

# EQUALIZING X DISTORT

Volume 9, Issue 1

February 2009

Okay it's been six years and a couple of months, I suppose. You guys were partially to blame, especially you Martin, for getting Studio 3 up and running. It was your suggestion to bring HAYMAKER here, downstairs. Do you remember this?

Martin (M): It was?

Yeah it was.

M: Oh. Pat on my back.

**Both CAREER SUICIDE and FUCKED UP were the early guinea pigs for the Studio 3 sessions. Catch us up on six years...**

Jonah (J): A few tours, half a dozen records, and a whole lot of maturity.

**That's the Reader's Digest version. Okay.**

J: You can tell the difference between then and now.

**Facial Hair?**

J: No, no I mean just the sound. It's still loud and fast but it's just different now, you know?

M: How tired of life Jonah sounds. Completely unanimated. *(laughter)*

J: This used to be lit fluorescently. It was a really harsh environment and you had to act a certain way, with the way the CIUT studio looked. Now it's lit with a mahogany desk lamp that looks like it came from the library of congress.

M: Where is Unkie Doug when you need him?

J: Yeah really.

**And Jonah had made a CAREER SUICIDE shirt special for the last session.**

J: Yeah. Apparently I was supposed to wear it again. I would have. I've been looking for an excuse to wear that shirt since 2002.

**I thought you were going to break it out.**

J: Stephe it was you that I promised I'd wear it.

**Yeah, 'cause I was talking to you about it.**

M: When we were supposed to play here two months ago and we didn't show up.

**There it is.**

M: There it is.

Dave (D): You can see that out in radio land?

J: CAREER SUICIDE has always been a band with faces for radio...clothes for radio.

M: You should have seen Jonah today.

J: Yeah my new thing now is belly 'T's'

**I heard you talking about that earlier. Okay tell us about the line-up changes I think Martin and Jonah remain the constants. Initially you started up with Noah on bass and Eric on Drums. I think Noah played the first session right?**

M: Yeah he did.

**And Eric was on drums.**

M: But Jonah and I, as you know, are not original members of CAREER SUICIDE so there are no original members.

**You guys are the only members that remain**



# CAREER SUICIDE

**constant.**

M: No, 'cause when the band started there was a CAREER SUICIDE show in Toronto that neither Jonah nor I were part of the band for.

**Is that right?**

M: Yeah I lived in Vancouver and Jonah was, I don't know what he was doing.

J: I was in the arctic.

**Who was in the band at that point?**

M: Marc Pesci, Mark Garrett, Noah Gadke was the singer.

**Okay.**

J: Mark Garrett of TEEN CRUD / BUSH LEAGUE. Mark Pesci of Mark Pesci and Eric Smith was playing drums.

M: So, Mark Garrett was not in the band.

**And it lives on... with no original members.**

M: Somehow.

J: I may have overused this metaphor but it's like when a dog has such bad plaque that all the teeth should have fallen out but the teeth are held in place anyway by the bad plaque. That's like what CAREER SUICIDE is. Martin and I being the plaque.

**Okay, so take us through the line-up**

**changes. Who has been in the band since?**

M: Oh my god. You got three hours? *(laughter)*

**We do. No, not really but..but there's been a few, no?**

M: I think we've had twenty... we counted how many drummers we've had. We had. No, you know we've gone through the line-up changes, as of three years ago we were at or near twenty.

**Twenty drummers?**

M: Err..and bass players.

J: You have to...That depends how sensitive your filter is for 'having a drummer' like more than one show? More than one song?

**Okay.**

J: So if you count all the people that have been in the band for like a few bars...

**Okay so who are some of the mainstays that were in the band?**

J: Eric, Jesse Parker.

M: Noah Gadke.

J: Oh we're doing just drummers? Eric Smith our first drummer was the mainstay. He was on our first LP he was on the first session, although he never

did a tour with us.

M: He did Europe! He re-joined us for Europe.

J: Sorry. That's a pretty important tour.

**That's Okay.**

M: Jonah's had a few cannolis tonight so he's a little slow. He had an Italian Easter dinner.





J: Eric was with us in Europe, an important tour because that was the first record that we had out. Really, it was on that tour and also that was the first time we got...

**That was the *Ugly Pop* release right?**

J: No that was the *Kangaroo* single that came out at that time. It was a trio of things like three records that were recorded almost a year apart. The *Ugly Pop 12*" which was recorded in 2002, the *Kangaroo* single which was recorded in very early 2003 and the "SARS" single all coincided for that tour.

M: We didn't have the "SARS" EP on that tour.

J: Didn't we?

M: No.

**No, that one came out later didn't it?**

J: It was an important time.

M: Jonah has lived a hard life for the last six years. Lots of drugs, lots of drinking.

J: You kids don't know shit.

M: Brain cells are a little gone, just bear with him.

J: Well Eric left the band. We got a new drummer who played with us for a couple of years and we had a new bass player.

M: If Miller were here he'd interrupt Jonah right now and say it's completely irrelevant. The final and forever line-up of the band is here right now; Matt Miller on bass, Dave Brown on drums, Jonah Falco on guitar and this guy on vocals.

**Okay, how did Matt and Dave come to join the band?**

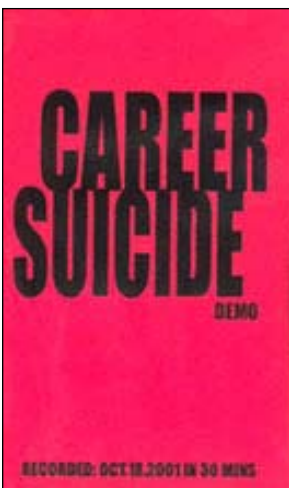
M: Well let's let Dave tell the story of how he joined the band.

**Let's tell the story.**

D: Actually I ended up joining the band through coming here, to the radio show. I was here one night and I was being very bitter and jaded

and I mentioned to Andy from THE ENDLESS BLOCKADE that I was thinking about moving back to the Maritimes. My six months I had spent in Toronto were not exactly all that I had hoped for. The rays of sunshine had clouded over and I wasn't doing anything. I didn't really have a good job. I wasn't playing in any bands and he happened to mention that CAREER SUICIDE were looking for a drummer or were you know, in need of somebody, a mainstay I guess you could say. Anyways I sent off an e-mail to Jonah who at the time was a regular DJ at the

show here... or a regular host. We sent a couple of e-mails back and forth and at first it was sort of "Yeah, I don't really know we'll keep



# EQUALIZING DISTORT

VOLUME 9, ISSUE 1

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: Stefan Babcock, D'Arcy Rix-Hayes, Stephe Perry, and Ian Wilkinson).

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 Smart Cops, Positive Noise, Birds of a Feather, Rational Animals, Teen Anger, Zro4, Blackout, and Anti-Nowhere League.

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

Equalizing-X-Distort  
CIUT 89.5 FM  
Sundays 10:00 pm - midnight  
21 Foundry Avenue, Unit 5  
Toronto, ON  
M6H 4K7  
Canada

Request Line: (416) 946-7000  
e-mail: [equalizingxdistort@ciut.fm](mailto:equalizingxdistort@ciut.fm)  
Website: [www.ciut.fm](http://www.ciut.fm)



## CIUT 89.5 FM - "Equalizing Distort" Top 10 Hardcore Releases for November 2008

Band	Title	Format	Label
1. FOR THE WORSE / OUT COLD	split	ep	Kangaroo / Even Worse
2. VILE NATION	"No Exit"	ep	Even Worse / Kangaroo
3. SOCIALCIDE	"Unapproachable"	LP	Kangaroo / Even Worse
4. SHEGLANK'D SHOULDERS	"Final Grind"	ep	Handsome Dan
5. MIDDLE AMERICA	"It Repeats"	ep	Absent
6. ERISTETYT	"Yks Vitun Sekasotku"	LP	Roku
7. KERIPUKKI / PAHAA VERTA	split	ep	Roku
8. COLA FREAKS	"Dodt Batter I"	ep	Local Cross
9. TERMINALS	Self-Titled	CD	Self-Released
10. DISCO VOLANTE	"We Are Forever"	CD	Schizophrenic

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.





you in mind” and I get another e-mail back and it’s like: “Yeah, well ... Maybe, maybe we can have you do you know the occasional Toronto show” and then it was like “Hey yeah, do you want to come out and practice with us and stuff and everything...?” and it just went from there. We practiced and it turned out to be pretty good so the rest is history.

**And how long ago was that?**

D: It was three years ago. A little over three years so.

**Okay, and how did Matt join the band.**

J: Matt came from a dream, really.

**A dream?**

M: Matt Miller is a guy I’ve known since I lived out in Vancouver for a year, back in ’98.

**Is he from Vancouver or was he just..?**

M: No he’s from I think he was born in Manitoba, grew up in Sault Ste Marie. He was a Weedman out in Vancouver. He did landscaping. The first time I met him was at a supermarket and he was playing Frisbee with a pie.

**And you knew he had to be in the band.**

M: Yeah, and long story short I became friends with him when I lived out there for a year. I moved back there right before CAREER SUICIDE really got started for half a year and Miller and I started a band out there called EMO DESTROYER and he moved to Ottawa.

**Was he always into punk or did you get him into punk?**

M: No, no, he was. I’m not really sure what the story is of how he got into punk but he was really into SNFU.

J: He used to have a three foot tall green Mohawk.

M: He did and he had braided OFFSPRING hair back in the nineties.

J: Leopard print shorts.

M: I mean anyone who’s seen us live in the

last few years knows what Miller looks like, definitely. Hopefully laughing right now...

J: His wilder years are behind him, fashion-wise.

M: And yeah, this weekend actually he gave up his World Trade centre sneakers.

**World Trade Centre sneakers?**

M: Oh yeah he’s got these awesome Jamaican coloured red, green, yellow and white sneakers that I don’t know where he got them on tour.

J: He got them at Adrift.

M: Oh, he got them at Adrift. Yeah, yeah and they’ve got this stencil of the World Trade Centre.

J: It’s not a stencil, it’s a full photo.

M: However it’s been applied to the leather, it’s beautiful and they weigh two kilos each. Anyways so, he moved to Ottawa. We were between bass players and I knew he would enjoy it as much as we would enjoy being in the band with him and even though it’s been a little bit rough having a bass player that lives five hours away, I think there is, in all seriousness, a really amazing chemistry between all of us in the band and so...even though it can be frustrating sometimes that we’re not always available to play local shows and do all the things we want to...when we go on the road it’s just non-stop laughing.

**Even today when you guys were setting up it seemed like it was just jokes you know. It’s good. I mean that atmosphere. You know, being on tour is grating, especially at the best of times right? And I can see how you guys alleviate that by....**

M: ...being idiots.

J: Well there’s no pressure so.

D: It helps musically too like Miller’s given me some pointers on the drums over the years which I’ve taken to heart. He’s got a few signature moves that he shared with me to make the band that much better.

**He seems like a well-rounded musician you know, the way he was even picking up the guitar there.**

D: Oh yeah.

**So yeah, what are some of the obstacles though? Having a guy in another city. It’s got to be kind of frustrating. Let’s talk about the frustrating side of it.**

J: Well I mean, we’ve been a band for a long time and part of that reason is we haven’t used up all our life, sort of in one go. I mean having Miller far away has forced us, in a way, to spread things apart greatly whether it’s recordings or shows or practicing. Its changed things that way you know. We may have been more ...well not necessarily more productive, we may have been too productive if we’d been in the same place at the same time. Everybody, Dave and I get together and practice and get easily excitable about a few songs and if Miller were here we might be playing a show every week and this way it allows us to take our time a little bit ... on the positive side. Sometimes it’s for better, sometimes it’s for worse but all in all it gives us a certain amount of breathing room for the band.

D: We don’t exactly blow our load.

**All at once. Makes sense.**

J: Plus I mean, everybody gets busy and it’s like, you can just blame it on the guy who lives in another city. If you can’t do the stuff.

M: Yeah, it’s a great way to get out of shows you don’t want to play.

D: Miller’s a great scapegoat.

J: We’re just not ready, he just can’t make it.

**Very good. Okay we attempted to try and do this release thing. Let’s start again, the releases that you’ve had out, because at the beginning I think when you first started there was only a demo tape or, maybe not even.**

M: Oh the first session we did?

Yeah that was our first proper recording in any sort of studio. Like the demo we recorded in our drummer’s basement in like, 15 minutes.

**So take us through a discography of CAREER SUICIDE.**

J: Chronologically, like, release wise or recording wise?

**Recording wise because I think it’s probably easier.**

J: The demo and then...

**That was in 2001?**

J: 2001. Then my solo record..

**No, it couldn’t have been in 2001 ‘cause**





**you guys recorded in 2002. The summer probably, right?**

J: No, we recorded in October or November of 2001.

M: Let's not be technical, just go through the list.

J: The demo was first.

D: There were two demos, weren't there?

J: Demo was first. We recorded for the *Ugly Pop* record. The *Ugly Pop* record took a long time to come out so we released a second demo, which was songs from the *Ugly Pop* record. Before the *Ugly Pop* record was actually released, came the 7" on *Kangaroo* records followed then by the "SARS" 7" and then the long awaited *Ugly Pop* LP came after that, so our second and third record came out and then our first record came out.

**In different orders?**

J: In different orders. So, I mean, I don't know how much of a conscious direction the band was taking other than we sat down and were like oh yeah, you know it's gonna go this way and this way. Step 2, step 3 then step 1. After that, came the JED WHITEY split, which was broken loaded by Simon again. He found JED WHITEY, pulled out the record and it had a cheeseburger and the thick 7" on the cover plugged into a super fuzz distortion pedal timed perfect. Right up our alley. Let's work together.

M: What was Brandon from DIRECT CONTROL's review of that record?

J: He scratched off the JED WHITEY side, drew a dick on person's hand on the cover and vowed never to listen to their side. Obviously he's not going to listen to it again. After JED WHITEY came the "Signals" record, which was a single on *Slasher* followed by "Invisible

Eyes" which coincided with our tour of Japan. Yannick of *Feral Ward* helped set up that tour with us and...

**He released something, didn't he?**

J: Yeah, he released "Invisible Eyes", coincided with our tour of Japan was 'cause we managed to play shows in the States with FORWARD which is sort of how we got our foot in the door with going over there. "Invisible Eyes".

**So you met FORWARD here before going over there?**

M: We almost didn't. The border guards didn't want to let us in.

**Oh yeah?**

M: But yeah, but we made it and we played three shows with them in the States. The first we barely made it on time because we got held up at the border.

**Was it out west or...?**

M: Philadelphia was our first show and we played in this like biker/motorcycle repair garage. It was like a hot humid July day. It was

so sweaty. We played. It was us UPSTAB, FORWARD and somebody else.

J: CLOCKCLEANER and PAINT IT BLACK.

M: CLOCKCLEANER yeah, it was so much fun. And they stayed with our friend Gabby in his wife's house in Philadelphia and it was the first time we ever met Alana, his wife. We all slept on the floor and the guys from FORWARD, they all slept in their own room. We walk in there and they're all perfectly folded up like you'd expect to see somebody in a coffin. Each of them laying with their heads on their leather jackets, like, snoring away and then as soon as they woke up they all started shaving their eyebrows and Mohawks and...



**Getting ready...**

M: Exactly.

**Wow.**

M: But back to the discography...

J: That was like love at first sight for us and FORWARD, we've been on two tours with them since through Japan so, many happy hellos to them.

**And they've taught you some Japanese, I understand, right?**

J: Well the last one they taught us, they kept on, it wasn't even them, it was these other guys in VIVISICK. They kept telling us to say the word "monko" before we went on.

D: "Monko". That's what it was. I couldn't remember that.

J: We asked FORWARD what it meant, and they smiled and they held their fingers and their thumbs into a triangle and raised it above their heads and said "In the sky..." so we chanted and chanted, and I think a North American living in Japan came over and told us that we just told the crowd to lick pussy.

(laughter)

J: So, alright. Lick pussy Tokyo. After "Invisible Eyes" there was almost a couple of years, where that was right when Jesse stopped being our drummer. Right when Dave joined the band and we were getting him pulled into the fold and prior we had plans to do a recording for a full length with our friend from Virginia and did so. And that pretty much brings us up to date. After that it's been pretty much show after show and there hasn't been a release.

**Well, there's been a couple of anthologies right, like collections of the stuff and there's been "Attempted Suicide".**

J: Right, that's the LP that I'm referring to "Attempted Suicide" and actually, it would be a good time to announce we got a new record that's going to come out.

**Oh really?**

J: Yeah, it's about time. We got four new songs.

**A 7"?**

J: We'll see.

M: Last I heard, it was going to be a 7" or a double 7" but maybe Jonah's re-negotiated that contract.

D: Double single.

**And who's going to put that out?**

J: We don't know yet. It's top secret.

**Right.**

M: Big surprise. It's going to blow your mind.

**You mentioned something about Brandon, he was in the band for a little while wasn't he?**

J: He actually played with us on and off. Brandon we met on the first tour of the States and, stayed with him and became friends.

**Was he playing bass or drums?**

J: No, no he played drums with us. He played second guitar with us a few times too. If there's one thing CAREER SUICIDE has a problem with, aside from having a central line up, its'



like letting anybody else play at the same time. There's been more than one fifth member I think...every now and then.

**Okay. Um, I wanted to ask you about tours. Where have you been? I think you've been almost everywhere, haven't you?**

M: We've been to Europe twice, all over the States, Japan twice...

**Okay, and where did you go first? Did you go to Europe first or?**

M: Europe was the first tour in 2003.

**And that was signed by Kangaroo?**

M: Yes.

J: Didn't we do the States before that?

M: Yeah, yeah...I guess we did a mini tour of the U.S. first.

**...and that was with FORWARD?**

M: No, no that was long before that. That was when we barely had a demo out. It was just sort of on a whim. Somebody asked us when we were coming to California and we were like California? Nobody even asks us to play in Toronto and we were like "Hey, maybe we should go on tour" and we did.

**So did you go out West?**

M: Yeah, we've been out West but not on that tour. First tour was just like the Mid-West.

**Like Chicago and that?**

M: Chicago and St. Louis.

**St. Louis?**

M: We went as far East as Boston on that one, I think.

**That's a pretty big range, yeah?**

M: Yeah a lot of driving.

**I would think yeah...Kansas City is far, or St. Louis is far. Missouri.**

M: Misery in Missouri.

**When was that in 2002?**

M: Something like that 2002.

**Where did you go next?**

M: Then it was Europe. I mean keep in mind when CAREER SUICIDE goes on tour it's not like a regular band where we're going on the road for three months. When we go on the road it's often for a weekend or a longer one would be ten days and I don't think we've ever been on a tour that's longer than two weeks. So, I mean, both times we've gone to Japan it's been like ten days. Europe, two weeks each time.

**You were telling me that you went to like Northern Europe, like Scandinavia and Denmark I think?**

M: Yeah, the first time we went on tour the furthest North we went was Copenhagen and then the last European tour in 2006...

**But you didn't stay in the Peninsula then. You went to Copenhagen and then**

**you came to the continent or something?**

M: Well I mean it's still on the continent but then after Copenhagen the next show is probably somewhere in Germany and then the



last time we played three shows in Sweden.

J: Basically, we've been lucky enough on every tour to have gone somewhere we hadn't gone the previous time and we would happily and successfully return to the places we have been. There was one summer where

we played in Pittsburgh more times than a band from Pittsburgh would have played Pittsburgh and since then we just haven't gone back. It's been like three years.

D: My first show with the band was in Pittsburgh, and we've not gone back there since.

M: We're going back there this June or July or whenever Ian Dickson's

birthday is.

D: Hopefully so.

**What about memorable places. What was most memorable? Pick a memorable place**

**that you played.**

M: Los Angeles.

**Tell us about it.**

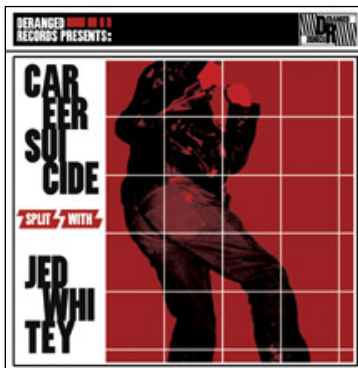
M: Los Angeles?

**Yeah, what happened?**

M: It was the first West Coast tour that we ever did and we were playing with CUT THE SHIT and THE RITES and the show just sort of came together. I can't remember what the story was but it came together in some sort of bizarre way in which all three bands were on tour, all three bands needed a show and it just got brought together so they had no idea who should headline what the order should be? So we ended up doing it by coin toss. We ended up playing second I think, right after some band from Buffalo, SKATECORPS. Anyways I guess it might have been the first show of the tour?

J: Yeah, the very first.

M: So we'd never been to California before. It was like 2004 or 2005 and we had no idea what to expect and we had a really good reaction. We had a great time, played our set, we got





off, the crowd were totally into it. We got off and CUT THE SHIT played. They got an okay reaction. THE RITES played, they got an okay reaction. They all seemed pretty excited to be playing last and as soon as their set was over, everybody kept cheering and chanting, so they probably thought they needed to play an encore. But as it turned out, what everyone was chanting was CAREER SUICIDE, CAREER SUICIDE, CAREER SUICIDE.

**Oh wow.**

M: So they brought us back up on stage and made us play again, and it was totally embarrassing.

J: We played a FANG cover and one of our own songs.

**A FANG cover?**

M: Yeah and the place just went insane and I still have the scar to prove it because, it was so hot that I took my shirt off and Jonah hit me in the back and blood was pouring out of my back and then I got a sunburn the next day on Laguna Beach so that sort of sealed the wound. Cauterized it.

M: Oh yeah, like Rambo.

**Jonah, what was your most memorable show?**

J: I'm going to shoot it over to Dave for now because he had this one on the tip of his tongue.

D: Definitely. On the last European tour we started things off in Amsterdam and we ended things off...

**Does this involve transvestite bars?**

D: Oddly enough, it doesn't.

J: It involves that other thing that Holland is famous for.

**Pot?**

D: Nazis!

**Nazis???**

D: One! Two! Three! Four!

**What happened?**

D: So we were in Utrecht. It was the last show of the tour. We were playing at a space that

was not only used as a show space but also a bar and a practice space and we showed up and it turned out there was a group of fascists, or Nazis, or what have you that were practicing at the space. Four or five really large gentleman and we were inside just like sort of hanging out and some of the guys from SEEIN' RED came up to us and were like "Just so you know, there are some Fascists here" and apparently something had happened the day before. Apparently a Nazi rally or something like that.

M: Well, it was insane though 'cause there were, I don't know maybe like, five or six of the skinheads and there were at least 200 people at this show and they were completely un-intimidated. They didn't give a shit. There were five of them and 200 of us but...

D: Yeah, the guys from SEEIN' RED regardless, they sort of warned us that there were some Fascists there and things were not really that happy.

M: We were scared.

J: I should also add though, there was a Nazi rally and the anti-fascists had broken it up so, these guys were looking for revenge and the SEEIN' RED roadie comes up to us and says: "Yah, I just want to let you know that these guys they came here tonight actually specifically to fuck with you guys, because we broke up their rally. They came to screw with you so keep on a look out".

D: Essentially that sets the stage. So we get up on stage and we go into a couple of songs and everything is going well and, I didn't really notice it because I'm behind the kit and the next thing I know Jonah just stops playing and Noah stops playing and I look out and there's this huge sea of people going everywhere. Just this way and that. It turns out the Nazis had charged their way through the door and just started beating the shit out of everybody. Somebody just smashed a chair over a friend's head. Throwing pint glasses. There's people bleeding and stuff like that. So they just came in. They did their thing and just bolted out of there. A lot of people were really upset about

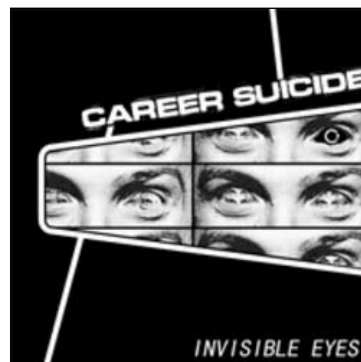
this but there wasn't really anything done about it so a couple of guys who were there were like "Kick them out, kick them out, we have to fight the fascists".

M: That was me.

D: No offence to the people there, but typical Dutch apathy. Everyone was like... "meh, fuck whatever, let them tire themselves out".

J: Everyone is just standing around and these guys are wielding bats and chains.

D: Yeah, it's like five guys versus this whole crowd of people and the Nazis are just like "What are you going to do about it?" and everybody's just sort of standing around. Nobody's really doing anything, but it cuts







in the middle of our set and after a bunch of shouting, the Nazis, I don't know if anybody kicked them out or if they just left.

J: I'm sure they were like "ah, you guys have had enough. We'll go home. Sorry, our bad".

D: After everything had happened we just went in and finished the rest of our set, but by the end of it, at the end of the night when everything was said and done, we were getting ready to leave and a couple of people came up to us and they were very concerned that there were a whole bunch of the fascists waiting outside to beat the shit out of us and that we shouldn't go out to our van because there were fascists waiting in every dark corner and they were going to jump out and destroy us and mutilate us beyond recognition.

J: So consider like, the five of us and the people we were with. The crew of Dutch roadies run out of the place like that scene in Gallipoli where they all go over the top at the end. So like screaming running through the parking lot getting in this van, expecting...everybody's shouting and screaming and running around

in circles and we stop and look around the parking lot which is completely empty in the most perfectly silent calm night with clear skies and they weren't waiting for us but..

**So it's a bit anti-climatic at the end.**

J: Well I mean, who's to say they weren't right? Who's to say we didn't take them all on with our bare hands.

**Still, it's interesting to have a riot going on, or a near riot during your set.**

D: You'll be happy to know though Stephe, after our set though we did go in search of the transsexuals, so it does have a happy ending.

J: Especially for junior.

**Was Henk with you?**

D: Henk our fearless leader.

M: Well, you know what? Considering the crowd of people that we hang out with in Amsterdam, chances are that the reason those

Nazis were probably after us is because Henk probably told them that we were from Israel or something. Honestly, I wouldn't be surprised. I never saw a poster, but that's probably what it said CAREER SUICIDE from Africa and Israel, come get some.

**Here's the bait.**

D: That was, I think, the first major tour that I went on with CAREER SUICIDE so lots of things have happened before and since then but that was definitely one of the stories that stands out for me.

**Jonah? Have you had time to...**

J: Last night. Lee's Palace, March 22<sup>nd</sup> 2008.

**Every night's a highlight.**

J: A nervous but excited CAREER SUICIDE takes the stage for the first time since November. I flip that volume switch on and blacked out and woke up at the end of the set. It was the best night of my life.

D: He was fucking living man. He was living.

J: Every time we went to Japan, which is more than most bands can say, I can most sincerely say was a fantastic experience.

M: Jonah says that in a humble way.

**No, I know he's not bragging.**

J: A little bit. I'm a little bit bragging.

**But it was exciting right? It was something different.**

J: It was great. Japan has a super rich and super unique history of the kind of music we play and we don't exactly tune into that sound in what we play. I mean we all listen to it and we know about it but ...

**Was it going to Japan or was it the bands that you played with?**

J: It was a number of things right. I mean first of all, because we were friends with FORWARD we were plugged into a really real and really old scene that has like a lot of. I mean considering punk music right, has a lot of famous people still hanging around I mean the average age is much older and the amount of history, the amount of bands that has been produced over the years between the people we met and ...

**Did you get introduced to a lot of those people?**

M: There's a reason why we don't have our pinkie fingers anymore Stephe.

D: The great thing about the Japanese punk scene is that all the people that were in these bands in the eighties are all still involved. They're all still in bands.

M: Or dead.

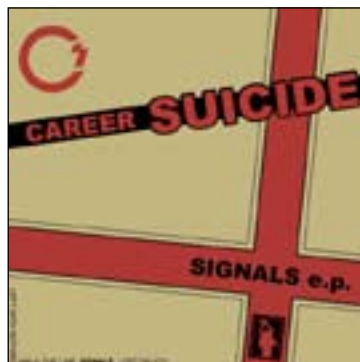
**Or dead, yeah.**

D: So there's that aspect and second of all, not a lot of people get to go to Japan.

**No, for sure.**

J: On the back of you know, Martin didn't get to go, we brought someone else. Eric sang.

D: We brought out Uncle Dougie.





J: It was the same time that "SARS" came out. We went to Japan and Eric sang and Martin stayed home because he quit to move to Ottawa to play bass in TRIPOD THE DOG.

M: That's right.

J: Not a lot of people get to go to this country in the first place. Very far away.

**And expensive, yeah.**

J: And everybody thinks that Japan is like the most exotic wild place in the world and that it's where you go to get your mind blown and we get to go for free a couple times and, not only that, but we don't have to experience it at like a TGIFridays with the rest of the Western tourists it's like we're hanging out with people that most tourists wouldn't even meet. It was very impacting and it sounds a little cheesy, but I took a lot from hanging out with those people and seeing them play their instruments and their attitudes to how they approach playing in a band period. So I really appreciate having been able to have gone there and that's been a very lasting memory for me.

M: And your recent weight loss.

J: My recent weight loss.

D: Ah yes!

M: He was reminded on the second trip to Japan. *(laughter)*

J: There's nothing to incur weight loss like humiliation en masse or being noticed.

**What happened?**

J: Because, the first time we went to Japan I was a little nervous.

**Does this involve baby 'T's or?**

J: Well, eventually. We went and we had a great tour. It was like a real surprise. We had a great tour and then when we went back, a little more confident than I should have been and I came in and I had my leather jacket on that I wore the first tour and I'm feeling pretty good. I had longer hair. Feeling a little cocky and the first thing everyone said was not "great to see you, or great show" it was "hmmm, you've put on weight. You look like Pig Champion". And every city, the only observation was like "you got fat, like really fat".

**Wow.**

M: We were staying at Ishiya, the singer of FORWARD's house and his

girlfriend or wife or whatever, she had taken photos on the first tour and she took photos at our Tokyo show the second tour around and she's showing me and she's like "Oh, look at photos from before, when Jonah was young" ...one year before. *(laughter)*

**One year, wow.**

M: And for anyone who doesn't know, Jonah's 25 now.

J: Like I said, a whole lot of maturity. You can age a lot in a year.

**I'm sure.**

J: There you go.

**So, ah, who were some of the bands then, and people that you met?**

D: Chelsea.

J: Chelsea from DEATHSIDE and PAINTBOX.

We got to sort of spend the night hanging out with him. That was a pretty big deal. Ishiya and Souichi from FORWARD. Ishiya was of course in DEATHSIDE. Souichi was in GOURAN and INSANE YOUTH. The bass player of FORWARD was in SYSTEMATIC DEATH. The guys from the SLOW MOTIONS who were all in EVANCE and I think someone from the SLOW MOTIONS played in the line-up for THE STALIN. Guys from LIP CREAM, guys from OTTO, a guy from THE CUMS, from THE EXECUTE, and other bands like I'm sure WORLD BURNS TO DEATH can have like a better roster of cool people they met. We never met the guys from JUDGEMENT and we never played with CROW and we never played with ZOOU or whatever but...

**It's enough to make your head spin there...**

D: We played a show in Hamamatsu and the bass player from G.I.S.M. was dancing, front of the stage for our entire set.

**Wow, that's crazy.**

J: He was also wearing raver beads and had glow sticks in his mouth and he doesn't look much different than he did then...

M: And he was at the rockabilly party afterwards.

J: That's right hanging out with WARHEAD who came to hang out in Hamamatsu.

M: We had a dance party with WARHEAD. Swing dancing with the guys from WARHEAD.

J: The names may or may not mean a lot to you but if you listen to the music, it's a nice thing and it's nice to be able to at least have been privy to that context of music which is storied and fetishized over here. It's nice to have been there.

J: We're fucking pretty important, hands down.

M: Yeah, why not.

**I don't know, but you've been to quite a few places and I was wondering if you could share a few stories with us. That's pretty much what I'm getting at.**

M: This one time we played in Sudbury at a dance studio.

D: That was a killer show. We were top of our game.

M: This other time...

**Do you want to do some lowlights?**

J: Way too many.

M: We played at CIUT this morning, Sunday afternoon.

**... and they didn't even have an engineer.**

M: Don't worry about it.

D: Don't need 'em. Engineers not punk.

M: Wouldn't happen in Japan, let me tell you.

**Okay I want to ask you about, there's this Youtube video going around with "Recipe for Disaster", tell us about that. What is that?**

M: There's this guy, it's actually kinda...one night I couldn't fall asleep and, somebody sent me this link to, I don't really read blogs but somebody told me about this blog called



Torontoist? And I happened to see Mike Long's name who's a guy that's known from shows forever. For probably like the last 10 or 12 years and I clicked on it and it turned out his mom bought him a MacBook Pro or something and he makes a video of himself everyday dancing to some song in his I-tunes library with a video camera that's built into the screen. Anyways, it was three in the morning and I was just like. I got to e-mail him and see what's up with this and as a postscript wrote "When are you going to do a CAREER SUICIDE video" and he wrote me back like five minutes later and he's just like "Aw, I love you guys like I'd love to do it, I'll have it done tomorrow" and sure enough, the next day, there it was on Youtube.

**It looks like it's in a restaurant or something.**

M: Yeah, I think that because it's 'Recipe for Disaster'. He did it in a kitchen. That's the theme or...

**But does he work in a kitchen or?**

M: By the way, just before we move on. My father who is incredibly critical of absolutely everything I've ever done or do or will ever do in my life...one of the only compliments he sort of paid me in my entire life is somehow he found that video and he's like..

**"Recipe for Disaster" ?**

M: Yeah, and he's like "That guy has really cool shoes". (laughter)

**They do stand out.**

M: Yeah.

**I think they fit in with the cover of this.**

M: They do.

**With the cover of this...**

M: Artistic genius.

J: It's a rare colour...red.

D: Obviously he hasn't seen Millers old kicks.

M: No.

**No, no. Okay I wanted to ask you if there are any stories behind any of the songs on "Attempted Suicide".**

M: No.

**None?**

M: None.

**Okay. "Saving Face", what's that about?**

M: "Saving Face". Stephe let's hear your interpretation. I mean I know the thing is ask us that golden question.

**The Golden question?**

J: The Stephe question.

**No.**

J: What's our favorite song.

**Do you want to answer that question?**

J: No. Of course not.

**See, the thing is I might have asked it when we originally did this interview right. But back then there wasn't releases, and there's a lot of stuff now.**

J: We should mention that this is the first record we've ever done that had lyrics in it. So it's actually a viable question. At this point, if any of us have read the lyrics.

M: I don't know them.



D: I've glanced at them.

M: See the nice thing about being in charge, and I know I've said this a bunch of times but it relates to today as well. The nice thing about being in charge of all the artwork for the records, I put all the artwork not that everyone else doesn't have influence but I do all the layouts so I cut whatever I want so it's been really easy for me to cut the lyrics out much the same way as today when I was both blessed and cursed with the opportunity to edit the radio session together. I got the opportunity to cut out whatever songs I fucked up so, that's why "Bored, Bored, Bored" didn't make it on to the recording.

**Which you did record this afternoon.**

M: Right, so basically Jonah twisted my arm and I can't remember what he held over my head but "This time," he said "you have to print the lyrics to this record." So... I actually had to work a little bit more on them.

D: Now everybody knows.

**So now that they're in there, tell us about "Saving Face".**

M: I haven't read them since.

**Yeah, but you wrote them.**

M: Yeah but did you listen to the radio session today, I don't remember any of the words. It's all \*blahmlah\*... gibberish.

**I'm not asking for a line by line analysis but generally, what's the song about?**

M: You know I'm not even joking. I have no

recollection.

J: Actually, I think I was going to, if you had asked me what my favorite song from a lyrical standpoint was I was actually going to say "Saving Face".

**Okay let's. Sure, answer that question.**

J: I was going to say "Saving Face".

**Why? Why do you like it?**

J: It's about two sides to your own decisions, I think. It's about you react one way and someone takes it another way, you know. You think your making an important evaluative and educated choice but maybe it just looks like you're saving your own ass.

M: Face.

J: Your face. "Saving Face"... is the name of the song.

**Much of your lyrics are like that, they have more than one meaning...Is that the case?**

M: Okay seriously yes. My personal preference in listening to music, especially from a lyrical perspective. I really like music or lyrics that are a little bit open ended or open to interpretation so the song can mean one thing to one person and something else to someone else.

**Which is why people don't want to talk about them in some cases right? But they do give us clues into some of the original intentions or the meanings. It gives people direction right? So that's why.**

J: I agree with that and as much as CAREER SUICIDE, this is going to sound funny

because it's going to sound like a criticism, but as much as CAREER SUICIDE is a band that doesn't have any direction, not stylistically in the 'go nowhere' sense. I mean there's not anything that you can tangibly associate CAREER SUICIDE with other than style. Like musical style so that's part of the reason why I wanted to have lyrics printed. At least you can associate another part of the experience of listening to music with the band.

**And I pull meaning from some of the lyrics. I think you're a good writer and I'm curious to know what some of the songs are really about. Because I'm sitting here wondering, what are they about. Anyways, do you have a favorite song from a lyrical standpoint, Martin?**

M: You know I'm going to answer it in a roundabout way. I have a song from a lyrical perspective that I enjoy singing the most.

**Okay, what's that?**

M: "The Last Say" and that maybe the most blunt song on there too so it kinda flies in the face of what I just said. So from a listener perspective it's probably the song I would like lyrically the least but I don't know. For some reason it's really straight forward and I really like it.

**What's it about?**

M: That one in a way could be the title track for the record. I mean that's the one song that is actually about suicide and attempting suicide.

J: Metaphorically or literally?

M: Literally, quite literally yes. Read the lyrics it'll blow your mind now that you know what it's about.

J: To speak to the same, the other side of the whole like no dimension no direction kinda, it's also kinda imposing for a band to force you to only experience their music and a lot of people would reach for the lyrics as much as they would reach for the music or reach more for the lyrics then they would the music so in this case, what we've been doing for the past six years is strictly imposing what our thoughts on how what our punk band should sound on everybody and, people react one way or they react the other way. So there's two sides to that coin, as there is with all the other coins in the world.

**Not imposing though, I think people are inspired. I wouldn't say imposing.**

M: Well inspired by the not knowing.

**No, I think you guys write good music and people love it and then they**

**want to be like you in some ways. I mean there's countless bands who I've had come in here who cite CAREER SUICIDE as an influence. Countless.**

J: Oh, that's great to hear.

**There are loads of bands from all kinds of places that I've had come in here and, you**



**know when the questions come up about influences, CAREER SUICIDE come up. Often.**

J: I see that our imposition worked.

**I don't think that you're imposing anything. I think you're playing music you like.**

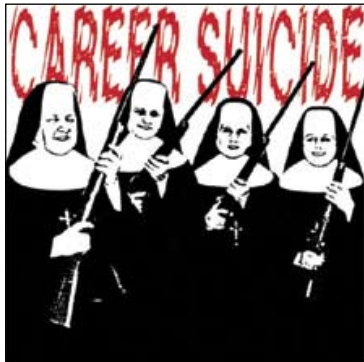
J: No, I agree. I mean it's not conscious. It's not a philosophical in anyway but it's just, coincidental that if you want to pick apart lyrics versus no lyrics it's like kind of totalitarian, in a way. It's like no you can't have the words, here's music and music only. I actually think that the music over matter kinda resonated a lot with what's happening in hardcore right now. Not

to say that we are substance less.

**In fact I think I would argue the exact opposite but I think with the ambiguity that you're talking about Martin it does give a lot of people the ability to agree with some of the things that you're saying like "Oh yeah that". Like they can apply it to their own**

**life without having that sort of imposition that Jonah is talking about, right? So, the ambiguity allows people to be able to apply it to their life and just sort of take hold of the song and just really get into it. It becomes part of you, right? And I don't think it's by design. I'm not saying it's by design. I don't think you guys are you know... but you do capture what people go through.**

M: Well let's be honest I mean and they'll be differing opinions about this but punk rock is an emotional style of music you know. It's not necessarily an intellectual kind of music. Not that intelligent people can't play and be interested in punk but I mean you even look at bands like the CLASH. They were a political band but they're a headline band. They're not a band that necessarily understood deeply any issues the way that a subject matter expert would, but still they evoked that emotion, and that's why it was powerful and I think that at least I'd like to hope that we do a good job with that and I do a decent job with that with the lyrics. That even though I may not be very specific about what subject I'm singing about or that there's an exact topic about it. It does evoke an emotion, or whatever my emotion is on whatever it means to me comes through





and whoever's listening to it can interpret that and they can take the song to mean whatever the hell they want but that emotion is being conveyed. I just got a text message from Mark Rodenhizer begging us to stop talking about this so.

J: Okay.

D: Thank you Mark, thank you. \*pffft\* that's for you buddy.

**Dave do you have a favourite song from a lyrical standpoint.**

D: Actually I do have, from the lyrics that I know. I do have a favourite song from a lyrical standpoint and it just happens to be "The Last Say". But I will say that the reason why I am choosing that song is because A) it stuck with me and B) also because it stood out because after reading all of Martin's lyrics, though I think all the lyrics on the "Attempted Suicide" album are really good. They're not exactly you know straight forward hardcore lyrics. That's the one that sort of sticks with me and I remember just because it's so straightforward. I think it carries a really good message with it. Because of that, you know, we were talking about how some lyrics might not, you know, they're open for interpretation and everything. I think the message with that is the most straightforward and I think maybe that's why it sort of stuck with my memory. And also, I just like the way it's worded and everything like that.

J: Can I just say that for a band that has not had lyrics printed for six years who the hell would have thought we'd be talking about our lyrics on the air for more than five seconds.

**Okay, Well I do want to..**

M: *\*laughter\** Next question.

**No, I want to...it's a related question I want to play word association with you, Martin.**

J: Alright.

**Because I mean, the way that "The Last Say", you say is about suicide so tell me, just one word answers...ah... "You Got Caught".**

M: Hot Dog.

**Hot Dog? Okay...Hot Dog?**

M: Hot Dog. Sorry that was two words, my fault. Pizza.

**Food? Junk Food?**

M: Sure.

**No...But in seriousness, what is it about, what is it about? You Got Caught, Hot Dog?**

M: You're saying word association.

**Roughly, give me a little bit more than that little of a clue, I don't get it.**

M: Spicy Italian sausage with relish mustard sourkraut.

D: Masturbation.

**What is it about?**

M: What song?

**"You Got Caught".**

D: "You Got Caught".

M: Getting caught.

D: Masturbation.

**Masturbation?**



D: It's about when...

M: Dave, you know I confided this to you on tour. I was drunk. I asked you not to tell anybody.

D: It was when our dear friend Brandon Ferrel was caught spanking it by his parents.

**And that became a song that you wrote about?**

M: That's correct, yes.

**"Blink".**

M: Slurpee.

**Slurpee?**

M: Slurpee.

**Is it all going to be junk food?**

M: Cherry slurpee.

**What is it about?**

M: Seven Eleven

**What is it about?**

D: Emus?

**Emus?**

D: Sure, ...I think.

**Is this word association of the absurd ?**

M: I don't know, it's your game. I asked if there's a psychologist in the house.

D: We're just going on with the program Stephe.

J: Wait, I just heard a beep. What does Mark say about this ?

**"Out of the Fray".**

M: Mark says my favourite song is "Quarantine" because it's geographical and funny and mildly racist.

D: Thank you Mark for that input on the subject. Maybe we should start talking about pizza.

M: I think you've reached our seriousness quota.

**Okay because we started off talking about "Recipe for Disaster" does that have a context to it?**

M: Gourmet Salami.

D: Schwartz's.

**No no but when I think of that I think of the UNION OF URANUS record, "Disaster by Design".**

M: No offense to any members of UNION OF URANUS but, definitely not an influence.

**No, but what's it about?**

M: "Recipe for Disaster" ?

**Is it something that happened in the scene, is it something that happened?**

M: You know what, I have a vague recollection

of writing that song.

J: It sounds pretty cautionary to me...

D: It's about when Farkas got kicked out of cooking school.

**(laughter) Okay.**

M: I wish.

D: Master of the culinary arts.

**Okay I'm going to move on Dave, you started a label called Sewercide.**

D: I did!

**What have you released to date?**

D: Well, technically it's only one. There's a friend's band from Nova Scotia called CRIMINAL INTENT. They're still an active band though they're sort of going through some troubles with getting out and touring and getting out of the Maritimes but ...

**They are playing in Winnipeg at the Rip It Up fest?**

D: They are not playing in Winnipeg anymore.

**Okay, I'll cross that off.**

D: And the tour that they had planned to go out to Winnipeg and back has been cancelled for the time being. The main reason I started the label was because being from Nova Scotia and growing up in the punk scene or lack thereof. I'm very in touch with what's going on there in terms of underground punk and hardcore music.

**So you have some connection to this EPISODE release right ?**

D: Yes.

**Are they from there?**

D: EPISODE are not. EPISODE are actually from Memphis I believe.

M: Close.

D: Close? Nashville?

**Yeah.**

D: Nashville. Oh yeah? Right on. Same fucking thing.

**They're going to be adopted by the Maritimes soon.**

D: Yeah, yeah, the reason why I started it is because I'm very close to what's going on there in the past couple of years. There hasn't been much to ...

**So are you going to be putting out more stuff from out there?**

D: Yes, I have a record coming out with a band from my home town actually. It's going to be a two song single by a band called GENETIC ANGRY and ah, they're a bunch of kids.

**Yeah, we did a demo feature with them.**

D: They're a bunch of really cool kids. They're not really going with anything that's really hip or in. They're just sort of playing music that they like. It's a bunch of kids that listen to a lot of like BLACK SABBATH and they cite BLACK SABBATH and SOA influences so that should give you an idea.

**A little bit about...**

D: I want to just start doing these records because finally there was some bands that were coming out and I just thought here's a couple of groups that exist and these are young people that don't really have the means to put out a



record themselves and it's not really, it's sort of an effort to get them out there to get them to go on the road and tour but also just to document some of this on vinyl.

**The same reasons why most people start up labels, right?**

D: Exactly, but in the Maritimes it's sort of a different story. There's no records stores. There's not a lot of kids that have turntables.

**There's no record pressing plants near there.**

D: Yeah it's just so, it's much different from a lot of other places.

**How did the EPISODE ep come together?**

D: The EPISODE ep was kind of a one off deal. The EPISODE ep was released by the band. A few people contacted them about doing a future release.

**Go ahead.**

D: Farkas?

M: \*lip smaking\* Oh sorry.

D: Farkas?

**It relates to the band because it's extracurricular punk activities. I'm I just trying to figure out how else you guys are involved in the scene.**

D: Okay, second pressing.

M: We don't share any of the money that we make on tour with Dave so he has to subsidize himself in some way.

D: I have to make it some other way, but unfortunately selling punk records by unknown bands that nobody really...

**What are the song titles on this record? I can't figure it out.**

D: EPISODE ? I don't know.

**You don't know either?**

D: I don't know. It's just Song 1, Song 2, Song 3, Song 4.

**Okay. Jonah are you still playing in 15 bands?**

J: No, I cut it down. It's just two or three now.

**Okay, who are you playing in now. Go ahead.**

J: FUCKED UP, this band, and I'm doing another project called MAD MEN and it's just a hardcore band.

**Were you doing PINK EYE?**

J: Oh yeah, PINK EYE but it's a little dormant now.

**Okay, nothing else?**

J: Nothing really on the go. I've been recording. I'm starting to learn how to record.

M: Come on, what about your accordion playing for Pinecone?

J: I've appeared on some recordings.

**When Italy wins the World Cup, like that's ever going to happen.**

J: That's a big day. I was in New York City when they won. You know how many people were out on the streets in little Italy? None.

**Are you serious?**

J: Hardly anybody. There was like two flags.

**Really???? Wow. Not here.**

J: I was watching it in a French bar. There was one other Italian. He wore a pink shirt and a straw hat. Really obnoxious. He was going to get beat up.

**You couldn't walk in my neighborhood.**

J: Why not.

**It was insane with people.**

J: Oh yeah probably well.

**I missed your accordion playing, after all this time.**

J: No one ever would miss that.

**After all this time of "I'll break out the accordion when they win".**

J: Actually for you I would. Estonia is also an accordion nation.

**The other world cup story I remember is you talking about swimming at Joe Piccinini community centre and the World Cup was going on and Germany was playing and the lifeguard wanted to kick you out of the pool because...**

J: It's another case of hard life on the street.

**And it was the only time you could use the slide because it wasn't busy 'cause most of**



**the other people were off, out in the streets.**

J: I think by slides you mean Food Stamps.

**And you were like “This is great. I want to go down the slide” anyway.**

J: Yeah world cup is a great time of year. It’s exciting for the nation that wins. “Combatte Vincci”.

**Martin? What else are you doing outside of the band? Or is the band just it? LIBERACHI?**

M: Oh no. I’ve got my solo project. Like we said Jonah Falco plays accordion and...

**And French horn.**

M: No, no, no just accordion and we’ve got a violinist now.

D: Don’t forget about our two-piece.

M: Oh yes and I also have a two-piece with Dave Brown it’s upside down guitar heavy metal, Drop D tuned, heavy mosh.

D: Demo coming soon, check it out.

M: In terms of upcoming stuff we...

**Yeah let’s get to that because you do have some plans right?**

M: Yes, yes. We played a new song tonight, or that we recorded earlier from the live session “Cherry Beach”.

**Yeah, what’s that ? Is that about anything in particular?**

M: Well CAREER SUICIDE is a very topical band, of course...

**Of course, but Cherry Beach has a history**

**right? With the cops taking homosexuals down there and beating the shit out of them and leaving them for dead.**

M: Could be what the song is about. See the song is called Cherry Beach but the chorus is “I took a fairy to Cherry Beach”. Now does that mean that you took a ferry boat to Cherry Beach or did I take a fairy to Cherry Beach? You be the judge.

**That’s one of the other histories of Cherry Beach...**

D: Read between the lines. It’s all in there.

M: Just figure it out.

**Oh that’s why you have everybody singing “I took a fairy”.**

M: Yeah but did we take a boat or did we take a fairy? Who knows? Anyways so it’s a song we’ve been talking about writing for years. Finally got it done. And it’s going to be the title track on the next EP.

**I can’t wait to see the artwork for that.**

M: Just you wait, we’ll see if there are any clues in there.

J: It’s probably going to be red, white, and black like the rest of ‘em.

**Yeah.**

M: But *Schizophrenic* is doing a compilation that’s coming out which is in tribute to the “Yes L.A.” compilation and we were really

drunk in October and he asked us if we’d do it and if we’d ever heard THE EYES cover of “Disneyland” and of course we had and Jonah and I got all excited and said you know, of course, we’ll do a cover.

J: It’s THE EYES actual song, so it’s not a cover.

M: We got Jonah’s dad to record a piano. Jonah’s dad is a professional pianist.

**Yeah he is.**

M: And he’s playing on his grand piano. He played a rendition that was our bedtrack. He played a rendition of THE EYES “Disneyland”. We recorded everything and he’s on top of it so we’re going to debut that tonight.

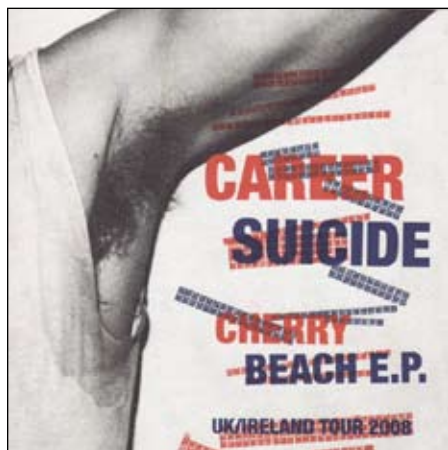
**Oh wow.**

M: Exclusive.

J: I think it’d be a good time to cue it, right now.

**Almost.**

J: Almost.



**What other covers do you do?**

M: Covers? Oh we’ve done so many over the years.

**Yeah, I’m sure.**

D: Too Legit to Quit.

J: Okay I think we should. There’s a long list of covers. The worst, most hugest failure covers.

**Go ahead.**

J: “Motorbreath” by METALLICA.

M: But a valiant effort.

**You guys kept on talking about that this afternoon.**

J: Did we?

**A little bit.**

J: Oh yeah. What else was a failure of a cover? Well this could be categorized in the lowlights too. We played an entire set of covers in a basement in Mineapolis. We did “Pay to Cum”, “Aint No Feeble Bastard”, the CIRCLE JERKS and maybe one other song. Someone’s comment about our set that night was “Fuck you for making me waste fifteen minutes of my life. You don’t even have the decency to come to my town and give me something worthwhile to sit through. That was insulting...”

**Wow.**

J: Affront to any sensibility. I had about music, go to hell I can’t believe you wasted my life.

**That’s an odd reaction. I’m sure that’s the exception.**

M: No that’s the usual response we get everywhere we go.

**No. I’m sure it’s not.**

D: That’s quite common.

J: I mean doing covers is pretty fun given the right circumstance, you know.

**Yeah, for sure especially for the band and the crowd, as well.**

M: After the first Japanese tour we got back to town and drove eight hours to Chicago and played Chicago Fest and the last song we played in that set was “I Just Want Some Skank” by the CIRCLE JERKS and that was perhaps the most fun cover, as far as I’m concerned. There was like 800 people in the room and three quarters of the room went nuts and stormed the stage while we were playing and just piled on top of us, tossing us around like ragdolls. It was amazing.

**Wow. Oh okay. So tours ... because we don’t have much time now, you were talking about going away.**

J: We’ve got some dates coming up in the States in May. We are going to Norway in June.

M: Going to the UK in August.

D: Spain.

**Are you just going to Norway?**

J: Yeah. We’re on a fest with BAD MANNERS and ENSLAVED co-headlining with those guys.

**BAD MANNERS?**

J: Yeah, that’s right.

**BAD MANNERS? The ska band...**

J: That’s the one.

**Crazy. He’s in the Guinness Book of World Records for eating the most amount of Big Macs in one sitting.**

D: What ?

J: That Michilen man guy?

**Yeah, Fatty Buster Blood Vessel, the singer.**

D: Jesus...

**Yeah.**

M: Well Jonah’s going to take him up on that...

**Don’t challenge him to an eating contest, my friend...**

J: I will not challenge him to an eating contest.

**I know you’re good but...**

J: No I’m not. I’m bad.

D: That’s why we’re taking Mark Rodenhizer with us. We’re going to fucking beat him down.

**Your secret weapon.**

J: We’re not taking Mark Rodenhizer with us.

**The record that you’re doing is going to be coming out soon?**

J: It should come out to coincide with wherever we go in the summer whenever we go in August to the UK it’s just a matter of getting it on tape.

**Okay so, this is one of those songs right?**

J: What is this?

M: No this song is coming out on a *Schizophrenic* compilation that’s coming out in the near future. It’s a cover of THE EYES “Disneyland”.

**Oh, okay this is the *Schizophrenic* song. Well I think that brings us to the end of the show thank you for indulging me with my stupid questions.**

*A big thanks to Leah Archambault who transcribed all of this.*

# JAPAN TOUR DIARY

by Imants Krumins

4th trip to Japan. Again I'll leave out most of the touristy stuff. After settling, I went to see if it was worth getting into the Sunday night gigs, but at both shows there was only one band left by the time I got there.

Spent the next day wandering around Ochanomizu. Unfortunately, the good Disk Union was under construction and the new one they were building wasn't open yet. Record fair was a dud. Mostly soundtracks and classical music. Picked up a few things that day, mainly at the Jimbocho Disk Union, Nakano Disk Union, and in Kichijoji.

Decided to do my tourism and travel before the next weekend's gigs, so off to Kyushu it is. Six hours to Fukuoka/Hakata on the Shinkansen. Most of the activity is in the Tenjin area. UK Edison and Hell's Kitchen record shops no longer exist, but there's a great shop called 70's Records Garageland, which despite the name is mostly punk rock.

JR pass is amazing, so next day I travel to Kumamoto, 75 minutes away, for the NJPW wrestling. Had a few minutes to spare, so I checked out In A Day / Column 88 Records shop. Mix of reggae and psychedelic music. I think it's two shops in one. They had lots of great reggae O.G. and re-issues. Worth spending much more time than I could allow. Tower Records is alive and well in several cities in Japan, including Fukuoka and Kumamoto (but not Kagoshima).

---

## Oct 22 Kumamoto, Kumamoto Hungnam Hall - New Japan Pro Wrestling - 5,500 yen (4,500 yen seats were sold out)

And you thought punk rock was expensive. 1,200 people in attendance according to the internet. All seats were ringside.

Kazuchika Okada b Nobuo Yoshihashi: opening jobbers, blah, polite applause.

Koji Kanemoto & Wataru Inoue b Tomohiro Ishii & Takashi Iizuka-DQ: no wasting time in the ring here. Ishii and Iizuka quickly threw their opponents out onto the floor and started pushing audience members out of their chairs so they could use the chairs against their opponents. Iizuka looked especially mean in his mustache and bald head. There was some in-ring work eventually, before Ishii got dq'ed. Great match.

Rick Fuller & Giant Bernard b Taichi Ishikari & Milano Collection A.T.: Giant Bernard used to be known as Albert in his WWF (pr-WWE) days. Another match with a lot of outside-the-ring work. The "little guys" put on a great match before eventually getting crushed.

Jushin Liger & Ryusuke Taguchi & Super Strong Machine & Riki Choshu b Karl Anderson & Tomoaki Honma & Toru Yano & Togi Makabe. A bunch of children presented flowers to Jushin Liger ahead of the match. Huge pop for the legendary Riki Choshu. Another good match with all wrestlers getting spots in.

Gedo & Jado b Yuji Nagata & Mitsuhide Hirasawa, another huge pop for Yuji Nagata who mocked his tag team partner for being incompetent throughout the match, only to praise him for his brave effort after he got pinned.

Manabu Nakanishi & Yutaka Yoshie b Negro Casas & Rocky Romero. Decent match but a bit anticlimactic.

Shinsuke Nakamura & Hirooki Goto & Minoru & Prince Devitt b Satoshi Kojima & Hiroyoshi Tenzan & Yujiro & Tetsuya Naito. Okay match to finish with. Hiroyoshi Tenzan has a heel stable called Great Bash Heel,

with t-shirts that say GBH. Hilarious.  
Great show overall.

---

Day after the wrestling, I decided to travel the 2-3/4 hours to Kagoshima to check the volcano. Once again the JR pass comes in handy. Unfortunately it was a drizzly, cloudy day, but I went to the volcano anyway. The ferry runs every fifteen minutes day and night.

Also checked the great Kagoshima City Aquarium. At the 70's Records Garageland people told me about Offside Records, which is not in the record map book. It's run by one of the guys from the COCK SUCKERS, and had a bunch of street punk and 90's deadstock mixed among the good newer stuff. Record shop guy says COCK SUCKERS CD will not be out until December, even though ads in *Doll* have been advertising it for a couple of months.

There's a few used shops in Kagoshima. I went into Sunrise and found a few things, but couldn't be bothered to spend too much time in there. Back to Fukuoka for the night, before travelling back east to spend nine loud nights in a row!

---

## Fri Oct 24: Tokyo, Shinjuku Loft - STAR CLUB, BUGY CRAXONE, THE COMIN' - 4400 yen, drink included

Had no problem finding the Loft this time, but got there late anyway and missed THE COMIN'. I did pick up their CD, which is really good upbeat punk. Something like SA or LAUGHIN' NOSE. They're on the STAR CLUB tribute CD too. One to watch if they stay together.

BUGY CRAXONE were upbeat indie rock. Never heard of them before, but they had eight CD's on their merch table. And what the hell are they trying to say with their name? Boogie Cracks One?

Between sets the DJ played a song that was a combination of "Can't Seem To Make You Mine" and "Like A Rolling Stone", which I later found out was "Arrested In Shanghai" by RANCID. Weird one.

STAR CLUB played for 75 minutes, mostly newer songs, but really they haven't changed in the past few years, so it was all good. I was surprised to hear them bring back "Let It Rock" / "Punk n' Roll" as the first song in their first encore. But then, the STAR CLUB "Very Best Of / Kings of Punk" pic disc has just been released on CD with the 78/79 live tape as a bonus. Their merch table was full of clothing this time, instead of the usual 20-30 different CD's. The only CD they had was the new "Typhoon No. 21" which is another best of the last few CD's. When I bought one, they threw in a 42-minute DVD with no cover. Not sure if this will be included in the final product when it hits the shops.

Not many people, maybe 200. Most in STAR CLUB t-shirts at what I expected to be a big show.

---

## Sat Oct 25: Yokohama, Club Dragon - Yokohama Brain Squeeze, with SYSTEMATIC DEATH, NICE VIEW, SLIGHT SLAPPERS, VIVISICK, COMPLETED EXPOSITION - 3000 yen, drink included, and COMPLETED EXPOSITION cassette included.



I misjudged how long it would take to get to Yokohama, but still got there in time to see openers, SLIGHT SLAPPERS. Tokyo powerviolence five-piece. Never saw them before, but they



have lots of releases, so no surprises and a good energetic set.

C O M P L E T E D EXPOSITION played next and blasted their way through a ten minute set. Three piece from Osaka, with two bassists and a drummer. Somewhere close to CAPITALIST CASUALTIES. Bass players were wearing NO COMMENT and SPAZZ t-shirts.

VIVISICK came on third, and were fantastic. The screaming vocalist was all over the place, and the gang chants came off great in contrast to the piercing lead vocals. Much more exciting than the last time I saw them.

NICE VIEW, from Nagoya, were also much improved from when I saw them three years ago, and went over really well with the packed crowd. They've got a good combination of MINUTEMEN trio-style, mixed with screamo and powerviolence.

Oldtimers SYSTEMATIC DEATH finished the night. I missed their recent US shows, so I was pleased to see them in their hometown. They've been playing in other bands for years since their breakup, so they haven't lost their musical skills. All the songs still sounded great.

The COMPLETED EXPOSITION giveaway cassette has two songs which will be on their upcoming 7" on RSR. The cassette inlay also says it will be available at the Osaka Brain Squeeze gig on Dec 6/2008, with all these bands except SYSTEMATIC DEATH.

---

**Sun Oct 26: Yokosuka, Pumpkin - RYDEEN, PROTESTATION, AKUTARE, FLIPOUT A.A., HIBIKI, ADIXION - 2300 yen, drink included**

Yokosuka's even further than Yokohama, so between just missing one train, the next train being fifteen minutes late, and me taking a local instead of a rapid in Yokohama, RYDEEN were already playing when I got there. Same drummer as SYSTEMATIC DEATH last night. Saw five songs, which had goofy reggae and funk guitar bits mixed in with the hardcore in what looked like a fun set. Not many people. Maybe 40 at this small club. I often wonder how the scene survives.

FLIPOUT AA were next. Four-piece hardcore from Tokyo. Yelping vocalist. Something like VIVISICK. Good stuff.

AKUTARE followed and I was looking forward to seeing them, having been a big fan of their 7" released on *Schizophrenic Records*. The singer doubles on bass duties, now that Randy has left the band. They were very aggressive for the whole set, opening with "Rise Above" er, I mean "City Boy", and played all the 7" songs and more. Guitarist would fit well in some motor city rock n' roll band. Great set.

HIBIKI from Nagoya played after AKUTARE. They have a CD on MCR. More great three piece US-influenced hardcore.

Then ADIXION set up - two of them barefoot, the woman guitarist in a hippie dress, the singer in a PEKINSKA PATKA t-shirt slouched over his microphone stand at a 45 degree angle for most of the set. This is the same band I saw six years ago in their hometown of Osaka when they were pretty much an oi band. Now they play some kind of weirdpunk combined with STALIN and DEVO or something. I was mesmerized and didn't want their set to end. Strange as hell and totally great.

PROTESTATION finished the night. Crusty punk with some nice 1982 DISCHARGE squeals on the guitar.

Managed to get on the right train after the gig, and got back to Tokyo in about a third of the time it took me to get to the gig.

---



Had to get up early to travel to Osaka, where my first stop was Shin's great Punk & Destroy shop: <http://punx.exblog.jp/> (and he takes paypal orders). Very easy to spend a lot of money in there.

Osaka also has Time Bomb, King Kong, Ox/Maru Ka Batsu, Grave, and a load of reggae shops, but Alchemy shop, O Level, and a couple of other King Kongs are all dead.

Kyoto was also dead for punk shops - Base, Yurina, Jet Set,

Parallax - are all gone. Avis and Workshop were closed for holidays, so I did a bit of touristic wandering.

---

**Mon Oct 27 18:30 : Osaka, Big Cat - COCKNEY REJECTS, COBRA, KRUI, RADIOTS, DREX - 5000 yen, drink included, and COBRA 1-song cd included.**

Big hall show for this one. COCKNEY REJECTS were great. An hour of hits from the first four LP's. No metal crap. I knew every song. Stinky was sparring and bobbing and weaving during the whole set (He's a boxer). Go see them on their US tour early 2009.

COBRA were also great. I'd never seen them before, but again it was all their old good songs.

The opening bands were blah, with only RADIOTS (ex-SOBUT singer's CLASH-influenced new band) showing any promise.

KRUI were weak, and looked stupid in their matching poodle haircuts and boiler suits.

Good show to hang out with Mike Analog, Odio, Minami, and the Bar Konton guy. Shin skipped this show to go to the party at Pipe 69. It was their last night before closing down.

---

**Tue Oct 28 Osaka, King Cobra : COCKNEY REJECTS / COBRA - 3000 yen, drink and the same COBRA CD included.**

This show was announced the day of the big hall show, so only 50 people showed up. Most people had bought advance tickets for the previous night and didn't want to fork out more cash. Shin showed up at this one instead of the previous night.

COCKNEY REJECTS went on first - all four of them dressed in COBRA t-shirts. (COBRA came out later all in COCKNEY REJECTS shirts - a sign of mutual respect). Stinky said they only had 30 minutes, but the audience called them back for an encore. They brought out "Here They Come Again" which wasn't in the previous night's set.

COBRA were amazing. They're just so perfect and it's nice to hear a band who doesn't have to play 100 mph. All the harmonies and gang vocals were in place, and it was beautiful to watch. They played a much longer set than the previous night, including more new songs. A word about the COBRA giveaway CD it's a 2008 remake of 1985's "Love & Works".

In a small club like this, it was easy to yap with the bands. Turns out COCKNEY REJECTS now include Tony from RED ALERT and Andy, from RED ALERT / LEATHERFACE, alongside O.G. members Stinky Turner and Micky Geggus.

---

**Wed Oct 29 18.00 Osaka - King Cobra : BOMBSHELL ROCKS, LAST TARGET, FUNGUS, THE CHINA WIFE MOTORS, RADICALS, F.I.B (FILL IN THE BLANKS), DISASTER POINTS - 4000 yen, drink included.**

I wanted to see the RADICALS after liking their first CD. They went on third, and weren't that great live, but I picked up their 2nd CD, and the songs sound much better. The live show had too many cliched rock band tricks to sustain any momentum they got going.

THE CHINA WIFE MOTORS were great. Burly three piece, who I thought might be psychobilly at first, but ended up sounding like a combination of GUITAR WOLF, ANTISEEN, and PIRATES. Definitely some Mick Green guitar moves going on. And they had a wild rock n'roll feel about them. Their CD is great too, although a couple of choppy guitar songs slow it down. They also had a free one-song CD-R at their merch table, with a new song which is not on the CD. They'd go well on a bill with Hamilton's ORPHANS.

Of the other bands, FUNGUS were not bad, playing something like STAR CLUB mixed with *Epitaph* punk and keyboards. They got a legitimate request for an encore, but didn't come back. The two headline bands were crap. I missed openers, DISASTER POINTS. And F.I.B. were like NOFX.

This show had different DJ's between bands. One of the DJ's played punk and glam classics, all sped up and distorted, while a bunch of kids dance crazily around the DJ area. It was fun hearing MUD's "Tiger Feet" played twice in one night, including once at normal speed. Is this a normal thing with DJ's in Osaka?



**Fri Oct 31 : Shinjuku AntiKnock - Sound of Violence gig w/ WORMS' MEAT / TIGER&THE RASH / NK6 / KAIBOUSHITSU / NOLAINU - 2000 yen, drink included.**

I decided to skip the MICHIO ENDO gig, figuring it would be acoustic guitar, and this one would have more halloween antics going on.

NOLAINU were indie rock. How'd they get on this show?

NK6 played great GAUZE-style hardcore, but they've still got a few years to go before they'll ever approach the masters.

TIGER&THE RASH - hippie rock, with guitar solos - awful - I went out after they started into "Piece of my Heart".

While sitting outside in the bar/lobby area, some guy with red bandages on his face asked how old I was. When I said 56, he told me he was 42. We talked for a bit, before he disappeared into the staff area. I wasn't familiar with KAIBOUSHITSU, but the red bandage guy turned out to be their singer. Strange band to describe. Lots of whispered and moaned vocals over a combination of STALIN-style music mixed with some sort of goth influences.

Not sure how much they play out, but I feel privileged to have seen them. Picked up their CD, which is definitely more STALIN influenced, and got a KAIBOUSHITSU flyer with a band picture too. (*HG FACT* myspace, says age 42, hmmm...)

During the equipment change, I saw lots of microphones and bongos being brought on stage. What? Has some tribal rock band been added? After asking at the front who was on next, I found out that WORMS MEAT have a bongo player! Huh? So, WORMS MEAT come on and it's screaming fast hardcore all the way. After two songs, the drummer and bongo player changed instruments, so WORMS MEAT have two bongo players! Band was nuts the whole time - six people jumping all over the place, luchador costumes, etc. The bongos just add to the furious pace of the drumming. Every song was like a punch in the face. Killer.

**Thu Oct 30 : Nakano, Moonstep: SUPER BABY FACE / CRISPY NUTS / NINGEN CHUDOKU / RED BACTERIA VACUUM / FIREBIRGASS - 2000 yen , drink included.**

Back in Tokyo again. I really like CRISPY NUTS, and had heard a couple of people say FIREBIRGASS were a great live band. Another small club, with maybe 60-70 people in attendance at this predominantly girls punk show.

NINGEN CHUDOKU were on first. Four piece. Good stuff. Picked up their 2nd demo CD-R.

RED BACTERIA VACUUM had more of a L7 heavy rock sound mixed in with their punk rock. Still good.

FIREBIRGASS played 80's style Japanese hardcore, and didn't really fit in with the rest of the bands. I counted 11 people in the room when they started, although a few more wandered in during their set. Good band, although the





Sat Nov 1: Shinokubo  
**Earthdom: "KRIEGSHOG & DEATHTRIBE split 7" release show, with/KRIEGSHOG, DEATHTRIBE, INTRUDERS, VOCOPROTESTA, AKUTARE, OLEDICK FOGGY, DISTURD, ALFORWARD - 2500 yen, drink included.**

Big show to finish with. VOCO PROTESTA went on promptly at 18:04 and got off promptly at 18:15. Crusty anarcho good stuff.

AKUTARE played 2nd, and were less rowdy than the previous weekend in Yokosuka. They went over really well.

INTRUDERS were UK82 style, somewhere between EXPLOITED and DISORDER. They covered SLF's "Alternative Ulster".

FORWARD were next, and everybody crowded the stage. Fabulous performance. Anyone who saw them on their US tours knows how great this band is. 25 minutes of unbeatable classic hardcore.

Time for a breather after such an intense set, so OLEDICK FOGGY set up with POGUES-type instrumentation, except the slap bass. Weird sound on the rockers, with the bass adding a rockabilly effect. The ballads were boring. I stayed for four songs, before heading to the bar. Nice yapping with TT and Ishiya from FORWARD, and the TETSU AREI guy. They were pointing out members of other bands.

Then it's back to the rock with DISTURD. Really great and heavy crust ala SDS/AGE. Mike Analog says they've been around since before AGE. Not very well known outside Japan but they should be. They were selling their "Darkness...Faint Gleam..." CD-R for 300 yen, which is good but doesn't have the power of their live show.

Big excitement for AI (from Kyushu). Another really great band, although I don't think they were top form. Too many gaps lessened the impact. The melodic songs came over really well, and I wish every song sounded like their final CONFUSE-style noise piece. Randy ex-AKUTARE said AI blew him away.

Time to grab a bit of food at the convenience store next door before heading back in for DEATH TRIBE. They played some DISCHARGE-y songs and some more crusty ones.

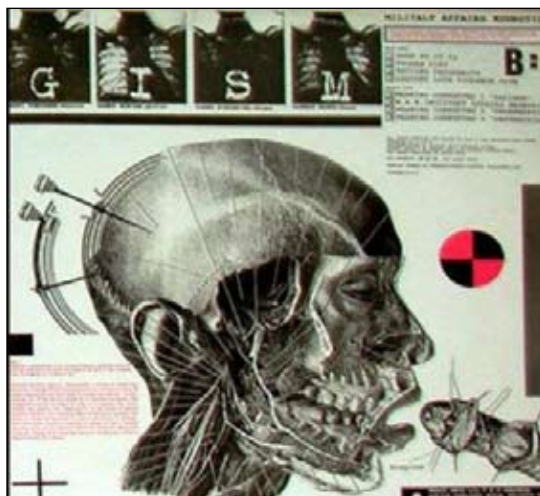
KRIEGSHOG finished the night with 15 minutes of the Scandi-hardcore.

Both good, but would have had more impact earlier in the night. Nine bands is too exhausting for one night.

Although I've got a whole bunch of records and CD's here in front of me, I feel like I didn't spend enough time in Tokyo record shops.

The gigs start early, so there's only a few hours of the day, if you want to get to the gig on time.

I missed whole areas that I normally visit, like Shinjuku west



side, Shimokitazawa, PSF in Meidaimae, etc.

Never did get to check out the other five Mezurashiya shops.

Fujiyama in Sangenjaya was closed. Still haven't made it there. Someone at Heaven's Door said he usually opens around 17:00, but it was time to start getting ready to go to the night's gig by then.

Never got up to Sendai either.

Spent time with Randy ex-AKUTARE hanging around the usual Koenji, Nakano, Shinjuku

East, Shibuya record shops.

And got to Yokohama to hang out with Shinji BATTLESCARD in Mickey Room Records and Disk Union. Shinji says to say hello to all his Toronto friends.

Overall I had a total blast of a time. Japan is so intense that I need a holiday to recover. Top 3 bands: COBRA, FORWARD, WORMS MEAT. Just behind: KAIBOUSHITSU, ADIXION, CRISPY NUTS, DISTURD, AI, and VIVISICK.

Some record collector scum notes:

Saw these, but didn't buy any of them:

These 3 were at Recofan in Shibuya/Beams:

Les Rallizes Denudes "Mizutani" original CD on *Six* - 84,000 yen

Les Rallizes Denudes "67-69 studio/live" original CD on *Six* -

57,750 yen

Les Rallizes Denudes "77 live" original CD on *Six* - 57,750 yen

Disk Union. Japanese Rock/Avant Garde B1F in Shinjuku had

Les Rallizes Denudes "67-69 studio/live" original CD on *Six* - 23,100 yen

Time Bomb in Osaka had

G.I.S.M. "MAN" LP for 25,000 yen, and many other rare items.

Disk Union, Nakano had

TURTLE ISLAND 2nd CD priced at 9,800 yen, which was down to 8,400 yen later in the week.

Disk Union. Japanese Rock/Avant Garde B1F in Shinjuku had

GATUNK "Devil" 7" for 9,000 yen.

# THE LAST POGO

by Johnny Bubblegum

I'm a music FAN.

Just 12 years old, I witnessed T-REX at the CNE Grandstand. As a god-like Marc Bolan smashed his guitar and blew up his amp I said "Someday, I'm gonna have a band."

I did, I was lucky, and in 1979, a year and a half after I first played live, I was standing onstage at the Danforth Music Hall, bass in hand, talking to Glenn Matlock as Iggy Pop walked by and said "Hi, Tyranna." Later, as I stepped to the spot lit edge of the stage for my big solo, a teenage girl gazed star-eyed up at me. My friend Doug was standing beside her and he and I shared a bemused glance that almost cracked me up. Then I looked up and saw someone silhouetted in the balcony doorway and my mind blew with a strange epiphany. For a second, I was that shadow, dreaming down at the stage, but then there I was again onstage, living that dream. Soon after, I was in the front row watching Iggy and Glenn sweat it when I realized something awful - that beloved feeling of being one cell in the body of the Big Rock Crowd was gone.

Punk was supposed to level the field and kill rock stars, but it went deeper than egotistical vanity. I'd crossed the line between innocence and experience, and I wasn't convinced this side was better. When you're a FAN up in the stands you don't think "Can the guitarist hear the vocals? Will the drummer remember to cue the change? Am I going to lose my pick because my hand is so sweaty?" You're just soaring in the song. As I stood there watching Iggy and Glen use the unspoken interactions I'd learned to use in my own band, I felt more apart of the stage world than the audience.

I'd wanted to be a magician, but I still wanted to fall under the spell.

It was as a fan that I had attended Frankie Venom's visitation, and was chilled and unsettled to see him laid out in his casket. Shyly, I paid my respects to Gord Lewis and beamed when he commented on my accessory, "That's the ORIGINAL Teenage Head button." I said I'd seen them at Kilroy's and M.M. Robinson High.

"Hey, those were early shows," he said.

"GREAT shows", I said.

As other Toronto musicians grimly filed in, including my own Tyranna drummer, Cleave Anderson, I felt poignantly apart from them. Even as I was warmed by Chris Houston's "Really good to see you again," I found myself declining the invitation to the informal wake at the pub down the street. I was afraid I'd feel I was just 'Making The Scene.' I realize it was the FAN in me stepping up. Though I'd wanted to meet Gord Lewis as a member of Tyranna - the FAN in me NEEDED to mourn.

Frankie Venom was THE REAL DEAL, an immortal rock star, and the FAN in me refused to dilute in any way the shock of seeing this TITAN cold and so terribly still. So I split.

As I left Hamilton, those 1977 Kilroy's gigs felt so distant - irretrievable. Punk, my Punk, was truly, finally, dead.

I can't claim to have been at the original Last Pogo. That night back in 1978 I was driving down to NYC for the weekend. Maybe I hadn't been in the scene long enough to feel anything significant was ending. My band was just getting going. On the other hand, by that time Tyranna shared stages with The Ugly, The Dents, The Existors and The Curse. So as I stood once again at the fabled corner of Queen & Spadina I had some claim to feel I'd been a late part of the first wave. And anyway, The Last Pogo and *T.O. Punk* 1978 wasn't just about the Who's Who listed on the sleeve of the first Diodes album or the faces on the pages of *FILE* or *Shades* magazines. It was just as much about that Horseshoe full of fans, the ones who'd packed the shows and bought the vinyl.

As I stood out on the sidewalk in the 2008 line-up, I watched us all looking at each other, as if trying to strip away the years and recognize that face as it had looked in a dark, sweaty club 30 years ago. The tables and bars of the Horseshoe were full from the minute the doors opened and seeing Teddy Fury busy serving beers and the famous Two Gary's behind the soundboard made me feel all Frank Capra warm and fuzzy. As I noticed an elegant, elderly lady just down the bench from me whose eyes blazed with excitement, I had a Grinch-like revelation - maybe, just maybe, Punk, my Punk, really is eternal!

Then Zero, lead singer of recently resuscitated Zro4, was up at the mic with her beautiful, boundless enthusiasm, launching the night. "There'll be some familiar ghosts floating around here tonight; Frankie Venom, Mike Nightmare, Ruby T's, Tony Brighton, Keith Whittaker..." but as the list went on, instead of feeling a pang, I felt celebratory. Yes - these spirits were alive here, with us, and they live on in The Last Pogo. Thank you Gary's Topp and Cormier. Thank you, Colin Brunton.

Then there I was again, split inside myself; just days before I had received an e-mail from Dave Disaster in England, requesting a signed copy of the Tyranna EP. I'd told Dave about the Pogo DVD and he asked could I mail it, too. This first-wave, 47 year old, blue-haired Punk was so enthusiastic I said I'd get the DVD signed for him. So off I went, from B-Girl to Mod, Pole to Rebel to Cardboard Brain, gathering autographs - thrilled, because the perpetual FAN in me had always been too shy to talk to those people back in '78. But Mr. Bubblegum was simultaneously thrilled - "Hey, these guys remember my band."

I couldn't help but tie certain faces to iconic images from the day.

Sitting in front of the soundboard, there was Tank, the Horseshoe bouncer, looking a bit slimmer than in the shot of him and Joey Ramone. There was Paul, singer of The Wads, looking dashing and handsome as ever. For me, the photo of him still singing at the mic with blood all down his face, after he got hit by a thrown bottle, is the real blood and mayhem photo of *T.O. Punk*. Scattered among the crowd I saw Eddie & Evan of The Dents, Margaret Catto, Don Pyle, singer of Crash Kills Five, Shadowy Men drummer and (then) 16-yr old photographer of Trouble In The Camera Club (Google it!) was with Suzanne Naughton,



**Billy isn't crying because he believes Santa Claus is dead. He's crying because he doesn't have a copy of THE LAST POGO dvd yet.**

And he's not alone. Did you know there are still billions of people around the world just like Billy who have yet to watch the long-lost punk rock doc The Last Pogo?

**But now there's a way you can help. A donation equal to just one dollar a month for a year will buy you your very own copy of THE LAST POGO. Available at [thelastpogo.net](http://thelastpogo.net) or an indie record store near you.**

**"All I wanted was my own copy of THE LAST POGO!"**

Twelve bucks at [thelastpogo.net](http://thelastpogo.net)  
**\$12.00!**



keyboard player for The Dead Bunnies, and filmmaker of “An Afternoon with The Viletones”, Cram Bycock, who welcomed so many visiting bands to sleep on her floor, and Dianne Tuttle. Ross Taylor and Eddie Smith who both took many great photos, Nip Kicks, FIRST first wavers John Hamilton, Chris Hate, Mickey DeSadist, Patsy Poison, Steve Leckie, Barrie Farrell, there was late-period Diode ‘Auto’ Citroen, Brian McColough, Donna Lypchuk, Ian Snowball, John Kancer, Jamie McNeill, Imants, Mark Matthews aka Prince Blanco, Last Pogo DVD cover girl Roger Moxie Streets and Wayne Brown from The Fits, Henry Martinuk & Pat Taylor of The Anemics. Steve Plum, who spent the original Pogo sneaking in and being thrown out, seemed to be enjoying himself enough for both shows.

As I approached Johnny Maccloud, of Johnny & The G-Rays, he handed me the huge, hand-drawn get well card that he was having everyone sign. I added my name as he told me that Harri Palm, his guitarist, was two weeks in the hospital with a serious kidney ailment. We’d both played at the Horseshoe just back in August.

“Harri looked so strong and healthy this summer?” I said.

“I know,” John said, “But I feel a lot of power in this paper. I think it’s gonna help.” And I believed it could. It was that kind of night. This wasn’t just a gig, or a club, this was a full tribal gathering of a clan that had risen together and conquered.

At those early Punk gigs it all seemed imbued with significance. Again, I was lucky. Though we’d been vilified in the press, maligned on the streets, ignored by the bloated, boring carcass of the 70’s Canadian music industry - 30 years later we’ve been proven right and socially acknowledged. Rock history was changed. Pop culture was altered like our homemade peg-leg jeans. It’s quite something, hitting middle age, to see that your youth matters to a generation beyond your own. It occurs to me now that Rock music itself is well into middle age, and it’s embattled. Guitar-based pop held the throne for a few generations, but other forms now dominate. Does it matter if rock still matters? Only if and when another genius emerges to take up our crude tools and beat from them a new sermon.

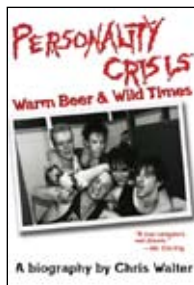
Several years back I took my son, Carver, to see Sum 41 - his idea. Some freaks named Mindless Self Indulgence opened up, and though their music wasn’t Punk, they were the most Punk Rock thing I’d seen in years. By the end of their set I was cheering, and all of the other Dad’s at the back of the Warehouse ostracized me. It felt glorious.

Though it was good to see our old days live on, what does this old Punk and FAN have to say to the youth of today? Forget my generation - GET YOUR OWN REVOLUTION. Rock needs it, RIGHT..... NOW!

## BOOK REVIEW

### Personality Crisis: Warm Beer & Wild Times by Chris Walter

This is the best band biography that I have ever read. The details are witty and gritty and full of details of what it was like to be into hardcore back when it was first starting out. Sure you could watch “Another State of Mind” for that, but the painful and carefree details are really spelled out in this book. And it helps that Chris Walter is close to this subject matter. Walter’s older brother was a punk in the scene at the time so there is this onus to his brother to tell it like it was. In addition what makes this great is that it is a story consequently about the Winnipeg scene. I quote “If Winnipeg wasn’t at the forefront of the original punk movement, the same thing could not be said about hardcore. This time around, Winnipeg punks would not watch on television as people in other countries had all the fun. This time, they would start their own bands and have their own fun. The kids were ready for speedier, more aggressive music, and the days of slow tempo UK-style punk were coming to an end ..... hardcore was punk rock for Winnipeggers.” The STRETCH MARKS, LOWLIFE, the NOSTRILS,



the UNWANTED, DUB RIFLES - they all get significant ink as Walter contextualizes PERSONALITY CRISIS’ war stories. It is like Murder City’s version of “Banned in DC”, but that might be one of those strange coincidences as DC used to be known as murder capital at once and they have their own punk book too. The book also recounts some of the venues, the punk houses, the people that made up the scene. This way of capturing the informal scene supports is this book’s strength. Finding out that the author did a local zine called “Pages of Rage” on Winnipeg gives this zine some hope. As PERSONALITY CRISIS get good enough and have exhausted their local scene the tour bug bites and they get out on the road playing cities in Western Canada. Chris starts telling the stories of scenes in Calgary, Edmonton, and Vancouver. In Calgary we learn about VERDIX, RANDOM SCRAPINGS, SILICON INJECTIONS. In Edmonton we learn about the MALIBU KENS, a young SNFU who play their first show with PERSONALITY CRISIS. In Vancouver DOA, the SUBHUMANS, the POINTED STICKS, the MODERNETTES all throw lifelines to PERSONALITY CRISIS. But Walter doesn’t try and turn this into “American Hardcore” for Western Canada. He writes about how this unsung band from a small scene in the prairies intersected and came to know these bands and places. You get a sense of the networking that developed among bands and fans within the scene. We were all in it together. At one point PERSONALITY CRISIS were a local band in Calgary. After their first US tour the band winds up reforming and living in Calgary. At some point they spend significant time in Vancouver exhaust the good will of their punk network. The same is said about some scenes down the west coast like in L.A. That’s where the band gets to play with GUN CLUB. In Oakland they become good friends of FREE BEER and then FANG. In Seattle they become friends with the FASTBACKS. In Portland they become friends with Duff McKeegan who goes on to play in G’N R. I was amazed to learn that PERSONALITY CRISIS made it out to Toronto and played one of Jill Jill’s shows. She also got them a second night at a dive in the market known as the Quoc Té (pronounced Kwok Tay). It was a little shithole Vietnamese joint that JFA and SOULSIDE and a few others wound up playing and BFG called home for a while. Jill would even wind up paying for some studio time on “Creatures for Awhile” but never get to release it on her label *Lone Wolf Records*. That was a bummer to learn. As PERSONALITY CRISIS get out there they would get to play for the RAMONES, MINOR THREAT, BAD BRAINS, the DEAD KENNEDYS, the EXPLOITED, ARTICLES OF FAITH, and HUSKER DU. It’s a who’s who list of the early hardcore scene. They were in the thick of things. But because they managed their own affairs and were shitty at it, the band had a miserable existence. They were scraping everything together from their next meal to gigs to studio time. It’s amazing the band had anything to show for their existence. Before this book my only introduction to the band was the “Piss on You” track on the “Something to Believe” comp. But they were much more than a one track comp band. They were like BLACK FLAG or DOA for Winnipeg. They were the unsung heroes that helped forge a new way for punks growing up after the first wave. The stories of how BLACK FLAG would do a tour and play all these small towns and then go back a year later and scenes had started in almost all of them can be said for PERSONALITY CRISIS as well. They gave the punks in Western cities something to aspire to and as a result we have good scenes in all these places today. Two other things I appreciate about this book. The song by song analysis of “Creatures for Awhile”. Some explanations are given by the band and some reviews are written by fans. The other is the post mortem of the band members. I knew Jon Card went on to play for SNFU, but I didn’t realize who would play in STARVIN’ HUNGRY. I used to work with John Milchem and just came across a CD of the new line up. Jon Card says this was one of his fondest post-PERSONALITY CRISIS bands. Richard Dugaury would go on and play huge venues in Duff’s post G’NR band, DUFF. From HONEST JOHNS to FALLEN IDOLS to the MULES you get a movie like wrap up for the band and what they went on to do which was interesting to know. Great book and an important read on one of Canada’s best kept secrets. (Gofuckyerself Press – [www.punkbooks.com](http://www.punkbooks.com)) - SP

## REVIEWS

### Antisocial Club s/t CD

This is a band from Calgary that has been kicking around for the past six years and according to their myspace site have called it a day. That's too bad because this CD is pretty fuckin' awesome. At times they remind me of early YOUTH BRIGADE, when they are rockin' along at a more mid-tempo beat. However ASC has a tendency to time change on a dime, a la bandana era thrash. At times they remind me of early SNFU, except with more of a VANDALS meets MISFITS feel to it. And some of the riffage is a bit like MOTORHEAD meets NASHVILLE PUSSY. Suffice it to say that ASC are well schooled in a variety of areas of punk and it comes out in their material, which is refreshingly astray from the numbers. ([www.myspace.com/theantisocialclub](http://www.myspace.com/theantisocialclub)) - SP

### At Worst 7" demo

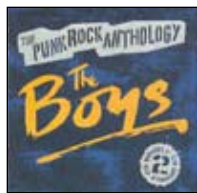
This is some dirty punk 'n roll a la BRUTAL KNIGHTS meets the SCHOOL JERKS. In fact I saw a flyer of a Toronto show with HAZARDOUS WASTE and BAD SKIN. That helps fill in some blanks. The next generation of punk rockers to follow FUCKED UP. I think this band used to be called WHEN I FALL and used to be from an area known as Chateaugay because on their myspace site they have early posts about how there are no good all ages places to play there and mentions of an ep titled "Are You Really Missing Out". (At Worst - 1983 Wellington / Montreal, QC / H3K 1W5 / Canada) - SP

### Blow Back Track III CD

This band might be from New York City but they sound a lot like MDC. The song "1-2-3-4" is set to "John Wayne was a Nazi". And the singer's vocals are uncannily like Dave Dector's. And the subject matter is all pretty in depth on the politics side. From war resisting to Israel expansion to the CIA, BLOW BACK cover it. And speaking of the cover, it is a shot from the coup d'etat in Chile back in the 70s that led to the overthrow of the southern cone in South America and the decades of shit that followed. This was recorded back in 2001 but it could have been recorded back in 1981. (String Break Records -



**Boys, The** "The Punk Rock Anthology" dbl CD I don't know much about the BOYS, but arguably they were one of the first punk bands from the UK and if it hadn't been for an inept label would have had the first punk record out beating the DAMNED and the SEX PISTOLS. They wrote loads of material in the four albums that did get released. They did lots of moonlighting as the YOBS and in other projects and had an album that never got released because the tapes were withheld, also thanks to the inept label. This anthology collects all the best punk sounding stuff by the BOYS on two CDs and features six unreleased demo songs. The accompanying books has little anecdotes about each song or the version or the song it became. Certainly for BOYS completists, but also an excellent introduction into the wonderful world of the BOYS. And the notes could be helpful in a punk rock game of trivial pursuit like say "What is Paul Weller's favourite BOYS song?" (Anagram Records - [www.cherryred.co.uk](http://www.cherryred.co.uk)) - SP



### Cross demo

This is a new band from Halifax that remind me a lot of GERMATTAK with their ANTI-CIMEX worship. It's chaotic hardcore played as fast as possible by these Halogonians with the frantic Scandi shouting that makes early Swedish hardcore so raw. And for the most part the lyrics are dead on with songs



like "Surfin' on an Oilslick" and "You're Life or Mine (It's War)". And then you get a song like "You're Too Fat to be Vegan". I don't know the story behind it, but I can guess and I'm not sure I'm down with it. So except for the song using body image as a way of targeting someone this demo is right on. (Sam Wight - 3258 Union Street / Halifax, NS / B3K 5N1 / Canada) - SP

### Dichotomy demo

This is a noisy, burly, fast sounding hardcore attack from Vancouver. The fuzz is turned way up on the distortion. Think of a piercing air attack warning underneath this blazing crust blitzkrieg. At times the drum sounds as fast as a drum machine, but it is Gabriela who does double duty in MARGARET THRASHER. Her pace is must faster in this band. And there are space like noises that remind me of early Finncore. Kind of like TERVEET KADET but with some LEBENDEN TOTEN thrown in. And also a bit of PINK TURDS IN SPACE and MEN's RECOVERY PROJECT. There are songs about exacting revenge on vivisectioners. Good to see. (\$3.00 ppd - Gabriela / 638 Hawks Avenue / Vancouver, BC / V6A 3Y1 / Canada) - SP

### Evacuate CD

I can see why *Taang* released this. The singer sounds like fuckin' Choke. The band is the product of two very different scenes. The street punk scene with members from VIRUS and CHEAP SEX and the bandana thrash scene with members from the LAB RATS. The street punk is on here with songs like "This Night is Ours". It's got that pub anthem feel. And *Taang* is known for issuing vintage UK punk in "Best of..." collections, so this fits right in. The bandana thrash is on here with songs like "What Happened to Hardcore". And *Taang* is also know for their Boston pride which is why the Choke vocals makes sense here. And they work well together but I guess that's why STARS AND STRIPES were around as well. EVACUATE is more like NEGATIVE FX than SLAPSHOT if you know what I'm saying. Righteous for a new band and definitely putting San Diego on the map. (Taang Records - 3830 5th Avenue / San Diego, CA / 92103 / USA / [www.taang.com](http://www.taang.com)) - SP



### h100s "Cider Core Never Die!" 12"

This is a 12" collection of the single most important band for revitalizing the hardcore scene around the new millennium. This was the reason why I got in a band again. The h100s were these crazy fuckers from Cleveland that reminded us of what was important in hardcore. Agitating uncontrollable mayhem. If you loved LEFT FOR DEAD, they took their inspiration from the h100s. h100s shows were legendary. The band's lore is larger then their recorded output. But their 3 eps left an impact. "Panic Attack" will always remain one of the all time classics in my books. That was from the first release, which is what this 12" is essentially. But the second ep "Distort Cleveland" has an opening song called "Brown Sugar". The singer, Chris, is the driving force behind this re-release and he puts on some hidden tracks for the h100 fanatics. An early version of "Brown Sugar" as an instrumental is found hidden on the end of this. So is a different version of "Dismantle" with interesting back up vocals. The cover looks like part of the Bloodstains series. I'm glad to see this come out in vinyl glory and would love to see "Distort Cleveland" and "Texas Death Match" get their due as well. Or maybe everything on one release. This band deserves it being a lifeline for a scene that had lost its way. (S.Y.G. Records / P.O. Box 10455 / Phoenix, AZ / 85064 / USA / [www.sygrecords.com](http://www.sygrecords.com)) - SP

### Hard Charger s/t CD

This is HARD CHARGER's first official release and they really embrace the MOTORHEAD sound similar in the way that early INEPSY did. There is a bit more d-beat to HARD CHARGER's sound with a rougher more edgier sound. The distortion is evident and I think it is that this Fredericton trio are probably just playing way louder than they should.



But it doesn't hurt this release. It just suggests how over the top these guys can be. If you were to take MOTORHEAD and amp up the speed to a DISRUPT pace HARD CHARGER is what you get. A crustier update of MOTORHEAD. Some of the classics like "Beer Bandit" and "Hellbound" have been re-recorded for this and a host of new ones not found on the first demo. ([www.nolistrecords.com](http://www.nolistrecords.com)) - SP



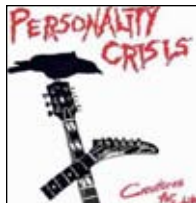
#### Madcowboys "Baby Steps" CD

This is part CHIXDIGGIT, part KNUCKLEHEAD. They also remind me a bit of the MINUTEMEN and the RHYTHM PIGS but not in a direct way, more in a channeled kind of thing. Lots of punk gusto with bundles of melody and a little bit of country twang, but maybe I am just hearing that because they are from Calgary. The CD has an ode to basement shows along with drinking songs and songs poking fun at rock 'n roll. They are probably some of the nicest dudes you will ever meet. And totally humble. They deserve your attention. I don't know how to get this so just write them at their myspace site which is [www.myspace.com/madcowboys](http://www.myspace.com/madcowboys). - SP



#### Personality Crisis "Creatures for Awhile" LP

This is a re-issue of PERSONALITY CRISIS LP that originally came out on Mike Barbeau's label, relative to the actress Adrienne. This was a band who spent a lot of time touring back and forth across the prairies and although they were from Murder city Winterpeg, became adopted by Calgary and Vancouver as native sons. Their story is told very well in Chris Walter's book "Warm Beer & Wild Times" and I had never really given them the time of day. Before the book I only knew them for "Piss On You" from the "Something to Believe In" comp. Well I have been a fool. The harrowing stories of how this came about and how it was recorded in Vancouver back in 1983 using the 'forearm technique' by some disinterested engineer are a shame. But the energy of the band is still captured on tracks like "People in Glass", "Wild Game", and "The Advocate". Although not entirely easy to peg the album serves as a document of a band that grew out of the hardcore era, which was a scene not lost on Winnipeg. The band blew away many of their contemporaries like the CIRCLE JERKS, SUICIDAL TENDENCIES, the DEAD KENNEDYS, and others. "Creatures for Awhile" reminds me of DOA record from back then, which does make some sense as PERSONALITY CRISIS was supported by Joey Shithead and the COLA lot. I wish there was more with this re-issue like the song by song breakdown that appears in the book or even a photocopy of the liner notes. But I will settle for just the record. (Workers Cooperative / 333 Garry Street / Winnipeg, MB / R3B 2G7 / Canada / [www.waronmusic.com](http://www.waronmusic.com)) - SP



#### Pisschrist "Victims of Faith" CD

Like a fine wine PISSCHRIST keep getting better with every release. They sound more and more like POISON IDEA meets UNCURBED. The d-beat and the k-beat have merged into one flurry of a hardcore pace kind of like KVORTERINGEN where the band doesn't have a chance to breathe. The songs bleed into each other with barely a gap. And the songs are all pretty short without being the powerviolence school. They remind me of early WORLD BURNS TO DEATH. This is stellar. (Yellowdog - Wühlischstr 38 / 10245 Berlin / Germany / [www.yellowdog.de](http://www.yellowdog.de)) - SP



#### Rackshot demo 2008

Easton and Andrus from OUR FATHER / BURNING LOVE fame team up with the Bowden brothers to crank out some high energy dirty ass punk 'n roll. This is a two song demo. The singer has a vocal delivery reminiscent of the Ian Svenonius from NATIONS OF ULYSSES – the once voted sassiest boy in America. But that should be no reflection on RACKSHOT. These guys belt out some heavy redneck brand of punk. It reminds me of STARVIN' HUNGRY meets DANKO JONES. They have just recorded two new songs and a DEAD BOYS cover that hope to get a more official kind of release. The new recording is done in an official studio and sounds even better. ([www.myspace.com/rackshot](http://www.myspace.com/rackshot)) - SP



#### Rational Animals "Perception Becomes Reality" ep

These high school kids from Rochester do a good FLAG impersonation. It's on par with B'LAST and their inspiration lies somewhere between "Damaged" and "My War". The difference is that these guys fit 6 songs on a 7" so there is less wankage per vinyl inch. They still achieve the tortured soul sound here it's just that these kids are more creative in getting you to pull the trigger. (Feral Kid Records / 29 Custer Street / Buffalo, NY / 14214 / USA) - SP



#### Rocket Reducers "Futures Lookin' Bright" CD

This is a self released recording of four songs one of which is a STITCHES cover. This was recorded by Jimmy Vapid so it is going to have a little of that RAMONES feel to it. They are huge fans of the JOLTS from BC. But they remind me of the NEW BOMB TURKS and that's a good thing considering that they come from a small scene in Welland influenced by other things a lot shittier. In talking to them these kids have kind of been isolated by a bunch of shitty ass peers in school, which probably gives them the right kind of fighting ambition out of adversity that most punk kids grow up with. I'm backing them. This is their second demo and they have a new recording on the way. (Kick Your Butt – 720 Metler Road / Fenwick, ON / L0S 1C0 / Canada / e-mail: [rocketreducers@gmail.com](mailto:rocketreducers@gmail.com)) - SP



#### Slang "The Immortal Sin" LP

The liner notes have a long list of punk's who's who writing SLANG's praises. I'm not one for product endorsement. In fact I usually steer clear when I see that kind of shit. I have never seen it in punk. But SLANG is where I am willing to make an exception. Dirty and heavy d-beat that is sludgy yet pulverizing. They remind me a lot of RATOS DE PAROA with their heaviness. And the under current is an earth rumbling d-beat. Matsuura plays some high flying burning spirits guitar solos. Ko sings about the anti-authoritarianism, nuclear devastation, religion, and other tenants that a punk would consider part of the seven deadly sins of society. And the songs run one into the next. This is one japacore record not to miss. (Schizophrenic Records – 17 West 4<sup>th</sup> Street / Hamilton, ON / L9C 3M2 / Canada / [www.schizophrenicrecords.com](http://www.schizophrenicrecords.com)) - SP



#### Subhumans "Death Was Too Kind" CD

Two summers ago I got to meet Joey Shithead at a show out in Newmarket. His label had been putting out a lot of great old Vancouver landmark releases, like the "Vancouver Complications" comp and the YOUNG CANADIANS and POINTED STICKS. But there was a glaring



absence from the set of re-issues – the SUBHUMANS. There was a bit of uneasiness about the question that I didn't really understand. Actually I still don't understand it because DOA and the SUBHUMANS were peers. In talking about the early Vancouver scene you couldn't talk about it without mentioning both bands. Both bands had a hard rockin' sound as applied to hardcore. Both bands had an overtly political message. In fact, the SUBHUMANS walked the talk minus action equals zero line with Gerry Useless being part of the Squamish Five. Bombing a bomb factory is pretty much sending a message to the man. So in a lot of ways I think SUBHUMANS were the more important band out of that scene. Maybe that is part of the rift. Anyway Joey said something about how he had encouraged the SUBHUMANS to talk to *Alternative Tentacles* about re-releasing their old material. I guess they did. And this is quite the collection of early singles and lost tracks. "Death to the Sickoids" was the band's first ep. That came out in 1978. The B-side was the clever take on the national anthem re-written about the shit going on up here at the time. It's amazing how little has changed. Anyway this was originally released as a self-released 7" of 500 run. So this is an act of mercy making this first ep available again. I remember NOMEANSNO covering "Oh Canaduh" and as good as NOMEANSNO are the original is better. A year later *Quintessence*, which was a label that would do a lot of the important Vancouver releases, would put out a 12" of four new tracks. This included "Fuck You", which a lot of people mistake as DOA's song and "Slave to My Dick". These are probably the SUBHUMAN's most best known songs with "Death to the Sickoids" and "Firing Squad" being close behind. So in a singles collection release it makes sense to include the "Firing Squad" ep too. All three of these eps are punk rock gold and I'm not referring to what they fetch on e-bay. But "Death Was Too Kind" also collects two songs recorded around the "Incorrect Thoughts" era that were lost tracks and only appeared on "Pissed Off ... and with Good Reason" that *Essential Noise* put out in 1995. These two tracks are lost gems and it is good to see them here. It is also good to read about the motivations behind the songs. It helps put context to a band that lived Talk minus action equals zero. Anyway, I can't recommend this release enough. I do hope that "Incorrect Thoughts" and "No Wishes, No Prayers" are being considered for the same treatment. The SUBHUMANS are one of the most under-appreciated punk bands in Canada. (Alternative Tentacles Records – P.O. Box 419092 / San Francisco, CA / 94141-9092 / USA / [www.alternativetentacles.com](http://www.alternativetentacles.com)) - SP

#### Tyranna ep

TYRANNA were a second wave punk band that existed in 1979-1980 period. The band was the brain child of Vera Skye (a.k.a. Rabies) who got the musicians together, came up with the name for the band (a female version for Tyrant), and wrote the lyrics. Johnny Bubblegum who went on to start the WAY OUTS and Rabies recruited Cleave Anderson at the Last Pogo because he had just left the BATTERED WIVES. So this ep represents a recording that has been resurrected out of a session sometime between 1979 and 1980. The band lasted for exactly a year. The opening track "Back Off Baby" originally appeared on a comp called "No Pedestrians" which was a local punk comp that appeared in the early 80's and featured all kinds of other great punk bands from Toronto like ZR04. The ep recording was done at a small studio in Hamilton that Mickey de Sasist knew and there are a few more that didn't make it on here. The song "Shockface" is a short little 30 second blast. Two of the members went by the "Johnny" pseudonym and they thought Rabies might have been singing about them so it created a bit of paranoia within the band. The music is early punk and is on the melodic side. Rabies has a Josie Cotton style of delivery. And this is the first release on a new label that a book store / record store in the city has started up. The store is called Frantic City but the label is called Boppa Do Down and you can write for your copy at 123 Ossington Avenue / Toronto, ON / M6J 2E2 / Canada / [www.myspace.com/boppadodownrecords](http://www.myspace.com/boppadodownrecords). - SP



## ZINE REVIEW

### Skins, Brains and Guts, issue 1

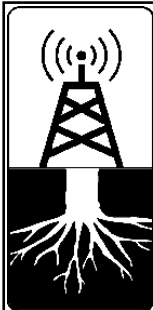
This is the inaugural issue for a new zine out of Calgary that takes its name from the 7 SECONDS ep. The zine surprisingly has more of a focus on power pop than their name suggests. In fact one of the first pieces out of the gate is a photo section of the Texas power pop fest where the POINTED STICKS made one of their selective appearances. That's where the POINTED STICKS interview comes from. There is a funny interview with LET'S DANCE in which they mention their show in Toronto opening up for TYRANNA this past summer. So there is a west coast feel to this zine which makes sense. There are some reviews of some cool new local stuff out in Alberta. The "crush of the month" piece is something pretty unique. And there is a tribute page on the inside back cover for Frankie Venom. He just passed away a week and a half ago so they must have been putting this together in the copy shop. Nice touch. ([www.myspace.com/skinbrainsandgutsfanzine](http://www.myspace.com/skinbrainsandgutsfanzine)) - SP



## SHOW LISTINGS

**SATURDAY MARCH 7th @** Bad Cave - EATING GLASS, PICKED ON, MOLESTED YOUTH, BORED STIFF, McBAIN  
**SATURDAY MARCH 7th @** Sneaky Dee's - AIDS WOLF, US GIRLS, TRASHED GENES, HEAVEN  
**SATURDAY MARCH 7th @** Annie's on Queen - BLURT, ORPHAN CHOIR  
**SUNDAY MARCH 8th @** Rancho Relaxo - THE WEAKENDS (from France)  
**WEDNESDAY MARCH 11th @** Annie's on Queen - THE KETTLE BLACK, WAX MANNEQUIN  
**FRIDAY MARCH 13th @** Smiling Buddha - ABBADON (from Wisconsin), RIDE AT DAWN, SEPULCHRE, SLAUGHTER STRIKE  
**FRIDAY MARCH 13th @** Abesinthe (Hamilton) - PILED RIVER, RACKULA  
**FRIDAY MARCH 13th @** Annie's on Queen - SAKE'S ALIVE, THE NEW ENEMY, DIG IT UP  
**SATURDAY MARCH 14th @** Adrift - INEPSY, BRUTAL KNIGHTS, URBAN BLIGHT, HAZARDOUS WASTE  
**SUNDAY MARCH 15th @** Horseshoe Tavern - LOS MONDO BONGO (x-MESCALEROS with Mike Peters of the ALARM on vocals), THE SCREWED  
**THURSDAY MARCH 19th @** Annie's on Queen - UN-FUN (x-REPROBATES), WHISKEY TRENCH PALS, CUT IT OUT  
**FRIDAY MARCH 20th @** Annie's on Queen - D.I.Y. Toronto punk comp release - ROCKET REDUCERS, RACKSHOT, GLORIOUS DISORDER  
**SATURDAY MARCH 21st @** Casbah Lounge (Hamilton) - ROCKET REDUCERS, RACKSHOT  
**THURSDAY MARCH 26th @** Dakota Tavern (249 Ossington) - THE SCREWED  
**FRIDAY MARCH 27th @** Annie's on Queen - BAD CHOICE, IN TIME, BORED STIFF  
**TUESDAY MARCH 31st @** Cathedral - QUEERS, ROMAN LINE, POISON ARROWS, UNBELIEVERS  
**THURSDAY APRIL 2nd @** Sneaky Dee's - SACRED SHOCK, DESKONOCIDOS  
**SATURDAY APRIL 4th @** Sneaky Dee's - UK SUBS, TERMINALS  
*If there is a show that you know about that isn't on this list, please forward it onto us at [equalizingxdistort@ciut.fm](mailto:equalizingxdistort@ciut.fm)*





**CIUT**  
**89.5FM**  
www.ciut.fm

91 St. George St.  
Toronto ON  
M5S 2E8  
416-978-0909

**Yes, I Want to Support  
Friends of 89.5!**

**Please print clearly and fill in  
all the information requested**

Name:

Street Address:

Apt. #

City:

Province/State:

Postal/Zip:

Telephone (day):

Telephone (eve):

Show I Wish to Support:

Comments ( messages for hosts etc):

**Choose your level of membership**

Single donation of \$ \_\_\_\_\_

Monthly contribution via credit card \$ \_\_\_\_\_ per month (\$10 minimum)

*A tax receipt is automatically issued for all contributions of \$25 or more.*

*Receipts for donations under \$25 are issued upon request.*

**How will you be paying?**

Visa ☐ Mastercard ☐ Amex ☐

Card # \_\_\_\_\_ Expiry: \_\_\_\_\_

Mailing or bringing in cheque or cash ☐ (all unpaid donors receive a pledge pack including stamped return envelope)

***Please make cheques payable to CIUT FM***

**Staff use only**

\$ amount paid \_\_\_\_\_ method of payment : credit card ☐ cheque ☐ cash ☐

date \_\_\_\_\_ gift received? \_\_\_\_\_ initials \_\_\_\_\_

**Choose your  
member benefits**

\$25-\$59: Quarterly Newsletter  
\$60-\$99: Quarterly Newsletter & choice of 1 gift  
\$100-\$149: Quarterly Newsletter & choice of 2 gifts  
\$150+: Quarterly Newsletter & choice of 3 gifts

**Choice of gift:** No gift necessary thanks, great community radio is enough! ☐  
t-shirt ☐ (circle size below) toque ☐ mitts ☐ tote bag ☐  
S M L XL  
I do not wish to receive the newsletter, thank you ☐



# POST NO BILLS

