

EQUALIZING X DISTORT

Volume 10, Issue 02

April 2010



Dan on vocals and Shawn on bass and vocals.

The MOTHERFUCKERS have been around for a decade now tearing up the Calgary scene. They toured out in Toronto two years ago and we got to talk to them then. Their EP "I Want to be a Cop so I can Fuck You Up" had just come out. The MOTHERFUCKERS are on hiatus right now. Here is the interview done by Stephen Perry.

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

Jay: My name's Jay Misery and I play lead guitar.

Dan: My name is Dan Izzo. I sing badly.

Shawn: Shawn Hunter. I play bass, badly.

Tim: Tim Bastard. I play drums.

How long have the MOTHERFUCKERS been around for?

Dan: In various incarnations about ten years. We are celebrating our ten year anniversary this December.

How did the band come together?

Shawn: Tim and I and Rog, our first bass player, decided we were just going to start a band. We wrote some material, mostly music. I had some lyrics at that time. We had a lot of trouble finding a singer. One person tried out but she found a better band and moved on. I suggested Dan, and Roger at the time was against it. We did nothing for six months and then Roger had the great idea of asking Dan. So we got Dan and then got the rest of the songs together and that Boxing Day played our first show.

Was there an idea behind the band when you

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first started? Did you want to try and be a certain type of band?

Shawn: I don't know that anybody tried to be a certain way. This was Tim and my first band. Roger had been in plenty of bands before. He may have had ideas. We just wanted to get together and play some music, write some stuff, play some shows.

Make it fast.

Shawn: Yeah.

Were any of you in any previous bands prior to MOTHERFUCKERS other than Shawn who said you weren't?

Shawn: Tim and I weren't.

Tim: We were in some garage bands but nothing serious. This is the first band that we actually went out and played shows with.

What about Jay and Dan?

Jay: Yeah, I have been in a lot of bands actually. Since I was sixteen years old.

Dan: He has been in about half the bands in Calgary.

Jay: Yeah. Probably a half dozen in Calgary alone.

I don't mind if you mention names because we don't hear a lot about bands from Calgary.

Jay: I don't want to mention names.

Dan: NO COAST HARDCORE, RIOT NERDS,

THE HOSERVILLE BLOTTO BOYS.

And Dan, were you in some bands?

Dan: I was not in any serious bands before the MOTEHRFUCKERS. Jay and I, before Jay joined the MOTHERFUCKERS, had a band called the BLOTTO BOYS who didn't do a whole lot. We played a few shows and released a split 7" with a band called RUM RUNNER. It was a POGUES tribute 7". If anybody wants one of those I think the RUM RUNNER boys still have about 400 of them. We have a couple.

Did you guys put it out together?

Dan: Yeah, Alan Drinkle from RUM RUNNER had a little label called *Pedestrian Records* that did one release and that was it.

Are you Handsome Dan?

Dan: I am Handsome Dan of *Handsome Dan Records* fame.

So you put out the recent MOTHERFUCKERS EP right?

Dan: Yeah. All of the MOTHERFUCKERS releases except for the original MOTHERFUCKERS CD EP "If It Ain't Puke It Ain't Punk". That was on the short lived *Two Idiots with a Dumb Idea* record label. All the other releases are *Handsome Dan* releases.

Can you list off a discography of MOTHERFUCKERS releases and could you include the years? When was your first release?

Dan: I think we did "If It Ain't Puke It Ain't Punk" in 2001. It was recorded about a year before that and sat around. It was released on a very limited poor quality CD-R. We did in total about 200 of them.

How many songs were on it?

Dan: There were six songs. Then we did the "Classless Society" CD which was 10 tracks. That came out in 2004. That was recorded a little earlier. At that point the band was Jay Misery, who is here with us now playing bass. Shawn Hunter was on guitar.

Jay: There has been five or six people who have played bass in this band.

Shawn: I am on my second tour of the band.

Dan: That original ep we had a very different line up. It was Tim Hunter, myself. Hunter you were playing guitar at that point.

Shawn: And we had Andrew and Scott.

Dan: Andrew McCall on bass and Scott Belton on the other guitar. Then we did "The Mother of All Fuckers" CD which came out last year. That is kind of a mish mash of a bunch of crap.

Like different recordings.

Dan: Yeah.

Tim: Three different recording sessions.

Is it over a long period of time with different line ups?

Jay: We re-released the "If It Ain't Puke, It Ain't Punk" CD. We put that on and we had 8 or 9 songs already recorded with our old guitar player. That was basically done and on the shelf.



Tim Bastard on drums.

We were just waiting to release it when we had some personal issues. Unfortunately everything got sidetracked by that. Then last year we went back into the studio and did another 4 songs and we put it all together. It was kind of a tribute to our old guitar player.

Okay so it is three different recordings with 18 songs.

Jay: It spans about three or four years of the band.

Dan: The first four tracks was a line up with Roger Neilson on bass who was the original bass player. We brought him back in the band to record those four songs. He also played on the 7" we just released. Once again he is out of the band. It is all very confusing especially for us.

Well you are on the road now and playing so that is good.

Dan: I think we have a reasonably stable line up now.

And where does "I Want to Be a Cop so I Can Fuck you up" come in?

Dan: That just came out. That was released in June. Again that is six tracks we recorded with Roger on bass. We recorded it about a year ago. We went in and did ten tracks. We pick six to do the ep so there is another four unreleased ones. Shawn: And you will never get to hear any of them.

Dan: They will come out on a secret bootleg at some point. You just won't know anything about it.

Is there a good studio to record in Calgary? Where do you guys go? Do you go to the same place?

Shawn: The first three CDs we did at Echo Base Studios. Some folks might know Casey Lewis from the EVERYMEN and FAILURE.

Tim: He did our first three albums and then we went in with Dave Alcott. Dave is the drummer

for an old band called CHIXDIGGIT.

They were very popular here.

Tim: Dave is a great guy so it was real easy.

He probably knew your sound.

Tim: He has been around. He has seen us for years. He knew what he was getting into.

Jay: I think we were the first punk band he had mixed in three or four years. He does a lot of other stuff.

Tim: Country, Blues whatever. Very talented guy.

I was going to ask you where does the name MOTHERFUCKERS come from and is there a story behind it?

Dan: That was one of these unfortunate incidents. When I first joined the band we tossed around a few names. I think Tim wanted to call it the BUTCHER BOYS. Hunter wanted to call it INSIDE JOKE and the cover of the album was going to be a picture of a prostate. In the end I went around telling everyone the band was called ROWDY ROGER AND THE

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EQUALIZING-X-DISTORT MONTHLY is an extension of the weekly radio show heard on CIUT 89.5 FM every Sunday nights from 10:00pm 'til midnight (Participants: Rob Ferraz, D'Arcy Rix-Hayes, Stephe Perry, and Ed Pyves).

The show dedicates itself to the underground hardcore punk scene. There is a particular emphasis on international releases in the developing thrash, straight edge, retro punk, garage, Killed By Death, oi, and power violence scenes, which means we play material like Broken Needle, Commitment Crew, City Sweethearts, the Lively Ones, DA!, Secret Army, and the Bastard Noise.

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

Equalizing-X-Distort
CIUT 89.5 FM
Sundays 10:00 pm - midnight
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e-mail: equalizingXdistort@ciut.fm
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CIUT 89.5 FM - "Equalizing Distort" Top 10 Hardcore Releases for Best 7"s for 2009

Band	Title	Format	Label
1. HARDA TIDER	s/t	ep	Not Enough
2. BORED STRAIGHT	"Puke on Someone Your Own Size"	ep	Data Control
3. DISCO ASSAULT	"Saturday Night Bleeder"	ep	Schizophrenic
4. SPG	"Special Patrol Group"	ep	American Waste
5. MAD WORLD	"Persona"	ep	Even Worse
6. CIVIL VICTIM	"Mehr Krieg"	ep	Loud Blaring Punk
7. OMAISUUS VAHINKO	s/t	ep	Roku
8. PAHAA VERTA	"VVVV"	ep	Roku
9. RATIONAL ANIMALS	"Perception Becomes Reality"	ep	Feral Kid
10. ASPIRIN	"We Do Painkilling to Your Anger"	ep	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.



Tim, Dan, Jay, and Shawn downstairs at the old location in the record crypt.

MOTHERFUCKERS mainly joking around kind of poking fun at Roger our old bass player. Unfortunately I told it to a lot of people and it just kind of stuck so by the time we played our first show we were already billed as ROWDY ROGER AND THE MOTHERFUCKERS.

Jay: Yeah the kid who made the poster just put us on it. Didn't even ask us. Just assumed it was our name.

Dan: Of course when Roger left the band we didn't do anything for a year or a year and a half. Then we threw together the new line up we dropped the ROWDY ROGER and kept the MOTHERFUCKERS. It is not the most imaginative of names. There are a few more MOTHERFUCKERS out there.

Yeah but still it is good and it has a good

story.

Tim: Every kid loves to have a shirt that says MOTHERFUCKER on it just to piss their parents off.

What about influences? Who do you consider influences on the band?

Dan: BLACK FLAG and RUN DMC.

Jay: That's Dan's entire list.

Dan: That's why I am not allowed to answer any questions.

Jay: We all listen to a wide variety of stuff.

Tim: Yeah. Very eclectic.

I am mostly interested in punk things.

Dan: Anything involving Keith Morris. I only listen to BLACK FLAG and CIRCLE JERKS.

Shawn: We definitely have a heavy MOTORHEAD influence. More speed rock

style sort of thing.

I was thinking the early skate crossover scene. Bands like ATTITUDE ADJUSTMENT.

Shawn: We have been compared to older bands like SUICIDAL TENDENCIES. We were compared to DRI. We don't bring songs to the table that sound like something we have just listened to.

Yeah I don't imagine that but sometimes it is by osmosis. You are just listening to something and it comes through in your sound. If you had to limit your record collection to five punk releases what would they be as a band? Let's say you are going on tour and you only have room for five releases.

Dan: Dude, we are going to fight. We are not even going to go on tour. We can't even make it from one city to the next without a fight over music. This trip it has been MOTORHEAD, ALCOHOLIC WHITE TRASH, DAVID ALLEN CO., NWA, ICE CUBE, THIN LIZZY, **What about punk stuff?**

Jay: AWT counts. WHO'S GAL, from Victoria. LID. We tend to listen to bands that we have met, playing shows and we pick up their stuff. For a while we were on a big Victoria band kick. We went on two or three trips out there and everytime we met a new band we grabbed their CD and that was what we were listening to for a while. For the mainstream stuff we were listening to a lot of BLACK FLAG. We have all listened to a lot of it in the past.

Dan: We listened to SLAYER doing VERBAL ABUSE covers.

Jay: Dan it's not punk.

Dan: Dude it's punk. It's a VERBAL ABUSE cover.

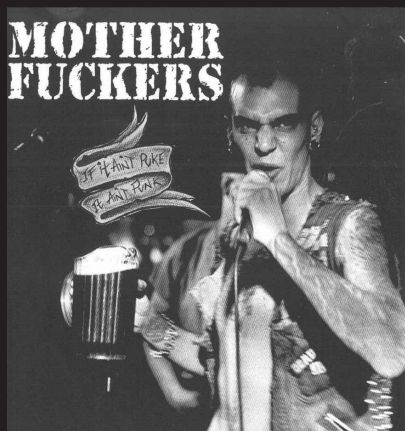
It's reaching but it's good. What about lyrics. What are some of the things you are singing about Dan?

Dan: A lot of the earlier stuff is alcohol influenced and lyrics are generally written by Hunter or me.

What are some of the song titles?

Shawn: "Let's Talk about Turkey", "Number 7",

DISCOGRAPHY

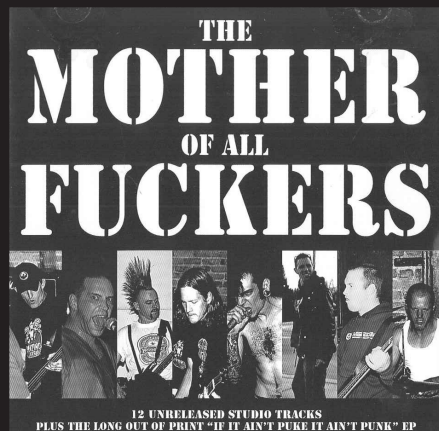


If It Ain't Puke, It Ain't Punk CD, 2001

MOTHER FUCKERS

CLASSLESS SOCIETY

Classless Society CD, 2004, Handsome Dan Records



The Mother of all Fuckers CD, 2007, Handsome Dan Records



Jay Misery on guitar.

“Pissed in the Pit”, “God Pissed in my Beer”. We used to do a song called “Gin and Tonic”. Yeah a lot of it was booze influenced. It is not high brow stuff by any stretch of the imagination.

It reminds me of GANG GREEN, the whole idea. The alcohol theme.

Shawn: The quote on the back of one of our releases by Kacey Lewis is “Thinking Man’s Drunk Punk”. Occasionally when I write a song I will grab an old cliché line and stick it in there. Just let it run however it runs from there. We have had a couple of songs that run that way, like “Fish Fucking” is

Punk rock speaking in tongues.

Shawn: Pretty much. It is a lot of W.C Fields. “Don’t drink water, the fish fuck in it”. And it runs from there.

What is your favourite MOTHERFUCKERS song from a lyrical standpoint and why? There is your probing question.

Shawn: Dan claims to love to being probed.

Dan: I did earlier. Now that I am being probed, actually one of my favourites is “Pass by me”. A few years ago Hunter said he was working on this song and he said I am writing it from your point of view. I didn’t think anything of it. The chorus is “I can’t believe that your idea of normal seems to mean that I can’t walk around in semen encrusted jeans.” I was like “Oh man that is fucking hilarious.” Two or three days later I was like “Wait a minute. This is the one he said he wrote from my standpoint.” I guess the general idea that of feeling like you are living outside of society where we all work real jobs and there is this feeling of being apart from the average person. “Ordinary People” is one I wrote along the same lines because there is that feeling that we are a little different than your average guy on the street. Our goals, motivations, and general attitudes are quite a bit different.

Shawn: For me probably “Lost” is one of the ones that I am happy with.

Tim: Me too.

What is it about?

Shawn: For a long time we played as a five piece. Us here plus Rich Williams. A couple of years ago Rich killed himself. So I took a couple of lines from the Funeral Director’s eulogy for him and blew it up into a song. His mom really likes it. His family really likes it.

Tim: It was the last song he wrote with the band. It never got recorded and it was just done. The music was there, but we didn’t have the lyrics for it. When he died that is when we decided to put out the “Mother of all Fuckers” because Rich had been involved in the second recording. It was the last thing he did and the last song we wrote. We wanted to put it out as a tribute to him.

Dan: That is basically what got us back into the studio. We hadn’t really done anything for years coming up to that.

Tim: It was the kick in the butt we needed. It got us back to work.

Yeah it sounds like it. A raison d’etre.

Tim: He wouldn’t have wanted to see the band stop just because of that.

For sure. It is a nice tribute. Jay, do you have a song that you like?

Jay: I only just started to understand the lyrics. I have never really known what they sung about at all. I just hear the word “beer” every once and a while. I don’t really listen to lyrics. I have to pay attention to Dan’s vocal pattern. As a guitar player I sometimes have to play off of his vocals. I find it adds a lot of dynamic to the music. I like “Classless Society” a lot. I like “Nervous Wreck”. I used to live like that song. Those are the ones I like the most.

I was going to ask you about the Calgary scene at the moment. I am going to ask you to be punk rock ambassadors at the moment and tell us about some bands that you play with at home.

Dan: The PISS OFFS.

Tim: They are awesome.

Dan: I really like the ANTI SOCIAL CLUB.

What are the PISS OFFS like?

Tim: Street Punk. They write catchy songs. They put on a great show. They go balls out. They are fun to watch.

Dan: I really like the ANTI SOCIAL CLUB. They have an early 80’s hardcore thing. I think they just broke up though so....Oh no we are playing with them next week and then they are breaking up. That will be their last show. We are also playing with the BLOODY HELLS. They used to be a band called GOOD AND PISSSED. Before that a couple of them were in the BLOTTO BOYS with Jay and I. Before that they were in NO COAST HARDCORE. There is a long line of bands those guys have been in.

Tim: Incestuous bands.

Every scene is like that, including Toronto.

Jay: In Calgary there will be times when things are really happening and then it will drop down. Also the time we end up here is to play shows. We are to old to go hang out in bars every night. We can’t see the scene in it’s glory every night. I am a little out of touch myself. I have



Dan, Jay, Tim, and Shawn in the parking lot after the session.

definitely noticed the change in styles of music. I guess in the last ten years in Calgary they were showcasing a lot of punk rock bands and then it shifted. There is a lot of indie and college radio material. Lots of bars are promoting that stuff. It seems like when one venue closes another one opens up in a couple of months so there is always a place to play.

Tim: Yeah. There is never a shortage of that. The only problem in Calgary is the all ages scene. That is really sketchy.

Dan: But there is some basement shows coming up again. There is this girl named Lana who does a lot of basement shows. There is a lot of new all ages hardcore bands. I think that scene really is coming back.

Tim: The DEAD DOGS from Winnipeg. They were great.

Dan: She put on a show with ANS from Texas. We were supposed to play that but we ended up not being able to. It was a great show. A lot of kids out for that. I think that the all ages scene is definitely coming back.

Tim: That is good to see because we have lost so many venues over the years for one reason or another. Now it has gotten back to the basements again, which is great for us. I love playing those kind of shows.

Were you guys part of a skate scene at all back in Calgary? You kind of dress that way.

Dan: Yeah, to a certain extent. I haven't been skating much this year but I get out when I can.

Is there much of a skate scene there? And is there a crossover with punk rock? '

Dan: To a certain extent. Not as much as there used to be.

I know that hip hop had taken over in some areas. Punk rock had gotten pushed out and

then was embraced again. I know in the last five years or so there has been a resurgence of hardcore back into skating.

Dan: It is definitely not as much of a crossover as there used to be, but there still is.

Jay: They are changing from the *Fat Wre chords* - California sound that came out of So Cal. They are getting away from that style of punk rock with skating in mind. Going back to the crossover thrash metal so that is kind of cool.

What are the bands plans for the next little while?

Tim: Survive this trip.

How long are you on tour for?

Tim: We are out for another week.

Dan: Well we have two more shows. We are playing London tomorrow and then Thunder Bay on Tuesday.

And how long have you been on tour so far?

Dan: 9 days.

Thunder Bay is a long drive.

Dan: Yeah we are definitely looking forward to that one.

I guess it is a show somewhere in between.

Tim: That is exactly it.

Dan: I think we are going to go back into the studio as quick as we can and record some new material with this line up. The new 7" we put out is a good record, but it doesn't really reflect the way the line up sounds now. We have a few new songs ready to go and we are going to try and get some more stuff done. Hopefully put out a full length within the next year or so. If all goes well.

Tim: Hopefully come back out here.

Shawn: And we have our anniversary show to plan and pull off.

Do you know when your anniversary is?

Shawn: The first show was Boxing Day 1998.

Tim: We already have the venue arranged and the line up is set.

Yeah it sounds good.

Shawn: Work on the cat herding and make sure it all goes off.

How can people get in touch with the band? What is the best way to reach you?

Dan: We have a myspace page, which is myspace.com/motherfuckerscalgary. There is another one on there rowdyrogerandthemotherfuckers. Don't go to that one. We don't see that one. I think our old bass player does. We also have a website at motherfuckerscalgary.com. That is updated pretty often. I go on there whenever I can. We should have some new photos from tour. You can see photos of the random drunk girl that was

on stage with us last night.

Any last comments? Final Words? Parting thoughts?

Dan: Last night was awesome.

Tim: Thanks a lot to Toronto.

Dan: Thanks to Matt from High Art for the Low Down. We played there last night at Siesta Nouveaux.

Sounds like a memorable show.

Dan: Yeah it was great. We played to about ten people in Montreal the night before so it

was really nice to come out here and play to a bunch of people who are really into it. The other bands we played with were great. It was a lot of fun. For all of us that is the kind of show we prefer to do. Small venue like that to people who are really stoked on it. Great sound in that space too. We had a lot of fun. Thanks to everyone who came out.

Thanks for getting up so early to do this interview and we hope to see you back in a year's time.



[HTTP://WWW.MOTHERFUCKERSCALGARY.COM/](http://www.motherfuckerscalgary.com/)

SUDDEN IMPACT were a hardcore band that existed from the early to late 80's. Technically they were from Newmarket but Newmarket didn't really have a scene so most of their shows were in Toronto. I always thought of them as a Toronto band. And they stood out from the pack because they played heavier music. I would later come to find out that they were big time skate fanatics, but they were our first crossover band. And they would play with bands that were part of that scene like **SUICIDAL TENDENCIES**, **S.C.U.M.**, **FAIR WARNING**, and **D.B.C.** They may not have played with **D.R.I.** or **C.O.C.** but they should have. **SUDDEN IMPACT** released a demo that I would only find out about much later and it was called "Freaked Out". It is one of my favourite recordings by the band. I knew them from their "No Rest From the Wicked" days, which was their first full length. I will always know them for songs like "Keep on Truckin'" and "Sudden Impact" which were circle pit anthems to me. This interview was done back in December of 2006 when they got back together to play a couple of reunion shows. I tried to get this into MRR, but I guess I have submitted too many pieces to them as of late and they want to focus on newer bands. But **SUDDEN IMPACT** were one of my all time favourites from the T.O. H.C. scene. Marquee Records has recently compiled a couple of CDs that collect all of **SUDDEN IMPACT**'s material so if you are looking on tracking down their stuff check out www.marquee.com.br.

Introduce yourselves and tell us what you play in SUDDEN IMPACT ?)

Steve (S): I'm Steve and I play bass.

Scott (SC): I'm Scott. I play drums.

Mike (M): Mike. Guitar.

Reid (R): My name is Reid. I play guitar as well.

Johnny (J): My name is Johnny and I play with myself.

When did SUDDEN IMPACT form ?

J: After Mike joined.

Sc: '84.



And how did the band get together ? How did you meet each other ?

Sc: It was hanging out. It was all the same guys just hanging out and digging fast music and getting a band together.

So was it like going to shows and seeing each other ... ?

Sc: Yep. We also knew each other from skating.

R: Oh well we didn't see each other for a long time and then we would go and see shows and it was like 'Oh how you doin' ? Haven't seen you since such and such skateboard park.'

Sc: It's weird. The way we met was through a pair of van shoes and an independent trucks shirt because back then nobody had Vans. If you

had Vans you ordered them from California. So if you saw a guy with Vans you approached him. You knew he was a skater. And that's how we met those guys. I think we met at DEAD KENNEDYS. We met Boris (MICRO EDGE) and those guys the first time.

At the Concert Hall ?

Sc: Yeah.

Were you guys all from the same area or just part of the Toronto scene ?

Sc: Sort of. We were north. Me and Steve were in Newmarket. Johnny was in Aurora. Mike was in the city and Reid was in the city.

J: I lived in Aurora only for a year. I was from the city. I actually met all those guys way previous to me living in Aurora. We used to all sort of hang out. All that stuff you were saying with MICRO EDGE for about the Record Peddler and that stuff because I started hanging out there when I was 14. And I started working there when I was 15. I met Mike through that and hung out with the CHRONIC SUBMISSION guys a lot. I played in a little goof band that we made for high school in Aurora with Travis from the SADIES and we just did BLACK FLAG and VENOM songs just to fuck with everybody at our school.

What were you called ?



J: It was called BRAIN HAMMER after one of the SPINAL TAP records. We did a couple of original songs that were really bad and a couple of covers. We did our thing and I hung out with Mike and his brother Jim and we were friends with Scott and I used to go see SUDDEN IMPACT play all the time and things weren't working out with the other singer and I used to help them move gear and stuff. Actually that was the only time I moved gear because after I got in the band I never moved it again (*laughter*). Then they just asked me one day if I wanted to come and try out and I was like 'Wow. This is crazy.' And I was all nervous and we went and did it and it just kept going for years after that.

Reid. Were you in MICRO EDGE at the time or did SUDDEN IMPACT form after ?

R: This was after that.

Okay so there weren't two bands going simultaneously.



R: No.

The rest of you, were you in any bands previous to SUDDEN IMPACT ?

M: I was in QUARANTINE.

J: Weren't you in the SURF or something. A garage band.

Sc: INTENSE YOUTH.

You were talking about setting up some shows up north. Can you tell us about that ?

S: We just had a practise space in Aurora right down the street and we just ... we were the first guys to have shows there ... you know innocent bystanders. We played some gigs there. So we decided to put on some shows there. We started posterin' all over. We postered the hell out of the city and we somehow dragged a bunch of Toronto kids to see these shows.

So it was mostly kids from Toronto that came up to this?

S: No it was mostly locals that didn't really have a clue....

Sc: And the bands came with their entourages.

J: What was that place called again ?

S: It wasn't called anything.

J: Wasn't it above Mr. Subs on Yonge Street ?

Sc: It was by the sub shop.

J: Yeah. BLIBBER AND THE RAT CRUSHERS played there.

S: Great hall. It was a thrift store most recently. It's still there. If it's still empty maybe we'll go back there one day. So we brought up bands. We had DIRECT ACTION, MICRO EDGE, YOUTH YOUTH YOUTH, and all these guys did these things And Newmarket we didn't know anybody in Aurora. We weren't there then. It was just like

Sc: It was so close. It was convenient.

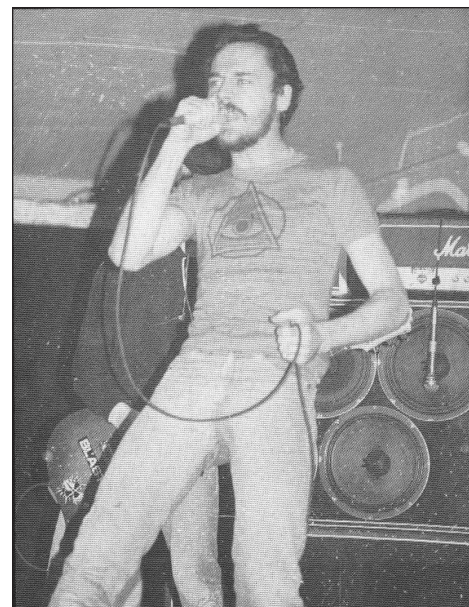
S: Yeah.

Sc: It was a ball.

S: But it was crazy. The MICRO EDGE kids would come up on the subway just to practise. All the way up there because it was so hard to find a place. Anyway, you wouldn't call it a scene because it was just a couple of people.

How the hell would they get up there?

S: GO bus. The old GO Bus.



Sc: GO bus and skateboard.

S: The whole deal about living up there is you could get down to the city no problem. But if the show was any good you would have to ditch half way through. If the band was really good you knew you were going to miss the last GO bus. You knew you were going to hitch hike home on Yonge Street, which was You know you were going to be up all night.

Sc: Or you would go to Finch and pass out on the bench and catch the first bus in the morning.

J: I can remember one time I was friends with this band called TERMINAL RAGE and nobody ever had any money. They would go home to Don Mills. They would go and jam before they would go and play and we would get on the street car with drums and amps and guitars and everything and move it down on the TTC. Rolling amps from Yonge Street to Larry's Hideaway and stuff like that. Just rolling them right down the street.

That is crazy.

J: It was the only way. Nobody had a car.

What was the idea with the band when you first finally got together in a jam space and





said what do you want to sound like ? Did that kind of a decision take place ?

Sc: We wanted to be fast. We wanted to sound like VENOM.

Initially? Because the demo sounds a lot faster and as years progressed you got a lot heavier sounding.

J: I think it was sort of like just looking at everything from a progression that based on musical abilities. Also based on different styles of music that came out that we went 'Wow. This is great.'

M: Everybody had their influences so it all sort of came together. Whenever we tried and played a cover it always sounded like SUDDEN

IMPACT.

J: When you hear landmark records that change things drastically like CORROSION OF CONFORMITY "Animosity". That was a huge record that added the whole metal and punk mixture to the whole thing. You know, stuff like that. We picked up on all kinds of things.

Sc: BLACK FLAG.

J: BAD BRAINS.

Sc: I was telling Reid that I remember the first time Steve brought home METALLICA "Kill 'Em All". I hadn't heard it. I had never even heard of them and I couldn't believe it. We were just 'Holy shit'. It was amazing.

J: The other night I was talking with Reid about

remembering to go and play a show in Quebec City and we were all messed up. We roll out of the van at whatever time it was cranking LL COOL J's "Radio" which was one of the first rap albums I had ever heard. We were totally into it and all these Northern Quebec punks were looking at us going 'What the hell are you listening to?' We just always really had a very diverse musical experience and I think it all expanded and made us do whatever it was that we did.

But essentially you guys were a crossover band.

Sc: True. In the beginning.

In the beginning?

M: I would say no.

I would agree. But later on you kind of became known for

Sc: As Johnny was just saying it evolves with new bands coming out and new sounds coming out.

J: And you know when you listen to a lot of stuff that was traditionally a lot more punk there is so much metal in it. Like listen to Daryl Jennifer from the BAD BRAINS or Rocky George from SUICIDAL. Like that's as metal as you can get. It's the early stuff but still there was more of a punk thing it just came out in different ways I guess.

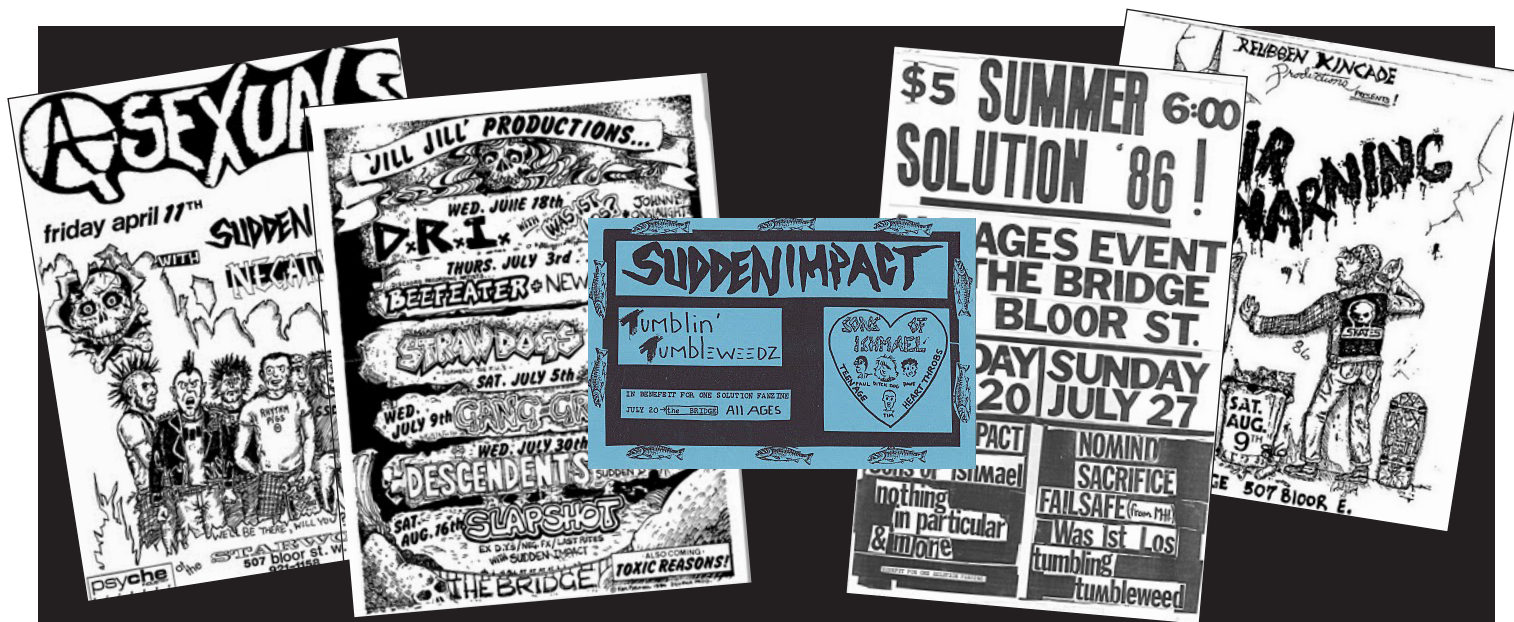
What was the idea behind the name of the band? Was it a Clint Eastwood reference ?

Sc: Reid came up with the name.

R: At the time it was Steve and me talked about this. I think it was at the Turning Point. We just had names. Our songs were really short and they are fast and they are done and over with and it's sudden and they make an impact. And that was it. But most of the bands at the time had these two word names. NEGATIVE APPROACH as an example. They would tag two things together that would cancel each other out. And I guess the movie was out at the time. It just seemed appropriate. There was no deep thought about it.

What was the first gig you guys did?

Sc: We were just talking about this. We think it





was JFA at the Turning Point.

Do you know roughly what time it might have been? Like what year maybe?

S: It was '84. I know that. I think Mitch had something to do with putting it on. He made up the flyer. We went out again posterizing.

Did he do many shows?

S: No. Jill must have been involved. I forget how that thing worked. I remember going nuts. Go to every record store putting a flyer in between every third record and it worked. Because JFA ... nobody knew who JFA were. How many singles would have come into the Peddler? You might have had three copies of the record. So it was all fully word of mouth and they packed the Turning Point and it was a good gig.

Where did you start playing out after that? Was it mostly the Turning Point? Was there other places? The Upper lip was around. Where would you have played?

R: We played Larry's. We played the market.

S: Remember those hardcore matinees? Where were they?

J: The Bridge / Ildiko's. Quoc Té. Everywhere. El Mocombo.

Sc: The Silver Dollar.

Did you do much touring? Did you play much out of town?

R: We played a lot in Montreal, Quebec. We always played Quebec. That was the real stronghold for us. And little places that we could go to for weekend shows. Kingston, London. Anywhere that was within reach of the weekend. Windsor, Detroit, Rochester. Buffalo.

S: No big U.S. stuff just cross border towns that we could head down and hit.

J: We all had jobs so we all had to work. Sometimes we could get away for 3 or 4 days.

Sc: The longest we ever went away was for three weeks. That was when we went right out to St. John's.

Was there much of a scene back then because

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I was talking to some people who said there was certainly a period where nothing was happening in St. John's and it sounds like roughly in that era. Did you play to anyone?

Sc: They were good shows.

S: Well they had brought DOA out there and that was the big deal because that was a big leap from the days of SLIME and all that stuff.

Did you play with anyone from out there?

S: No. So the PUBLIC ENEMY guys

Did you play with SCHIZOID out there?

S: No they were long gone.

Because they came out here ?

S: Yeah they moved out here.

R: Turned out to be a lot of our roommates.

S: Yeah. So anyway we just popped in for a couple of shows. Big shows. They did a good job and then carried on.

And you played the east coast all the way out and back I guess.

S: As much as you can you know.

Did you play with NIEGHBORHOOD WATCH?

S: Totally.

I was going to ask you about the Montreal gig. There was a story about Steve getting locked in FOUFOUNNES.

R: Oh. Something always happened. We would go away for the weekend and somebody would disappear.

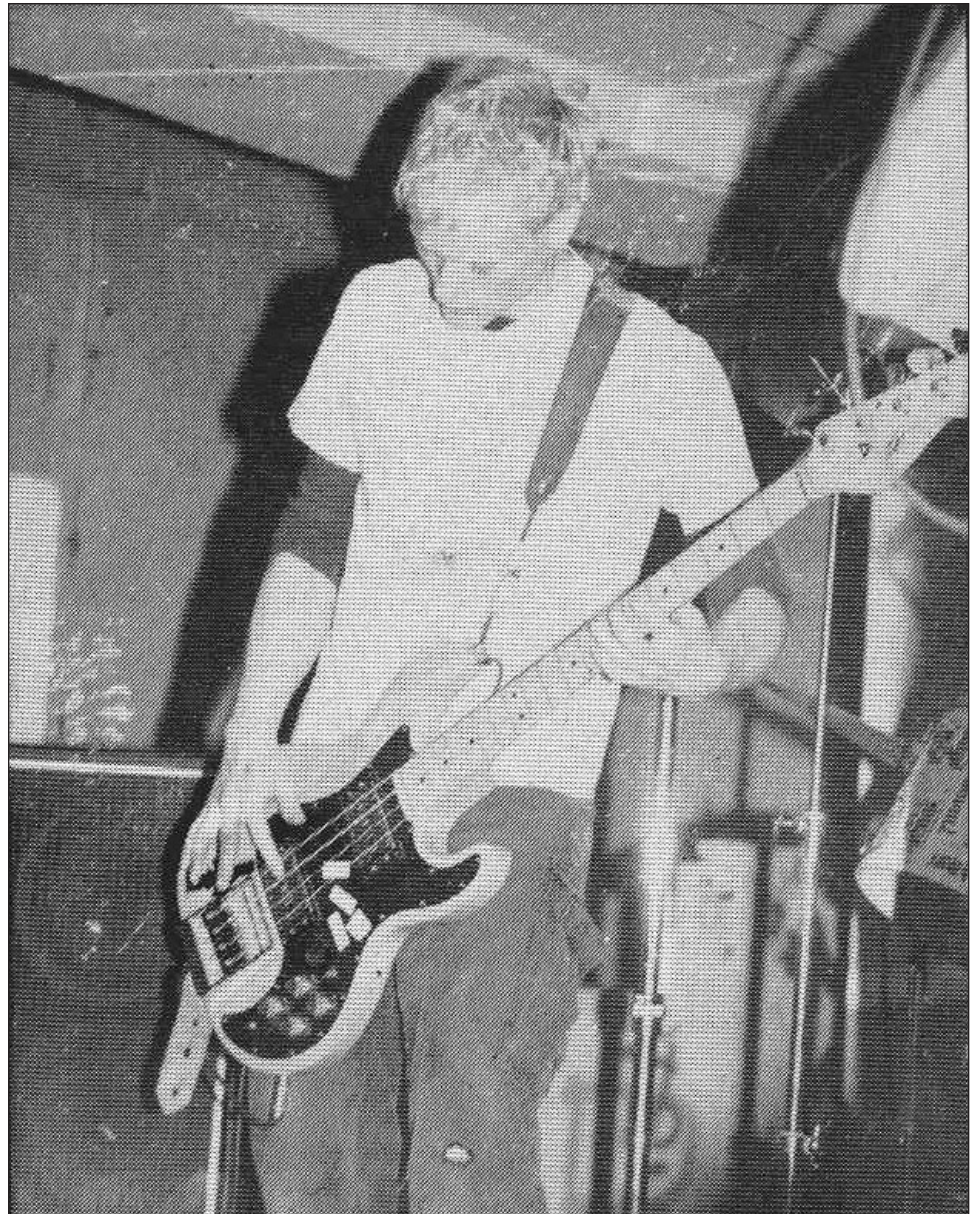
J: We played a show with FAIR WARNING and we used to party a fair bit at the time and Steve got excessively drunk and went into the bathroom.

S: I fell asleep in the bleachers.

J: No you fell asleep in the toilet stall and you woke up and it was dark and you couldn't find the door to get out and then you finally found the door to get out and it was locked and you couldn't get out and we never got him out until the next day.

Sc: He set off the alarm or something.

S: So yeah I'm freaking out because I had been into eating chips and checking out the bar and having a not bad time and then I thought 'Wow. They're going to open up so I got to put on some



anger like 'I got locked up. How the fuck could you do that?' Putting on an aggressive front and the guy was like 'Oh it happens all the time.'

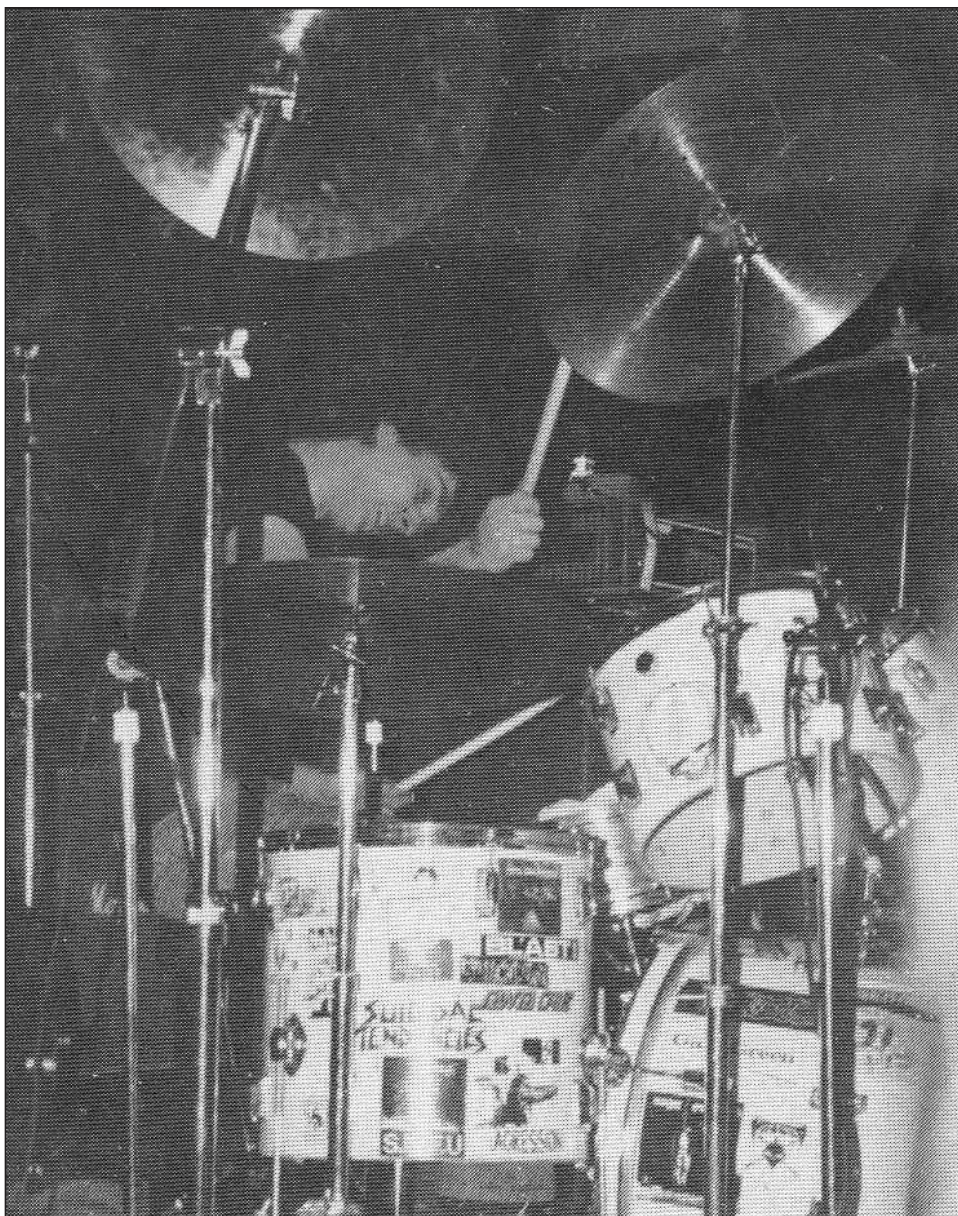
So that happened quite a lot at FOUFOUNNES

because it was like a fortress there with the gates and stuff.

S: Yeah. It's got those rolling garage doors.

J: Do you know what that means in English?





Didn't it mean the assholes electric? That pretty much described it.

Was that the show that appears on the new discography?

J: That show that we did I think that was the first or second show that I had ever sung with them. I think the first one was when we opened for DISCHARGE at RPM. I think that was the first

show that I did with SUDDEN IMPACT. And that show was like the next day. It was all pretty bizarre.

I wanted to ask you about the "Freaked Out" demo. First off where did the name come from?

Sc: It was one of the songs.

J: Scott wrote the song about this guy that he worked with.

Sc: The guy was just a psycho.

J: It's kind of just about a crazy man.

S: You don't know what you are doing at the time. It just happens right.

R: It's actually a very humorous song. It is like the in joke for the band. Johnny has been changing the words lately.

J: We've been having a lot of fun with it.

S: You're not supposed to have to explain things 20 years later.

Where did you record it?

Sc: Accusonic.

So was Brain involved with it?

R: Yeah.

Was he involved with all your recordings?

R: Yep.

J: Except for one little demo that we did in a jam studio for that video that we did. He didn't do that, but we actually ended up going on his label. He never really had a label. He just sort of had the NRK thing going on and then he made *Diabolic Force*.

I was going to ask about *Diabolic Force*. So was *Diabolic Force* ...

J: Yeah. *Diabolic Force* first started with SACRIFICE. The first one he did. And then SLAUGHTER. It kind of progressed from that.

Are all these releases on the Marquee label?

Sc: Yeah.

J: I just think SACRIFICE is there.

Sc: No they've got a brand new batch of releases. The SLAUGHTER boxset.

J: But I think they did other recordings.

Is the *Diabolic Force* connection out of the whole discography release?

J: Yes and No. I mean we just sort of did it. Somebody asked us to. The guys from





SACRIFICE ... I got an e-mail from Joe Rico asking us about this thing that this label in Brazil is doing and they seemed hyped on Toronto stuff and they liked what they heard about us and they wanted to put it out. And we are like 'Wow somebody still cares 15 years later. Let's go for it'. We were hoping to get a free trip to Brazil out of it or something.

Not yet?

J: We're still working on it.

Well the second one is about to come out so maybe. Cross your fingers for that.

J: So buy our record and help us get to Brazil.

Is "Gonzo" a TED NUGENT cover? Is it a song about him?

J: "Gonzo" is a TED NUGENT song. We just changed all the words around to make it more about being young and goofy and punk rock.

Is there stories behind songs like "Steamy Loafs" or "Paint Fumes" or "Cat's Lives"?

M: They all have stories.

Do they?

J: I think Scott wrote a lot and his wife Michelle.

Sc: Yeah. Some of the first stuff. But Mitch wrote those ones that you just mentioned.

How many years between "Freaked Out" and "No Rest for the Wicked"? What was the gap between that?

Sc: Three. Two.

J: That is where Mike came in. They had another guitar player for a bit, James, and there is a couple of songs on the first discography that me and Mike came in after that. Well you tell him Mike.

M: Yeah we recorded that at ... where did we record that?

Sc: That was in a house.

M: In North York. I remember that \$250. That was a lot of money at the time.

Do you know whereabouts?

R: I grew up in North York and I could probably walk by and nail the house but I couldn't remember the address.

I just wonder who it might have been ? Like a punk guy or ...

R: No it was an old engineer guy. It was his studio in the basement. It was his hobby and

Sc: The price was right.

S: We just kept selling those cassettes. The "Freaked Out" cassettes. We'd get some money and we were smart enough somehow or Reid

was to save the money, buy more cassettes, sell more cassettes. The guys at the Peddler said 'Okay you guys sell enough cassettes.'

R: We sold about 400 or 500 tapes. The next step was

S: Record something. If we like it maybe we'll put it out. That's how it happened.

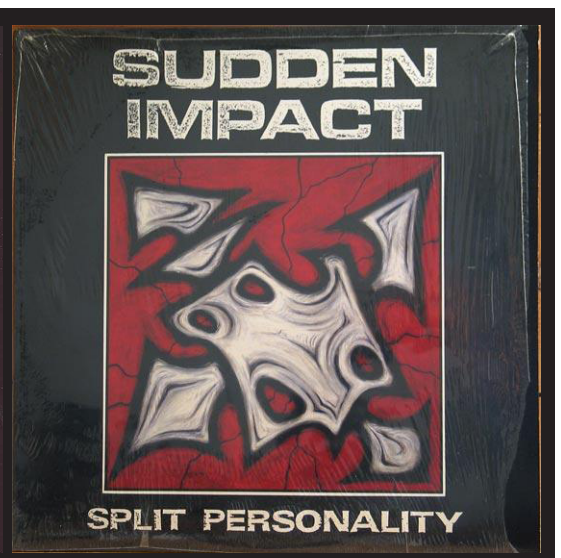
Was there any other songs from that session that might not have got released or is everything that was ever recorded on the LP?

Sc: I think that was everything. There could be some lost thing.

My thoughts in listening to the demo and then listening to the LP is that you started getting into more serious issues. Like it seemed like there is some more happy go lucky themes on the demo. On the record there is things like "Terrorist Attack" and "To our Glorious Dead" which sound like an anti war song. Was that the case? Was the lyrical side also developing with the music side?

Sc: Yeah it might have. I don't think it was intentional though.

J: A lot of the songs you are talking about I didn't





write, but knowing them intimately I think a lot of them when you actually sit down and read the lyrics and think about what they are about you would be surprised from the titles that there is a hell of a lot of play on themes. A lot of it is mostly personal stuff. Things in our own little world or our own little environment that we were part of. You write about what you see.

Sc: "Terrorist Attack" is still true today I think.

J: We weren't really heavy handed and we weren't really super political. We basically seemed to be about doing whatever you want. Have some fun.

I was going to ask about this song "Terrorist Attack" actually. That song would have a different meaning in today's world. What was the song originally about?

Sc: I wrote it. It was just stuff that was going on in the news. It was just good material for songs.

J: 'In the wrong place at the wrong time'. That's really what it is.

The song "Bent" was a song against straight edge.

J: I know the meaning behind that one, but I don't know if he is going to have the balls to tell you.

I'm wondering if it is about not being straight edge. Did you guys get coined as straight edge because you were skaters?

Sc: No. It was about a guy who was trying to be straight edge and I guess after a certain amount of times realized that wasn't for him and that was about it. I didn't even write it. Mitch wrote it.

"Keep on Truckin'". Is it a pit anthem?

Sc: A what?

A song about being in the pit. When I listen to the song, when I would be in the pit and you would be playing that song 'keep on pushing on going further, get out of my way I just gotta get past'. It's kind of like a song about being in the pit.

S: No it's just about doing your own thing and people are telling you to do something else and you don't know why you are doing it so you can't stop it so you just 'Keep on Truckin' and doing your own thing. I want what I don't need when I need to not want more makes no sense but it's just that you're driven.

J: Didn't Jim write that song?

What was the inspiration behind "To Our Glorious Dead"? It's a slogan on a war memorial downtown.

Sc: Mitch wrote it.

So is it an anti-war song?

Sc: I think it's basically saying it's a waste of life. Mitch wrote it. You'd have to ask him.

"No Rest for the Wicked" ? It's a great catch phrase. It's used all the time by people. What's the song about?

R: It's actually turned. 'No Rest For the Wicked' is the term but we twisted that to 'No Rest From the Wicked'.

Oh. Okay. I've always been getting it wrong all these years. Why did Mitch leave the band?

J: He went on to be an underwear model didn't he?

Sc: He was getting pretty good at mountain bike racing. It was taking up a lot of weekends. We were jamming and basically he was into biking and we were into jamming. We were starting to do pretty good and he wasn't showing up to practises and so we just got another singer.

J: You ever hear of the BLACK FLAG jam policy. There was endless jamming. Well that's the way we were. We practised at least three times a week for two hours at a time. Minimum. If not 4 or 5 times. We were just relentless with jamming. It was just endless.

Sc: Yeah. It was funny too because Mitch. No one had talked to him and he came to practise one time and Johnny was practising with us.

J: Yeah. That was a great one. I go I think I'll go stand in the hallway for a minute.

Sc: But now we talk to Mitch all the time by e-mail. It's cool. There is no hard feelings or anything.

Do you want to tell the story about how you got involved with the band?

J: Well I kind of did, I think earlier. We were all part of the same scene. We hung out. We went to shows together. Mike was living with Brian at the time and we were hanging out a lot and Mike's brother, Jim, and Scott. I had just moved to Aurora and all of a sudden there was other guys that I could hang out with up there and it is just kind of evolved. They asked me to do it and I said 'Yeah' and I couldn't believe that they still wanted me to hang out.

Do you want to tell the Sammy Hagar story about Mitch?

Sc: Mitch moved to California and the rumour was that he worked in Sammy Hagar's shop.

Does he still work there?

Sc: No.

The first CD of the discography "No Rest from the Wicked" is a collection of all the early stuff and you have a new one coming out as well.

J: It's the "Freaked Out" demo, the "No Rest" album, they did a recording with James O on guitar which some of the songs appeared on "It Came From the Pit". There was 5 songs recorded on that.

Are the other three on here?

J: I think there is one missing.

S: Then there is live stuff so it starts with Mitch and it ends with Johnny raging his first show.

J: Yeah. That was sort of the thought process behind it.

Yeah...it brings us along chronologically. The next one is called "Split Personality"?

J: Yeah.

And is it part of this Punk Classic series.

Sc: Classic Core.

And when is it expected out?



J: We just sort of finished putting the compilation together. We have a little bit of an artwork thing to do with it. It should be out in the spring.

Will it be the "Split Personality" art cover ?

J: Yeah. Pretty much. It'll be a take on what we did with the "No Rest" stuff on the new one. It wasn't exactly the same but it's pretty close.

And what else is going to be on it ?

J: Some live stuff that we had and the album. The live show is a show that we played with VOIVOD at the El Mocambo.

Sc: It says something about how our music changed because the first one is 32 songs and it's an hour or whatever and this new one is 18 songs and it is about the same amount of time. It shows that our songs started to get a lot longer.

Yeah. As you developed as musicians.

J: Yeah. It is the influences. I think everyone developed as musicians. Everybody was young when they started and when they got older they learned how to play. If you listen to a lot of that music the two minute song turned into a three or four minute song.

When did you guys break up ?

J: Which time ?

I imagine the last time.

J: We did our last show in '90 or '91. We kind of had a few little weird versions of the band and in '91 we played with SNFU and then broke up.

Sc: We had Dallas from the SADIES play bass for a while. We had a guy Chris sing for a while. We had another guitar player. What was that guy's name ?

J: He was a MONSTER VODOO MACHINE. Jason. He's in another band right now.

Sc: But this was kind of core.

S: These five guys played together last in '89.

Sc: So then after a few years we decided to get together and we would go up north to my cottage on the weekend and jam and have a blast and fun and so we started doing that.

J: We just started calling it the fat, bald, and grey session because it was pretty much where we are at. He's got a cottage on Wasaga Beach so we would just go up there and have fun. Get drunk and roll around in the snow. Play really loud music to nobody.

S: We did that in '99. We first realized that everyone had computers. From being computer phobic to all of a sudden we were in touch. We started challenging each other. Come on let's play a show. Yeah right. Okay if we are going to do it we are going to go up to the cottage and we are going to have a turkey. We are going to eat and drink like maniacs and we did it ever since.

Party like rock stars. And no one complained when you were playing up north.

Sc: No it was pretty dead up there in the winter time.

J: I have a story about that. We went out on a midnight romp walking around and we come back and Steve was extremely drunk and passed out and me and Boris turned him into Cheetoh man. We stuffed Cheetohs in every orifice of his body.

Sc: That's not the same night we got stuck in the snowbank at 5:30 in the morning.

J: We have lots of weird stories like that.

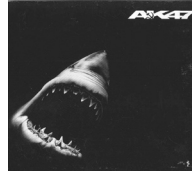
REVIEWS

AK 47 CD

This is a brand new CD by Victoria's AK 47. Still at it and still sounding as urgent as ever. The chorus on the opening song "You've Got Nothing" is "Never Surrender". Right from the get go we get evidence of the band's revolutionary spirit. Great to see it alive and well from these angry old men. And because of it I can't help think of bands like DEADSTOOLPIDGEON, MANLIFTINGBANNER, and BIRDS OF A FEATHER. Just ripping hardcore with a revolutionary message played by scene veterans. It gives me hope at a time when everything is so shit. A voice in the darkness if you will. AK47 come from the LARM school of hardcore, except that they do have melody in a "Screaming for Change" kind of way. The atrocity of New Orleans, numerous examples of racism, injustice, oppression are not lost on this band. I particularly love the song directed at the scene regarding apologetic approaches to SKREWDRIVER. Finally someone calls this out. There is enough material to go into how righteous AK 47 just on their political stand but I feel the song "Burn it Down" sums it up just bringing this shitty system down. 24 songs deliver twenty four calls to action. Heed the call. (Reason Records c/o Tony Goluza / 706 Yates Street / P.O. Box 8829 / Victoria, BC / V8W 1L0 / Canada) - SP

Broken "At the Border" ep

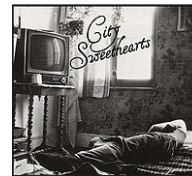
The title track is a song I can relate to. It's about the nerve racking experience of crossing the Canada - US border. I think it might be inspired by BROKEN coming up to Montreal to play a Varming fest. Anyway, BROKEN are an awesome hardcore band from New Haven, Connecticut. *Profane Existence* published a tour diary that Jim wrote while roadieing for NAUSEA in Europe. It was an awesome read. Anyway Jim has worked with AUS ROTTEN and then BEHIND ENEMY LINES, which to me were some of the most crucial peace punk bands from the eastern seaboard. Jim picked up a mic a few years back and got this motley crue together that play some heavy sounding hardcore. They remind me a little of POISON IDEA and they also remind me a bit of ARMED AND HAMMERED who were a local band from around here that Jim got to see while honeymooning in Toronto. It's kind of like WORLD BURNS TO DEATH meets SUBMACHINE. Anyway, this record came out three years ago. They do a song about themselves called "Broken 'R' Dicks", which sound inspired by some overheard slagging of the band. I don't think they are dicks. They seem down to earth guys who have been through the ringer and just want to keep raging. This ep does that.



Thanks for recognizing the scene in Montreal. (Vex Records - P.O. Box 1271 / New Haven, CT / 065-5-1271 / USA) - SP

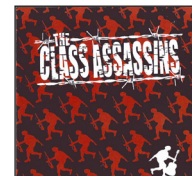
City Sweethearts "Sleeping Through Modern Times" LP

The CITY SWEETHEARTS are a new Toronto punk band featuring guys from RIOT 99, the ACTION, MARVELOUS DARLINGS, and VICIOUS CYCLE. So if you are familiar with any of these bands, the CITY SWEETHEARTS is a bit of a departure from these past ventures. It proves to me that these guys can play. This time around they have opted for a bubblegum style of garage punk. Very sweet harmonies and lots of melody played with a fuzzed out distortion feel. There are parts that just rock out like IGGY POP or JOHNNY THUNDERS or the EXPLODING HEARTS. And they throw in some organs for that old time feel. The TRANZMITORS do the same thing and it really adds to their retro feel. This is a solid release and amazing that they have already cranked out a full length in such a short period of time. (P Trash c/o Peter Eichhorn / AugustraBe 4 / 33649 Bielefeld / Germany / www.ptrashrecords.com) - SP



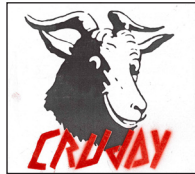
Class Assassins "You've Got It all Wrong" CD

I'm surprised to see this new full length because I thought the CLASS ASSASSINS broke up. Jamie Vella, a.k.a. Cactus, of SINKIN' SHIPS, is doing double duty with the new CLASS ASSASSINS line up. The rest of the band is made up of CHAD formerly of BITTER GRIN, Chris formerly of HOCKEY TEETH, and Gary formerly from PROBLEM CHILDREN. As the lineage suggests, CLASS ASSASSINS are a hybrid of oi and melodic punk. And when I say melodic punk I am not talking about the crappy scene defined by bands like RANCID or GREEN DAY. I am talking something more mid-paced and political in nature and a bit more DIY. They remind me of a more oi version of KNUCKLEHEAD. They play this style of punk because CLASS ASSASSINS were around in early versions of the hardcore scene. In fact, Chad's involvement goes back to the first wave of the Toronto hardcore scene. He was buds with the guys in CHRONIC SUBMISSION and this association gives the band so much more cred. Well this new full length has none of the gems that defined CHRONIC SUBMISSION's demo releases. They grew up listening to the old UK oi. Think of the BUSINESS, ANGELIC UPSTARTS, COCK SPARRER, and the like. This bleeds through on the new material. (Insurgence Records - 33 Hazelton Avenue, Suite 18 / Toronto, ON / M5R 2E3 / Canada / www.insurgence.net) - SP



Cruddy ep

CRUDDY are from Austin, Texas and they have a lo fi garage sound which draws on influences the yesteryear in bands like GANG OF FOUR, the MINUTEMEN and the MEAT PUPPETS as well as contemporaries like BRUTAL KNIGHTS, the PRIMATES, or the CITY SWEETHEARTS. Lots of sonic agitation. I love every second of this ep. Six songs that bash you back and forth with rough interplay between and guitar that sounds like it is just have the shit scratched out of it. "Running Rats" is my favourite of the lot with it's furious pace. But there is plenty to choose from. (Basement Scream – 1100B S. 5th Street / Austin, Texas / 78704 / USA) - SP



In Time "Morning Rush hour 8AM" CD ep

I don't think this an official release although the band did give these out at a local show. But the cover says three of these songs are for an upcoming LP to be called "Daily Commute". The public transit nature of the title track makes me think of URBAN BLIGHT. URBAN BLIGHT have a few songs about public transit and there are issues with it so it is good to see get raised in hardcore circles because so many of us are effected by getting around in this city. The song "Genocide" makes me think of bands like CONQUEST FOR DEATH. IN TIME have that blend of fastcore and youth crew sound with songs about substance. This is where I hear IN TIME sound changing over the years. They are getting faster and more into hardcore and less into youth crew. Having said that they do have a youth crew number called "Keep It Together". They finish this up with a cover of a Nick Drake song. I don't really know who Nick Drake is and I'm not sure I want to. The songs becomes a slower song and not as good as the band's originals, but probably better than the original for a punk listening to it. The Nick Drake song sounds like an oi song. So I am encouraged by this recording. This is IN TIME's best recording yet and I can't wait to hear the full length.

(<http://viveletorontolibre.blogspot.com/>) - SP

Laybacks, the LP

Outside of YHTEISKUNAANTSTAVAT? the LAYBACKS are the only other band I know from Lapland, which is a remote area in Northern Finland. Think Santa's workshop. The LAYBACKS play a style of punk that seems to be growing in Finland. It is a sound that I associate with the Midwest in bands like the REPLACEMENTS and SQUIRREL BAIT and more recently in D4. In Finland that sound has manifested itself in bands like MANIFESTO JUKEBOX. It's country twang mixed with mid tempo punk and melodic vocals. It's catchier then the common cold. And the LAYBACKS lace their sound with an old school oi sound reminding me of CRIMINAL DAMAGE. I am loving this

record and they remind me locally of ANGELS, SAINTS AND HEROES. (Roku Records – Porooelontie 1 A 3 96100 / Rovaniemi / Finland / www.rokurecords.com) - SP

Redskins "Epilogue" CD

The REDSKINS were a skinhead band from the UK that were part of the Red Wedge movement. What was the Red Wedge? Well they were a bunch of left wing artists from the UK that got together to raise issues of class. This was at the time when Thatcher was in full force trying to break labour and particularly the miners. The Red Wedge was made up of folks like Billy Bragg, the Style Council, and the Redskins and these folks used their star power. I used to hear about them on CFNY, but only in their London Report. They never played them. I was able to find the "Lean On Me" single, which had "Unionize" on the flipside. And I have to admit that I thought it was rather tame for a skinhead band. I was expecting some left wing oi and it was really more mod inspired than punk. This was aided by the fact that the REDSKINS singer sounded like JAM era Paul Weller. And the guitar was played cleanly without distortion. The percussion in the band had more to do with early new wave and the song "Unionize!", which is probably my favourite of the lot was more like PIGBAG song "Papa's got a Brand New Bag". Comparisons were made to MADNESS too because the REDSKINS had a horn section. Well *Insurgence* collects a bunch of different recordings by the REDSKINS. The other song I heard back in the day was the song "Keep On Keeping On". This song was often described as a Motown inspired number. Kind of like the JAM. It was like listening to a punkified style of soul. The song "Plateful of Hate" is the



best example of this. Think of the music behind the action films of the 70's like "Shaft", but if they were more over the top. The REDSKINS would be the band playing it. So *Insurgence* has collected the first two singles by the REDSKINS and a demo that would have been

recorded after the first two singles. There is a live song and then three tracks from the band's previous incarnation NO SWASTIKAS. These songs are a bit rough, but you can hear the connection. There is a hidden track on here as well. Great to see a local release of the redskins after all these years. (*Insurgence* Records – 33 Hazelton Avenue, Suite 18 / Toronto, ON / M5R 2E3 / Canada / www.insurgence.net) - SP

Sucio Poder demo

SUCIO PODER are a band from Melbourne Australia that features members of PISSCHRIST, SCHIFOSI, and SJN. They play a hybrid of sounds driven by their unique takes on things. They still do have a brooding sound in their TRAGEDY sort of way that comes from the

SCHIFOSI side of the equation, but they are playing that mid paced punk that CRIMINAL DAMAGE has been developing. And it looks like they are singing in Portuguese. So this adds another element. With the language and the old school sound they have a retro feel, but there is a heaviness to their sound that doesn't exist for their predecessors. It is murky and heavy like early DISCHARGE, but played at a punk pace. Great stuff. (Combat Action Tapes – 122 Argyle Street / Toronto, ON / M5V 2K8 / Canada) – SP

Various Artists "You Weren't There: A History of Chicago Punk 1977 – 1984" LP

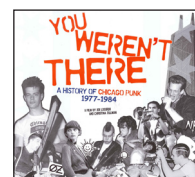
This is a compilation that was put together in a limited edition to support the movie by the same name. Both were put together by Joe Losurdo, who was the bass player in LIFE SENTENCE and current bass player in REGRESS. Joe's credentials run deeper then his band projects, but I want to get to the music on this comp.

Joe and his wife Christina Tillman spent the better part of the last five or six years unearthing footage and stories about the early Chicago punk and hardcore scene. This spends a lot more time than "American Hardcore" ever could and it gets to focus on the city he grew up and lives in. The bands that I knew of were the EFFIGIES, ARTICLES OF FAITH, NAKED RAYGUN, BIG BLACK and RIGHTS OF THE ACCUSED. I recently started hearing about the SUBVERTS who played with YOUTH YOUTH YOUTH up here in Toronto. And NEGATIVE ELEMENT had a collection of material just released on a Japanese label called *Akashi*. So some of this material has started to surface in other ways. But I have a feeling it had something to do with this movie. So this record is a beautiful gatefold cover. The inside artwork has a flyer collage for bands included in the comp. There is a brief paragraph about the band or the recording for each contributor. As the early punk scenes were developing so were the sounds and that is captured on this comp. There is a lot of futuristic and artistic sounds captured in early day punk. I think of art bands like Devo that expressed it best, but those kind of sentiments existed as much in

Chicago as they did in Toronto, L.A.,

New York, and elsewhere. Bands like TOOTHPASTE, BUZZARDS, and TUTU AND THE PIRATES are perfect examples of that. As punk started growing into it's rebellious teen years it started getting louder and faster and more irate. Bands like AOF, NEGATIVE ELEMENT, and

RIGHTS OF THE ACCUSED totally reflected that sound. Like all initial first documents on a scene there are some absences, but this does a great job of capturing a Chicago music scene that has remained under reported and badly documented. And choosing material like a demo of early NAKED RAYGUN makes for a more interesting music document. Regardless, this project helps establish the Windy City as a player in both the punk and hardcore scenes. (Regressive Films - www.regressivefilms.com) - SP





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