our new album ...

I: I love those guys

D: We sent it to them, all the music was done and we told them, hey, you know, feel free you got four bars, do what you want: They wrote their parts, they came down, they drove all the way I mean we gave them gas money but I mean they pretty much like, they just did it for free, they just did it to be nice guys. And they did a great job, and ah, really cool guys right from the beginning they were really excited about it, and you know, they came, they kept coming to us like "oh are you ready?", like "oh what do you want?" You know it was great we didn't really have to bug them they were all for it

I: I mean considering the dudes are like travelling with like HEDLEY and all these huge bands like for them to just come over and do that for us, I mean take time out of there day, we were even late too from getting this microphone... (laughter) which we did take the microphone back saying it was broke didn't we?

D: No

I: Or did we wimp out? I think we wimped out...

D: You wimped out I would have done it.

I: Whatever, whatever, whatever

D: But no, the thing I remember about that day though is that they got there early and uh, Julian calls me up and he's like, is this your house?

Curse of having a conscience...

D: Because the neighbour, his neighbour was like some old woman and apparently she was yelling at them cause they were like...

I: No, it wasn't my neighbour man, it was my mom's friend and uh...

D: Oh Okay, but just kinda like...

I: And she's telling them off like, "nice hair !" like making fun of them and shit, it was like my mom's friend.

D: Not only did they have to wait for us, they got make fun of and we're like, oh shit .

I: But yeah not cool, for sure.

What are the band's future plans?

De: Keep going 'till we're dead

I: Ah, world domination with the Deathstar?

We've already covered that.

I: Realistic wise, I guess.

De: Realistically?

Are you going to be touring or recording soon?

I: Well, we were supposed to tour in Quebec that got canned but ah, we got sold out in Montreal and Quebec City. But that's going to happen again man we're going with our good buddies the ROCK ONS another amazing band, we just love those guys we're going to do that in May hopefully and we're sorta thinking about going across Canada but that probably won't happen this year maybe it's probably more like probably next year...

D: That's more of a pipe dream

De: Pretty much go as far as we can get, simply.

I: We're going to just keep playing our crap and hopefully someone out there likes it and we'll just keep playing it...

De: I'm in for like Tokyo and Australia..but that's like the big picture

D: The one thing I can say about the band though is like since it started it was like we were shot out of a cannon just, it was immediate and we constantly do shows we've never taken a break we took one, well when we couldn't get shows that one weekend, but like one time we took like a week off when he went to Cuba but besides that it's been constant shows and it's just been...

I: He holds that against me you know.

D: I do not.

It almost sounds like it.

I: We've played over...we've only been together for only like a year and we've done , I would say in between 100 and 150 shows.

D: It's actually, it's actually we're at 122 was yesterday was our 122nd show

I: That's pretty close, that's pretty close...

D: But you know what I mean, pushing as far as possible so, you know, we've been doing a

lot around Southern Ontario and we feel like maybe we've saturated that a bit so we will be spreading but it's kind of like pushing it as far...

I: Sneak into the states illegally.

D: But it's just going as far as possible, and I mean its' constant releases, like, it's been a year and a half and we have three releases.

When did the latest release come out?

D: Ah it was October 20th.

De: Oh yeah, I was thinking December...

Have you been writing new stuff since then?

D: Yeah, actually we have a new song that we recorded, it's called *Money Machine* and ah, hopefully we're gonna get it on a split or a comp or something because ah.

De: I think we should just pump out another album, personally.

I: We recorded it with our buddy 'hot Carl' from Uxbridge and ah.

D: Bridge Promotions.

I: Yeah, Bridge Promotions, like he recorded that and he's recording *Toxic World* and those will be on our new album that we're gonna be releasing in the fall, for sure.

Okay, how can people get in touch with the band?

D: We have a Myspace, ah it's <http://www.myspace.com/corporationskaband> and you can catch us there. All our information is up there and there you can find our individual emails if you even want, we will respond to you, any comments or messages people send we respond to every single one. All our info: Shows, CD releases, merch, anything. We make blogs after every show just to let people know, like if they couldn't make it to the show, what happened anything crazy happened, good, bad whatever so if you didn't make it to the show you know what you saw and we give shout outs to the bands and the people that were there and...

That's good, that's good.

D: All our main information can be found there.

And I also appreciate that you put your email addresses up there because a lot of people don't so you kinda have to be part of the Myspace thing...

De: I find it sometimes a little annoying but I don't mind at the same time.

I: I like it though cause if a fan, a lot of the time it's like, some people just want to talk to you more personally as opposed to your whole Myspace, you know like maybe they got something to say to you directly or just want to talk to you because they liked you in the band not... I think it's cool you know a lot of people just add me and it's cool you know I like talking to them yeah if you want to add me...

De: I'm lonely.

I: It's a pain in the ass when I'm checking email and you just get bands asking to add you, so.

Well thanks very much for playing today.

I: Thanks a lot for having us

And good luck with things

D: No, good luck to you.

I: We love you.

Good luck to us all.

BOB BURNS AND THE BREAK UPS are from Stevens Point, Wisconsin. They have a number of releases under their belt including their latest full length titled "Terminal Breakdown" out on Gearhead. They were in town in June of 2007 and so we did a live studio 3 session with them. Here is the conversion that transpired. Interview by Stephie Perry.

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

Bob (B): My name is Bob and I play guitar and I sing.

Zac (Z): My name is Zac. I play bass and I sing sometimes.

Bryce (Br): Bryce. I play drums.

And how did BOB BURNS AND THE BREAK UPS form ?

B: Basically Zac and Bryce played together in numerous bands about four years ago and none of them really stuck and I kind of appeared out of high school and just asked them if they wanted to start a band. We went from there. We started playing. I think we played a show a week or two after we first played together and it worked out really good.

Where did the name come from ? BOB BURNS AND THE BREAK UPS. Is it a play on the fifties bands ?

B: A song.

Tell us about it.

B: It's from a Jerry Lee Lewis song.

What's the song ?

B: What was the song again ? It had breakup in it.

Z: That is news to me. I thought it was because Bob Burns is Bob Burns' name and we are the break ups because me and Bryce were in three or four bands together that kept breaking up so it just kind of went together, but it might be from a Jerry Lee Lewis song I guess.

B: There was no real planning involved. I just knew that they wanted my name to be in the band so it would be scarred for life.

Z: So it would be a real long name that people would get sick of saying.

Have people reviewed your stuff ? What have people said you sound like ? When I listen to you I hear a lot of NEW BOMB TURKS.

B: It's all over the board actually.

Z: Yeah there has been some pretty oddball comparisons but mainly it is a lot of NEW BOMB TURKS, DEVIL DOGS. There is a lot of local Wisconsin bands that we play with and come up with.

Br: I think my favourite is Buddy Holly meets FEAR.

Z: Yeah. I mean we have been compared to FEAR, DOA, and a lot of old school, but we are what we are.

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

B: My record collection would consist of CATHOLIC BOYS "Psychic Voodoo Mind Control", and I don't really know. We don't



LEFT TO RIGHT: Bryce, Zach, and Bob.

BOB BURNS AND THE BREAKUPS

really listen to music anymore.

Z: I would probably have the GORDON LIGHTFOOT boxset.

B: We're all jaded. I like CAPTAIN SHRIMP AND THE SHRIMP SHACK SHOOTERS. That's my new thing.

Z: The JEFF HEALEY BAND. We are big into JEFF HEALEY these days.

B: NORMAN ZAMBROWSKY AND THE HAPPY NOTES. That's in my collection.

You mentioned something about the Wisconsin scene. Tell us a bit about some of the bands that you are influenced by locally.

B: When I was younger bands like BORIS THE SPRINKLER were still playing. I don't know if they were an influence or not.

Br: YESTERDAY'S KIDS maybe. The FRAGMENTS and the APOLOGETICS.

B: THE APOLOGETICS are probably our biggest Wisconsin pride band.

Are some of these bands current now ?

Z: A lot of them are gone now and have done other things. A guy in the APOLOGETICS is now in GOOD NIGHT LOVIN'. JAZZ MUSIC THAT KILLS came out of that as well. A lot of stuff is still going on I guess.

Act as punk rock ambassadors and tell us about the scene locally, currently.

B: It is pretty much when you flush a toilet and that big turd goes down the toilet that is pretty much how the music scene in Wisconsin is right now.

Z: It's kind of hurtin' but there is still a lot going on.

Because we seem to have a lot of bands come through here from Wisconsin. And they are all really good.

Z: Yeah like the LEGHOUNDS. Two of the three LEGHOUNDS turned into the JETTY BOYS and they are coming out with some pretty rippin' material. I am a big fan of theirs.

Br: The SHUT UPS came from the LEGHOUNDS too didn't they?

Z: That was happening simultaneously.

B: The TOUGH BANANAS are ex-CATHOLIC BOYS. They are a really good power-pop punk band. Really there hasn't been any new bands featuring new members in a long time out of the Milwaukee Wisconsin scene. Everybody kind of gets recycled. It is all like the same band over and over kind of.

Br: I think JUNK YARD is probably my favourite one.

Is there other things happening ? Like is there good clubs to play at ? Or is there good record stores or anything like that ? Whereabouts from Wisconsin are you ?

B: We are from Stevens Point, which is about two and a half hours north west of Milwaukee so we are kind of separated from the main Wisconsin punk scene.

Is there any bands from that area ?

Z: From our area ? There is a few. I don't know if there is any worth mentioning.

B: There is an awesome punk / hardcore band called the MUDGETS. I think they may have recently stopped playing.

Z: But they have been around for a while. They have held it down in Central Wisconsin for a long time.

B: They are like the Central Wisconsin house band.

Z: Yeah, they have pretty much played it all. There was a really great band called the BEAT



LEFT TO RIGHT: Zach on bass and Bob on guitar.

DOWN DESTROYERS from back in the day, but they have disbanded and gone on to careers in the correctional field. There is record stores and everything around in Wisconsin you just kind of got to dig for them.

You have a new CD out called “Terminal Breakdown”. Can you tell us about that?

B: We’ve got a new full length LP and CD coming out June 26th on *Gearhead Records* called “Terminal Breakdown”. Basically we recorded it in my basement with 16 tracks.

You were saying this really isn’t uncommon because some of the early BOB BURNS recordings were recorded that way.

B: Right. This marks the third recording done in my basement.

It is incredible sounding.

B: Of thank you.

I can’t believe it was recorded in your basement. That’s amazing. Good job.

Z: Yeah we recorded it over a day and a half. Maybe two days.

B: Yeah we only spent a weekend recording the whole thing. The ceiling was dripping water and all sorts of crazy stuff.

Z: You know the harsh winters in Wisconsin.

B: Tuberculosis.

Z: Cube fever. It went well. We didn’t really know the material on this album too well so it made it interesting. These shows, we have been touring since the first of June and it is kind of fun for us because we learned them as we recorded them. We were finding out the intricacies playing them live.

Well you guys were knocking them out tonight. It was great to watch you downstairs. And you have a video for “I Hate the City”. What’s the deal with that ?

B: We shot on the 6th of June in downtown San Francisco. We shot a music video. It was something that the label set up for us for “I

Hate the City”. It was pretty surreal.

What’s in the video? Did you have some fun with this?

Z: It’s a pretty classic cliché hating the city video.

B: We paid a bum a dollar to hold up a sign.

Br: The director kept on telling them that they need to really hate and feel the hate of the city.

B: We got into it stomping around downtown San Francisco. We were live playing at a construction site.

Did anyone come around and watch you guys play ?

Z: The best was we started out on the bridge right in Chinatown. A big landmark. And we actually set all of our gear up and did the whole deal about two times through and we had a nice crowd of old Asian men behind peaking around. Then the director would try and get them to come in the shot and they would run away. It was kind of fun so hopefully he caught some of that and that will make it’s way in.

Br: One of them was hiding behind a tree. I remember that.

B: But people were scared of us a little bit I think.

Z: People didn’t know what to make of it but I think they enjoyed it. Hopefully the video will come out looking sweet.

B: It should be all over the internet and youtube and that sort of thing in about three months. I think he got some good shots of me so

Z: Bryce was really good in that. He is going to wank it out.

B: He actually took his shirt off for it and you can see his ripped abs. Some girls were going nuts for that one.

Alright. Tell us about some of your earlier releases. You had a CD out called “Frustration”. It came out on *Mad Cook*. Is

***Mad Cook* you guys ?**

B: *Mad Cook* is basically my label and that was the first release. The vinyl came out on *P-Trash Records* of Germany. Basically he only wanted to do vinyl which is cool and most of the records ended up staying in Europe so I decided to go ahead and put out a CD to get more copies of it out there. I did it myself. It turned out really well. Everything went fine. It was my first label experience. It was pretty cool.

Will you do more ?

B: Probably but it will probably be when I’m old and going bald and I am really bored sort of thing. For now I just want to continue playing music.

“Hydrostatic Heart” Did that come out before or after ...

B: That came out about a month after the “Frustration” album came out, but it was recorded about a year after the “Frustration” record. The “Frustration” record took about a year to come together and to be put out. The “Hydrastatic Heart” 7” basically we jammed it out and recorded it in four hours and *Plastic Idol Records*, were really happy with three of the songs so he decided to do a 7” and he turned it around really quick in a month or two. It was really good.

Did you have any releases before this or after this ?

Z: There was one release. Our first release. It was a six song 7” on *Dingus Records*, which at the time was co-owned by Danny K and Nate from the MODERN MACHINES and they helped us out.

That’s how I heard about it through the MODERN MACHINE guys.

Z: So that was pretty cool. We went down to Cincinnati and recorded ten songs with our friend Mike Ingram. He did an awesome job. He kicked them out for us and then Nate and Danny hooked it up and put it out.

So you have some other unreleased stuff off that ?

Z: Yeah. There is four unreleased songs floating around out there.

B: Buried in the basement.

Z: I mean actually before that if you want to get real down and dirty there is a five song ep that was recorded in a television studio in Minneapolis. It’s called the “Rock ‘n Roll Dance Party”.

How did you get into a television studio ?

Z: At that time my brother worked there. We figured they had microphones and a computer so we tried to record on it and it turned out pretty great. It is probably our best work. We made one hundred CD-Rs and we sold them all. There are one hundred copies of “Rock ‘n Roll Dance Party” floating around.

B: Probably surfacing in the finest record stores in about twenty years for about one hundred dollars. It might be on e-bay.

But do you have any plans of releasing it officially ?

B: No.



You are just moving forward I guess.

B: We just like to concentrate and move forward. Every new release is a lot more exciting than the last.

It is just interesting because I find that bands often have a lot more out there.

B: Oh yeah. For every ten songs there is always about fifty more.

Z: Yeah. There is songs out there.

What are the future plans for BOB BURNS AND THE BREAK UPS ? Hopefully not breaking up.

B: After this tour we are going to take a long nap. We might be sleeping for about a month straight. And then after that it will be a just local and the mid west shows.

Z: We are hoping to get to Europe.

How long have you been on the road right now ?

Z: We have been out on the road since the 1st. twenty four days.

B: But we went home for about four days.

Z: Passed out for a while. Now we are back out. So it's been a long trip, but it's been great. We have had a lot of fun. Got our tour manager, Jim, along with us. We couldn't have done any of this stuff without him. Hopefully you will see him making some cameos in the band in the future. But we live for the moment.

B: There is no real planning involved. The only real thing that we can say is that there is definitely going to be a tour in March of '08 of the South by South West festival in Austin Texas. That's our only real solid plans for right now.

And hopefully to get to Europe.

B: Yeah we are trying to get to Europe.

And get out of your home town. How can people reach you ?

Z: There is a variety of ways.

B: We have an e-mail address at bbandthebreakups@hotmail.com and we also have a myspace which is myspace.com/bobburnsandthebreakups and everyone is

more than welcome to go on there and post nasty comments or do whatever they like. We enjoy that sort of thing.

Z: There should be a www.bobburnsandthebreakups.com website surfacing sometime in the near future but really it will just be a really great picture of our ugly mugs and that will re-direct you to the myspace site.

B: And if people are interested in our brand new full length on Gearhead Records they can order it from gearheadrecords.com and if you are really anxious you can get it before the street date you can go and order copies before it hits stores. The vinyl is yellow so that is pretty sweet. It is limited edition on vinyl. And the it is also on CD.

Z: We are pretty pumped about it. We are hoping for the best.

Any last comments ?

B: No. We just want to thank the station.

Z: And you for having us on.

I was very excited that you were going to play tonight and I want to thank you for bringing in the Nymphets with you.

Z: They are our brand new friends from Montreal.

Br: I saw them put it away in a parking lot so I think they are going to rock. Shotguns will be going off.

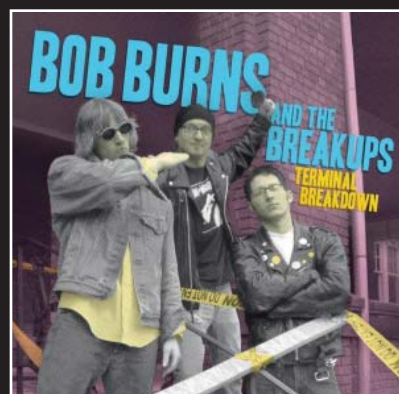
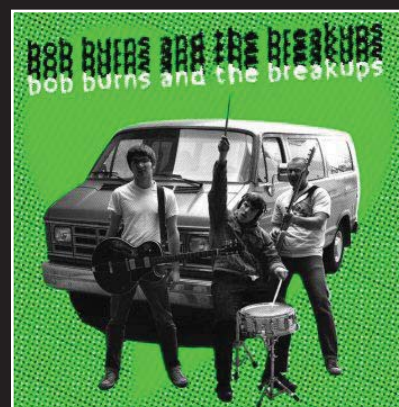
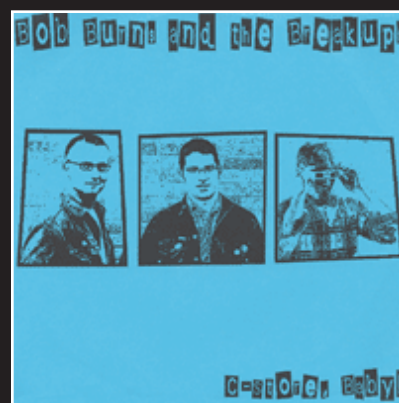
B: They played a really awesome set last night at the Adrift Skate Park and they really ripped it up so we are really looking forward to it.

Z: Looking forward to hear some more from them.

B: They are on tour. They are making their way all the way out to Vancouver. Tomorrow night they are playing in Sault Ste. Marie and then they are going to Thunder Bay so keep your eyes and ears open.

Since this interview was done Zac and Bryce are no longer in the band and have been replaced by Eric and Jon.

Discography



1. "C-Store, Baby!" released on Dingus Records
2. "Hydrostatic Heart" released on Plastic Idol Records in 2006
3. "Frustration" released on Mad Cook Records in 2006
4. "Terminal Breakdown" released on Gearhead Records in 2007

REVIEWS

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

Aaritila "EnnenHuomista, TanaTuomiopaivana" CD

This Finnish d-beat demolition service is probably the finest d-beat band on the east side of the North Atlantic. Think of a stripped down version of WORLD BURNS TO DEATH sans intros and excessive guitar solos.

(Feral Ward /) – SP



Bastard Sons Of Apocalypse "Strangled By The System" LP

Good God of FUCK!! This is the LP I have been waiting for. After a few 7"s B.S.A. offer us a shredding 12" of ripping Hardcore. This band combines the power of DISCHARGE and POISON IDEA and at times sound like FINAL CONFLICT. Timeless 80's thrash!! Galloping drums keep the beat as the band marches us into the apocalypse. Okay folks there are 525 of these fuckers all with silkscreened sleeves. You better start hunting and yes there are a bunch of these at Hits and Misses. (Adelante / Todo Destruído) - CC

Bill Bondsmen "Swallowed by the World" CD

Although BILL BONDSMEN have released two 12"s, neither had enough songs to constant a full length. "Swallowed by the World" does and the recording doesn't represent any slowing with band age. BILL BONDSMEN still encompasses the same 9 SHOCKS meets OUT COLD fury, but they have a dirtier more lo fi sound giving nods to DEAN DIRG. And being from Michigan they have a song called "Operation Landfill" which is where Toronto currently ships our garbage, is probably a lived experience. The lyrics remind me of the bleak sardonic humour painted by COMBATWOUNDEDVETERAN lyrics. This is a complete all round fuck you. (Dead Beat Records – P.O. Box 361392 / Cleveland, OH / 44136 / USA / www.dead-beat-records.com) - SP



Bristles, The "No Future in the Past" CD and DVD

This appears to be the definitive collection of this Swedish punk band that came to my attention on the "Welcome to 1984". As good as that comp was it was a bit overwhelming and the BRISTLES didn't stand out as much as bands like RAW POWER or the UPRIGHT CITIZENS, but that's because there was so many stand outs on this international comp. The "Don't Give Up" ep had already been out and that's where this discography starts off. That first ep has the super echoey reverb that a lot of the early Finnish hardcore bands had. It is a period piece in terms of production standards. The second ep "Boys will be Boys" sounds a lot faster and like it was recorded in a court yard. Slightly different echos but a lot less cavernous sounding. The second track is a reggae-ified number, which was common in an earlier time. There are comp tracks from "Really Fast", some tape releases, and some rare demos all collected along with a DVD. (MCR Company – 157 Kamiagu / Maizuru / Kyoto 624-0913 / Japan / <http://www.dance.ne.jp/~mcr>) - SP



Buzzcocks "30" CD

I hate live releases. I don't care if it's the BUZZCOCKS and they wrote some of the finest punk songs ever to grace the scene, I live version of "Orgasm Addict" played thirty years later doesn't stand up to the original. Is this one of the contract obligation throwaway releases or are they trying to beat the bootleggers with a shittier live version of the band past their prime. Either way this was a mistake. (Cooking Vinyl / www.cooking-vinylusa.com) – SP

Diskaaos "Sota on Sotaa" ep

I think this is a bit of a pisstake on the dis clone phenomenon in the mid 90's. The band consisted of two members from JUGGLING JUGULARS and they wrote all the songs in a two hour sitting while getting polluted. The material was recorded the next day and was originally released as a cassette. This pressing is limited to 300 copies and comes out on vinyl 11 years later. The band has some AMEBIX sound to them with some d-beat and a bit of an early Finn-core sound as the KAAOS part of their name might suggest. This ep has merit in getting into the psyche of a FINNISH punk which is part d-beat part *Propaganda* era hardcore. (Kamaset Levyt – Vallikatu 28 A 2 / 33240 Tampere / Finland / www.punkinfinland.net/kamanen) - SP



Diskelma "Fun is Over" LP

Take WORLD BURNS TO DEATH state of mind and play it to a soundtrack that is half POISON IDEA and half FINAL CONFLICT and this new DISKELMA full length is what you'll get. A fuckin' barn burner for sure. Far over the top from the other eps, "Fun is Over" takes the cake. Righteous in every way possible. Fast as fuck, critical as an old man, and uncompromising. This LP is bullet belt charged and ready to bring the system down. If there was any justice in the world this would be a record to remember 2008 by. (Kamaset Levyt – Vallikatu 28 A 2 / 33240 Tampere / Finland / www.punkinfinland.net/kamanen) - SP



Double Negative "Outstanding Achievements in the Fields of Excellence" ep

This is another outstanding barrage of noise and complicated parts driven hardcore. I hate to continue to say it but they totally remind me of "Eye for An Eye" era C.O.C. There hardcore is very impact driven and complicated with it's twists and turns, but not so complicated that you can't enjoy it. Not like DILLENGER ESACPE PLAN. More like early C.O.C. And Kevin still sounds like an early Blaine Cook more like when he was in the FARTZ. All the right things about hardcore before it was ruined by crossover. And if three great ragers wasn't enough the punch out spray paint stencil that the cover becomes is ingenious. In an interview I did with them Scott talked about wanting to make a logo that could be spray painted easily on walls kind of like the FUCKED UP logo. Well this packaging is an attempt to make that easier. What can you say about a release so over the top like this (Sorry State Records c/o Daniel Lupton / 1102 N Greensboro Street / Carrboro, NC / 27510 / USA / <http://deepfrybonanza.com/sorrystate>) – SP



Instangd "Mitt Svar Pa Ingenting" ep

This is very blown out sounding and lo fi but not in a garage punk way. INSTANGD go more lo fi in terms of trying to capturing a Killed By Death / Bloodstains kind of sound. It's like taking the REGULATIONS idea and looking back to an earlier more rawer sound found on recordings by BUGS or the BITCH BOYS or much of the first wave of Swedish punk. But this was recorded in 2007. And there are six songs on the ep, which is more goodness for us the listeners. Not so much of the rock son structure of the early punk sound where we only got one song per side. In fact, some of it reminds me of early GANG GREEN in terms of the wreckless scrappy structure of the songs. But not the pace as there are not too many that have been able to break those speed barriers. INSTANGD is a modern Swedish band that does an older retro sound exceptionally well. (Sorry State Records c/o Daniel Lupton / 1102 N Greensboro Street / Carrboro, NC / 27510 / USA /



<http://deepfrybonanza.com/sorrystate>) – SP

Juggling Jugulars “Salute No One” LP

The JUGGLING JUGULARS were always a band that I had written off as a pop punk. They can write a tune, but they don't deserve the dismissal of GREEN DAY or NO FX. The title “Salute No One” suggests the serious tone to which the band approaches their lyrics. They are a statement type of a band. Musically they sound like VICE SQUAD, NAKED RAYGUN and LIFE, BUT HOW TO LIVE IT, I do like my punk with more hardcore in it but for fans of the punk renaissance in the likes of FUCKED UP and the REGULATIONS you will dig this. And the band shows some diversity with the riffage in “E55” which sounds like East Bay Ray's “Holiday in Cambodia”. (Kamaset Levyt – Vallikatu 28 A 2 / 33240 Tampere / Finland / www.punkinfinland.net/kamanen) - SP



Let's Dance “Summer Breeze” ep

LET'S DANCE are Stabmonton's latest party band. Growing up under the mentorship of WEDNESDAY NIGHT HEROES the band has caught the TRANZMITORS fire of making new wave cool again. And don't confuse them with some homage to Bowie's comeback because you will be disappointed, although SWEET fans should be prepared to be knocked out by their “Fox on the Run” cover. “Summer Breeze” does have a PISTOLS cover on here, which was inspired by a scene in “The Filth and the Fury”. But the band's originals are far more inspiring. And they have a demo that knocks me more on my ass. I prefer the B-side song “Today” which demonstrates the band's ability to use back up vocals. And watching them live they remind me of the CLASH. In fact one of their songs actually rips of the drum intro of “Tommy Gun”. LET'S DANCE have loads of humour laced in their melodic hardcore. The band pays attention to detail for any joke. The packaging involves impressive swirl vinyl, a poster and 3-D glasses with the band's logo on them. And the band explained how the inside picture on the sleeve is a take off of a shot found in a MALIBU KENS 7” who were one of Edmonton's original punk bands. These young un's look back to more forward. (Longshot Music – 980 harrison Street / San Francisco, CA / 94107 / USA / www.longshotmusic.com) - SP



Sacred Shock “For a Living” ep

This ep is a noisy piece of dense hardcore. Think of Chomsky stripped to the bare bones as a hardcore band. Hailing from Austin this DIY wrecking crew pull influences from TRAGEDY, the ADDICTS, URBAN WASTE, and WOLF BRIGADE to name a few. Schizophrenic always amazes with the range of bands he release and the quality of unheard of bands. Craig isn't afraid to take a chance on an unknown band as long as they rip. SACRED SHOCK fall into that category. A mash up of contemporary Swedish crust with straight forward early New York Hardcore. URBAN WASTE meets WOLF BRIGADE. Just outstanding and unique sounding in it's flurry of manic distortion. (Schizophrenic Records - 17 West 4th Street / Hamilton, ON / L9C 3M2 / Canada / www.schizophrenicrex.com) – SP



Satanic Threat “In To Hell” 7”

I love the concept and the layout for the record but unfortunately the recorded output leaves a bit to be desired. Members of NUNSLAUGHTER, MIDNIGHT, and others do a tribute to MINOR THREAT. The Music sounds decent, the vocals sound more akin to UNIFORM CHOICE and overall the music though it has some similarities doesn't come across as a MINOR THREAT tribute band. I

totally love the lyrics and the concept but at the end of the day I really wanted to hear NUNSLAUGHTER or MIDNIGHT cover MINOR THREAT with their own sound rather than trying to be an 80's HC band. That being said the 7” needs to be picked up for the amazing package. A 6” sleeve that won't hold the record and a nice 6 panel cover. Fuck I love the idea of Small Man Big Cross and Guilty of Hating Christ. I bet this is fun live. (Hell's Headbanger) - CC

See You In Hell “2003 to 2007” CD

This is a nice compilation from this long-running Czech band. Many readers will have read about their releases; however may not have had the chance to pick them up. This CD compiles both LP's, a split 7”, and comp songs featuring 24 tracks of solid HC, with some Japacore influences and burly vocals. What a great way to be introduced to the band or to pick up most of their material in one swell purchase. (Not Very Nice – P.O. Box 2 / Bloomfield Hills, MI / 48303-0002 / USA) - CC

Sotatila “Eepee” ep

“Eepee” is SOTATILA's debut release. They have a demo out and some comp tracks on the “Propaganda is Hippies” comp, but “Eepee” is really the band's first official release. And I imagine it is hard for a band that features members from Finland and Austria make it difficult for them to get together. But they haven't broken up yet and this 8-song 45 is testament to their existence. SOTATILA are like 9 SHOCKS in their worship for LIP CREAM, but the singing effects has echo effects that remind me of G.I.S.M. If you are a fan of Russian Roulette slap the needle down anywhere. You'll blow your brains out with raging rust belt inspired Japa-core via Scandinavia. The cultural dialogue doesn't get better than this. (Kamaset Levyt – Vallikatu 28 A 2 / 33240 Tampere / Finland / www.punkinfinland.net/kamanen) - SP



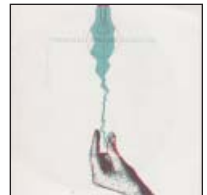
State “Sanctimony” ep

The best thing about Ryan moving to Grand Rapids has been the number of new STATE releases that have come out as a result. It sucked to see him leave the scenes in Upper State New York, but the move has resulted in a split and this full length ep. A six song ep no less. The sacrifice has been worth it for songs like “Gutter Trash” and “False Alarm” which represent a return to form for the band. In fact, an MRR reviewer felt that the band had been thawed out and picked up where they left off with their Reagan era hardcore roots. I agree. Perhaps it is the return to form of conservative political mainstream that has stoked the fire for the STATE to get back in the game. Good to see some veterans that still have it. (Punks Before Profit\$ - P.O. Box 1148 / Grand Rapids, MI / 49501 / USA / www.myspace.com/punksbeforeprofits) – SP



Statues “Terminal Breakdown” ep

After a flurry of hard to find eps and comp tracks *Deranged* thankfully pulls together the latest batch of STATUES material. The band that pulls together inspiration from the BUZZCOCKS and JOE JACKSON continues delivery some brilliant punkified new wave in the modern day. And there are a load of covers found amidst this collection like the POINTED STICKS, the K-TELS, and GG ALLIN. The GG ALLIN throws me until the band explains that early GG is very melodic and they are right. So this collects “Same Bodies, Same Faces” that *Deranged* did in 2007, “Crooked Fingers, Broken Hand” double ep that *P-Trash* and *Plastic Idol* that came out early this year,



and an unreleased scorcher to make this even more collectible. The STATUES are one of my favourite bands of last year and this collection continues to showcase their song writing abilities. (Deranged Records – 2700 Lower Road / Roberts Creek, BC / V0N 2W4 / Canada / www.derangedrecords.com) – SP

Teenage Head “with Marky Ramone” CD

So it’s review time again and I have been scratching my head. Yes I have been getting a lot of music in but really can’t think of anything to write about. Blame it all on this fuckin disc. It’s been in the car CD player for the past 6 weeks and has been played everyday on my way to and from work. The HEAD nail it. At first it was like listening to a covers record. The drums are a bit more driving than i recall them being. The vocals a bit more matured. But it’s fuckin’ TEENAGE HEAD with Marky Ramone playing all of their hits and a few I missed because it was on some newer LP that i didn’t buy. These songs sound as fresh today as they did when they were first released. Top notch production. Bang on playing and Frankie nails each and every song. Goddamn I wish this was on vinyl. (Somic Unyon)



Viimeinen Kolonna “Tuhat Aurrinkoa” ep

The centerpiece of this 7” is branded 82 HC. That should be a hint as to where VIIMEINEN KOLONNA are coming from. But where ’82 hardcore means something to us in North America, VIIMEINEN KOLONNA mean it something more impactful on Scandinavian hardcore which is DISCHARGE’s sound. Just like how RATTUS were trying to be Finland’s answer to DISCHARGE, VIIMEINEN KOLONNA are taking a d-beat and bleeding it through these songs with the added raw production that early TERVEET KADET records became known for. “Tuhat Aurrinkoa” would be a classic if it came out in the early 80’s, but I think it deserves that chance to earn status amidst the current crop of Finn-core that is pervading the scene. They have to stand up against the likes of DISKELMA, KIELTOLAKI, VAARINKASITYS, KYKLOOPIEN SUKUPUTTO and dozens of others. That might explain why Finnish hardcore is gold again. (Kamaset Levyt – Vallikatu 28 A 2 / 33240 Tampere / Finland / www.punkinfinland.net/kamanen) – SP



Ydinaseeton Pohjola “Euro-ohjukset” ep

A new Finnish band inspired more by bands from the furious years of Italian hardcore as opposed to the furious years of their native scene. This ep has the chaos of WRETCHED with the quirkiness of INDIGESTI. Throw in a little bit of LIP CREAM and this revisionist historical piece of modern day hardcore is what you’ll get. I think of GUNNAR HANSEN covering “they Decide ... You Pay!” comp. this release is also limited to 300 copies guaranteeing it collector status equivalent to a PEGGIO PUNX single. (Kamaset Levyt – Vallikatu 28 A 2 / 33240 Tampere / Finland / www.punkinfinland.net/kamanen) – SP

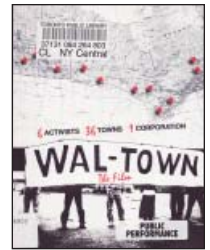


FILM REVIEW

“Wal-Town” by Sergio Kirby

Another Canadian road trip movie. This is shot from the perspective of some student activists out of Concordia who come up with the idea of travelling around to various Walmarts throughout Canada. The first leg our the trip goes out West. They bring along a gonzo journalist doing a piece on Walmart. He lands an interview with Andrew Pelltier who seems to be the spokesperson for Walmart in Canada and is one smarmy

git. He is an effective spin doctor and manages to evade questions and bring up red herrings. But that is his job. I was hoping that the students might apply some more agitation type of antics a la Michael Moore but at least for the first leg of the trip they stick with the boring passing out of leaflets and standing there and getting yelled at tactics by customers and employees. And really you don’t see the students making the case against Walmart too well. The film does give you the stats which are mind boggling. Walmart grosses profits higher than most countries. They are one of the lowest paying employers within the retail sector. They open a Walmart every two weeks in Canada. And the defeating story of how Guelph council eventually caved to WalMart’s persistence by buying off politicians was sad to hear. But not unusual. The second leg of the road trip sees some activist theatre tactics employed. I wish there was more engagement with the manager’s of the stores who were being feed scripts from Pelletier on how to handle the Wal-town group. Anmd as these activists mature you might see some better strategies out of the bunch. As people start to realize the effects of globalization and their part in it, Walmart may become a target to more direct action activities the way McDonald’s was in the 80’s. (National Film Board / www.nfb.ca) - SP



SHOW LISTINGS

SUNDAY SEPTEMBER

28th @ Siesta Nouveaux,
Hardcore Matinee - JOEY
ONLY, THE ROUGH SEA

SUNDAY SEPTEMBER

28th @ CIUT - RAH

WEDNESDAY

OCTOBER 1st @ Opera
House - FROM THE JAM
(Rick Butler and Bruce
Foxton)

SUNDAY OCTOBER 5th @ CIUT, live - THE SICK NEEDS (from
Newmarket)

SUNDAY OCTOBER 5th @ Trash Palace (89-B Niagara Street
- NARDWAUR’S VIDEO VAULT, THE EVAPORATORS, THE
3TARDS, THE WEIRDIES

TUESDAY OCTOBER 7th - WIRE

WEDNESDAY OCTOBER 8th @ Sneaky Dee’s - BLACK TIME
(UK)

WEDNESDAY OCTOBER 8th @ Kool Haus - NO FX, DILLINGER
FOUR

THURSDAY OCTOBER 9th @ Kool Haus - NO FX, DILLINGER
FOUR

FRIDAY OCTOBER 10th @ Silver Dollar - THOMAS FUNCTION
(from Alabama)

THURSDAY OCTOBER 16th @ Silver Dollar - JAY REATARD

SUNDAY OCTOBER 26th @ CIUT, live - BORED STIFF

THURSDAY OCTOBER 30th – SATURDAY NOVEMBER 1st @
FUCKED UP fest

WEDNESDAY NOVEMBER 5th @ TBA - THE STOLEN MINKS
(from Halifax)

MONDAY NOVEMBER 10TH @ Wrong Bar - DSB (from Japan),
THE ENDLESS BLOCKADE, BRUTAL KNIGHTS



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

CLOAK/DAGGER
FROM THE TV SERIES
STATUE!
PUNK ME UP
CONSUMER ALERT
WELL, AIN'T NO PUNKS
WORLD WAR I
TORONTO
200 COLLEGE ST. TORONTO, ON
RANCHO RELAXO
SAT. MAY 17
http://www.haughty.com/punk/

AT WORST
Montreal ex When I Fall
HAZARDOUS WASTE
7" release party
ROCKET REDUCERS
Welland
BAD SKIN
BORED STIFF
first show!
Friday, August 22
Siesta Nouveaux
15 Lower Sherbourne
7pm \$5

SUNDAY
AUGUST 31ST
2008
REPROBATES
WILLIAM VIOLETT'S BROTHER
HASSON & BURGESS
\$5 / RPN
393 MARGUERETTA STREET
"you haven't got long before you're all covered in 100 year old shit!"

SATURDAY, SEPTEMBER 13th 2008
BACK TO SCHOOL JAM!
NO HARM DONE
OFFSIDES
HAZARDOUS WASTE
BORED STIFF
AT SIESTA NOUVEAUX
15 LOWER SHERBOURNE
TORONTO, ON
\$8 DOORS 730 PM
stuckinthecity@gmail.com
www.stuckinthecity.ca

STRIVE FOR PEACE, BUT NOTHING HAS CHANGED
SUNDAY, JUNE 1ST, 2008
8 hours
CEREMONY
LIFE LONG TRAGEDY
TRAPPED UNDER ICE
SABERTOOTH ZOMBIE
VANISHING POINT
AT SIESTA NOUVEAUX
15 LOWER SHERBOURNE
TORONTO, ON
DOORS 6 PM
\$10
www.stuckinthecity.com

POST NO BILLS

STUCK IN THE CITY OF TORONTO
Saturday September 6, 2008
BLACK SHIPS
VATICAN CHAINSAW MASSACRE
FIGHT AMP
TITAN
Siesta Nouveaux
15 Lower Sherbourne
\$10 | 8:00

OPEN YOUR MOUTH AND SAY...
SNFU
WITH **THE 3 TARDS**
WHO'S WHOSE BITCH? FINALLY... JOHN TARD AND FOX TARD
WRESTLE IN A TUB OF VASELINE!
PLUS LEFT SPINE DOWN + MORE
THURSDAY SEPTEMBER 18 2008
AT THE KATHEDRAL, 651 QUEEN STREET W
ALL AGES, DOORS AT 6:30 PM

TORONTO ZOMBIE WALK PRESENTS
FIENDRAISER
FOR BROWN DRINKERS
HORROR!Z
SATURDAY AUGUST 16
CARTING 2pm-5pm

LIVE IN 3D! it's
LET'S DANCE
from Edmonton
crude city
SUMMER BREEZE tour
freé 8pm
SUN. AUG. 24
plus DJs THE PRESS CLUB
850 Dundas St.W
West of Bathurst

HATED
F.A.T.O
PREYING HANDS
MEMBERS OF RAGECAST
SONOROUS GALE
Fri, Sept. 12 @
SIESTA NOUVEAUX
15 Sherbourne st
JUST SOUTH OF FRONT
ALL AGES / BANDS 9PM \$5

new era
AKA Autumn Social Centre
presents for the first time ever
PREYING HANDS
THE SUICIDE PILLS
PICK UP
\$5-10 sliding scale
DOORS 7:30 PM

BLADY'S BLINDFOLD
GUITAR - TIGER'S
- JAGUAR
LIVE - SUNDAY
SEPTEMBER 14TH 2008
8PM
www.stuckinthecity.com

***** BYOB PUNK ROCK PARTY *****
THE NEW ENEMY
madcowboysfromcalgary.com
MAD COWBOYS
madcowboysfromcalgary.com
ROMAN LINE
theromanline.com
FRIDAY AUGUST 29th
SIESTA NOUVEAUX
15 LOWER SHERBOURNE ST.
DOORS @ 9PM

Friday
RANDOM KILLING
DIRTY BIRD
SNOTROCKETS
GET WRECKED
THRASHARDS
terminal city
2008
AN URBAN PUNK-FEST
AUG 29 8:00PM
AUG 30 5:00PM
@ SNEAKY DEE'S
431 COLLEGE
AUG 31
@ 751 QUEEN
Saturday
SUBSTANCE
G-MEN
YEMFALS
BUNCHO FUCKING GOES
GLASS ASSASSINS
DOODLEBUX
PANICHRIS!
RAPID DECLINE
FRI AND SAT 10 BUX PER NIGHT
SUNDAY **%#@ FREE