

EQUALIZING X DISTORT

Issue 3, Number 5

May 2003

WAR SQUAD are 4-piece with members from Buffalo and Rochester. They feature Alex the singer of 17th CLASS playing drums and Ryan from ARMED WITH INTELLIGENCE and Punks Before Profit\$ on bass. They play a style of an amped up brand of thrash that enables them to get away with a 7 SECONDS cover. On Sunday, May 4th, 2003 WAR SQUAD played live in CIUT's Studio 3 and we had an opportunity to talk with them afterwards. Interview by Stephe Perry and photos by Mark Rodenhizer.

Ryan you do a label ?

Ryan (R): Yeah, I do a label called *Punks Before Profits*. Actually the WAR SQUAD 7" is coming out on, me and Joe, with something that Joe is starting.

Joe (J): *Death Taco Records*.

R: which should be out about Alex got mono so that's kind of why ... it's going to be recorded this month. It was supposed to be recorded next Sunday, but this month.

J: It is going to be very good.

Alex (A): It's probably SARS.

J: If you have SARS don't give it to us, please.

Does anyone else do zines or anything else like that ?

A: I do one called *Dunk and Piss*.

J: See his review in many a magazines.

You guys are from different cities. Three of you are from Rochester and one of you is from Buffalo.

R: Yeah, I live in Buffalo. We actually practice in Buffalo so I guess that makes us a Buffalo band.



Kevin (K): No it doesn't. We're from Rochester.

It seems like a bit of an obstacle, like what is it an hour away or something like that ?

J: Yeah roughly.

How did each of you meet each other and start a band ?

R: It's kind of funny how me and Joe started...when Joe was 16 he had a habit of stealing cars and he didn't want to go to jail for stealing cars so he came and I used to live in a town called Olean, New York and we had a punk house there and it was the most well known house in the area so he decided to come there and stay to hide from the police. I guess that was not a smart thing to do, but he stayed there for four months and then he went to jail for a while and then I meet back up with him in Rochester and we started this band and then we asked Kevin to sing for it and we had an older drummer named Chris.

J: We don't want to talk about him, but Kevin

is the ultimate punk front man we could ever ask for.

K: Well thank you.

J: Let's talk about Kevin. Hey Kevin how about your projects?

A: Do you think Chris is listening ?

R: Chris being the old drummer.

J: I hope so.

You guys have a song called WAR SQUAD. It's I guess about your name. Is that correct?

K: It's a cover of DYS. DYS made a song called "Wolfpack" back in the day. And that was a very tough song. And we wanted to cover it but I mean "Wolfpack" - "War squad" it was so close we just had to You can't play some other band's name we gotta play our own, you know. It all makes sense.

So what is the meaning behind the name ?

R: Our friend thought it up actually. He said that would be really cool.... We used to practice in his apartment until we got him evicted and then he was kicked out of there, but he came up with the name at practise one day. He said it would be a cool name and we were like "Yeah".

K: And that was before I had any lyrics so I just said "War squad" over and over again for the words and it came out okay. So we stuck with it.

J: Kevin you sound like an old man (*referring to Kevin's raspy voice as he lost it from singing*)

K: I am an old man.

A: He sounds like a radio announcer.

J: Kevin is 80 years old.

A: He sounds like the "Wolfman".

J: Oooowwww!!!!

K: It's hard being a punk singer I tell ya.

J: You know man you just put too many years in and

Would it be safe to assume, like "Wolfpack", that "Warsquad" suggests an army of angry youth ?

J: Oh hell yes.

K: That's exactly what this country and our country need. We need mini armies of angry youth because the world is so stupid now, people. We got to get together. We got to be mini armies.

J: Take your weapons of masturbation and fuckin' destroy them. I mean you could masturbate if you really want to, I don't really care, but I mean just enough with the violence, just have fun and masturbate. That's funny.

K: Ohh god.

Can you guys describe your sound ? What have people written about WARSQUAD? I guess the demo has been out for a couple of months, have people written about it yet and what have they said ?

J: MRR did a review about our demo CD and



Ryan on bass and Joe on guitar from WARSQUAD.

they described us as classic straight edge hardcore ? And I mean we do kind of follow along those lines musically, ...

...but as Alex flicks beer suds at you....

J ...at my face, I can't really say that I am straight edge because I drink a lot of beer.

A: But are you hardcore or classic ?

R: But the band does have straight edge members. I myself am straight edge.

Have you been compared to other people though ? What have people said aside from being straight edge sounding. Are there any bands ?

A: ANGRY SAMOANS.

J: No I don't think we sound like them. We have gotten everything from ANGRY SAMOANS to CLITBOYS to CRUMBSUCKERS. We sound like a 1982 to 1983 hardcore band.

J: We just love our favourite bands and I mean we just play the music that comes through....we just write music...

K: We are finally making new songs that deviate a little from a straight up real fast shit, but I mean we are coming straight from an early 80's American hardcore standpoint.

Okay seeing as you are talking about influences, who would you credit as influences for WAR SQUAD sound ?

J: I would credit SOCIAL DISTORTION, CIRCLE JERKS, MINOR THREAT. You know basically the typical and then some more obscure hardcore bands from back in the day...

K: I would say musically its just straight up 80's hardcore.

A: Some ZERO BOYS...

K: ... and vocally I'm going for more of an ACUSSED, CRYPTIC SLAUGHTER kind of feel.

Like "Guts Splattered Everywhere" (a song title)

R: Also we are just trying to let kids know that there was a time then, like early 80's and now we are in 2003 and the music can still be fun and we can still just want to play fast aggressive music and anybody can do it. You just pick up, you can play sloppy or fast, and just have fun while doing stuff.

J: And you don't have to buy their t-shirts at the mall (*laughter*).

R: Yeah, just to show kids that there is more stuff out there that it is not about getting signed and having this super clean sound. Bands back then just played to play. They played anywhere anytime and it would just be fun. That's what we do.

K: And hopefully also we are adding something new to the music, at least a little bit.

J: That's right we are bringing something new to the table (*laughter*). What ? I'm serious.

R: Joe always brings a new beer to the table when he runs out, so.

J: I'm not talking about beer.

I'd like to ask you about lyrics. What is your favourite song from a lyrical standpoint and why ? And maybe I will ask Kevin to start off because you're the singer. You must



Kevin, the singer of WAR SQUAD.

write most of this stuff.

K: I write every lyric except for the covers and it's really fuckin' great to be able to do that. I have never done that in any of my old bands. And I'd say, when we first started this band, we wanted it to be not overly political just a fuckin' good time band that sings about what's going on in your everyday life. And what goes on in my everyday life is I go more and more fuckin' insane. But then the fuckin' war with Iraq hit and I mean this time more than ever, even though it may be kind of over... It's not really. We're still killing tons of innocent people

EQUALIZING DISTORT

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EQUALIZING-X-DISTORT MONTHLY is an extension of the weekly radio show heard on CIUT 89.5 FM every Sunday nights from 10:00pm 'til midnight (Participants: Ben Edgar, Jonah Falco, Martin Farkas, Simon Harvey, Stephe Perry, and Mark Rodenhizer).

The show dedicates itself to the underground hardcore punk scene. There is a particular emphasis on international releases in the developing thrash, power violence, straight edge, grind, burning spirits, garage, Killed By Death, and d-beat scenes, which means we play material like the Burn Your Bridges, Phobia, OnAlert, Pignation, Chainsaw, Last Sons of Krypton, ArrogantaAgitatorer, and Bloodspit Nights.

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

Equalizing-X-Distort

CIUT 89.5 FM

Sundays 10:00 pm - midnight

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CIUT 89.5 FM - "Equalizing Distort"

Top 10 Hardcore Releases for April 2003

Band	Title	Format	Label
1. MUNICIPAL WASTE	Waste 'em All	LP/CD	Six Weeks
2. EL CAMINO 53	the Worst Holiday	ep	Too Circle
3. BURY THE LIVING	Bathed in Blood and Climbing ...	ep	Kangaroo
4. AMBULANCE	Words	ep	Busted Heads
5. VARIOUSARTISTS	Super Sabado Gigante	LP	Six Weeks / 625 / Prank
6. FOUR MONSTROUS NUCLEAR STOCKPILES	Give Peace a Chance	CD	Panx
7. SCOTT BAIO ARMY / LINE OF DESCENT	split	LP	Paco Gardens
8. POINTING FINGER	Transcend	ep	Commitment
9. BRODY'S MILITIA / CRUNKY KIDS	Ohio Skullcrusher Union	ep	Distort Ohio
10. VARIOUSARTISTS	Polar Grind	LP	Putrid Filth Conspiracy

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.



Ryan Cappelletti of Punks Before Profit\$ on bass.

and I felt we needed very political songs, more than ever. I mean we are re-living the Reagan-era. But other than that it is just about what pisses me off.

Can you pinpoint a song off the demo that you think is kind of neat. Is there something you like that you expressed well?

K: “AAAAHHHH!!!!” is just about going insane and I can’t really go farther than that. Read the lyrics. There is a song called “Deform Me” and I know it is not a very big problem in the punk scene per se, but of the world in general. Think of all the fucking losers that go to the fuckin’ tanning booths like every fuckin’ week. Why? It’s “I wanna get burned”, “I wanna be orange”, “I need skin cancer”, “Soon I’ll be deformed”. Why? What the fuck are they thinking? Beauty has nothing to do with what colour your skin is. I mean shit, that’s bullshit. Ahhh it pisses me off.

R: I think another important thing about this band, one of the reasons why I really enjoy doing it, is because I listen to a lot of bands that sound like this. Bands from the early 80’s and bands of today that sound like those bands and a majority of those bands that do play this form of music are usually like, I hate to say it but are sexist, homophobic assholes who have

no respect for clubs, no respect for people and it’s cool that we can do this band that isn’t overly political, but we do have that basic common sense that tells us to respect people. Like I am straight edge, Joe is not. We respect each other and we can respect bands that explain songs, we can respect bands that don’t. And we don’t have to use the word “faggot” and whatever to sound tough or sound like we are from the old school because they did back then. We’ve progressed since then, we show that.

K: I think that’s a beautiful thing. There is so many bands that are either a straight edge band or a drunk band and that’s bullshit. And I mean there is so many problems that arise in local punk scenes. There are so many divisions that are set up, at least in my

scene and that’s a goddamn shame because that is not what it is about, at all. I mean there is huger things for punks to deal with then whether someone drinks or not. And if someone is straight edge that’s fuckin’ great. Go For It. If someone drinks, go for it. But if you are going to be an asshole either way then what the fuck are you doing here.

Does anyone have other ideas on lyrics in terms of favourite songs?

R: Favourite song I would have to say, right now I think it would have to be either “Who Put the Stupid Jerk in Charge” or “Ashcroft, You Bastard” just because right now everyday I go to work and it is on the news and like Kevin was saying I mean there are things going on up there and you don’t know where to turn because you can’t watch the news because the media it is owned by the people who caused this war. Those stations are owned by them so you can’t really believe that so you have no where to turn except for like we can pick up our instruments and like scream out our aggression. That’s what I do when Kevin screams those words I am just getting out everything I just saw at work that day about the war that I don’t believe and all we can do is make up our scenario of what is going on and hopefully it will get better.

J: Well I personally don’t have any views on the American vs. Iraq war, but it touches so close to home personally because I mean day to day I just kind of carry on my own personal battle. Do you know what I am saying?

K: That’s a good point. Another lyric that we have “everyday is a war”. I never go home and feel “everything is okay”. Everything is a fuckin’ war. We’re screwed.

J: I think the real thing that WAR SQUAD stands for, I mean I don’t think it is a political thing, we’re not trying to convince anybody of anything. We’re just playing our music, you know. We like writing songs and we like....

Is there one that stands out from a lyrical standpoint?

J: Oh yeah, by far. “AAAAHHHH!!!!”.

Why is that your favourite?

J: Oh come on, why is “AAAAHHHH!!!!” because it is just the best song. It sounds so good put together.

K: There comes a time in your life when you got to say what the hell is going on with everybody? How is it that these motherfuckers got control of everything? I can’t stand it.

J: I can’t stand this country.

K: And I can’t stand this world. What it comes down to is we took something beautiful, we have a whole earth. Our world. We have the earth and we ruined it. We fuckin’ killed it. We are turning it into shit. It’s horrible.

J: I mean come on man that sucks that we ruined it.

K: We didn’t ruin it but the people that there is nothing that we can do about the constant destruction of our earth. We try so hard ... I mean there is so many punk bands out there about “We got to get together and change everything”. I am more like “That would be great, but it’s never going to happen and it’s a terrible feeling and I want to kick myself for it.”

R: On that topic, another thing about this band is it is so important...there can be all these political organizations and you can always be the one going to every single protest and screaming the loudest but what you are doing locally and how you talk to your friends and how you communicate with each other is like the most important thing and how you live your every day war. You know your everyday life and how you treat each other it’s not just about how many protests or how many activist groups you belong to its about your everyday action. I think that is anything about this band that we represent. We are not involved in any serious political groups but we all have our every day beliefs and they stay the same day to day. They don’t change.

J: So to get back to what he was saying about our favourite song, I think “AAAAHHH!!!!” just appeals to me because it has such a real connection between people’s every day strife, do you know what I am saying. Like you wake up in the morning, it’s not like you wake up and you’re happy and you look out the window and it’s like “Thank God morning has come”.

K: You wake up and you are like "Fuck. I gotta go to work." You go to work and you pick up the paper and you're like "Fuck, the world is dumb."

J: and you go to work and get shit on by some asshole. Some guy who is on a power trip who went through two years of community college and he's like "Yes I have authority. I can be a dick", but you know what man, I think that is shit but I could still be a dick and that's where the basic energy from this songs stems from. It is just.

R: Next question.
I just want to give Alex a chance to answer this because you are the newest member.

A: What ? Where am I ?

Your favourite song from a lyrical standpoint and why ?

A: I think I share the views on the whole "AAAH!!!!" thing. It's just kind of exploding. But I don't know sometimes I do wake up and I do go "Hey this is cool." I'm not always pissed off but when I am I listen to "AAAH!!!!".

K: Yeah it means your life is good sometimes....we are not saying we are the most depressed people of all time. We're not a goth band.

You recorded an 11 song CD-R demo. Tell us about that. Where did you record it and can people still get it ?

R: Our friend Jason did it and he lives in Medina. He is actually in the band ABUSING THE WORD. He is the guitar player / singer. He did that for us in 8 hours just for \$20.

Did you record it at someone's house ?

R: No in ABUSING THE WORD's practise space.

A: It was in an abandoned Fisher Price building. It was pretty neat.

K: And I would like to point out that this is not a CD-R demo it was also a tape demo and I think tape demos are way more important than CD-Rs.

Do you plan on releasing anything else in the near future ?

R: Yeah we are going to be recording...we were supposed to record last month but Alex got mono ...

A: ...from this studio.

R: ...and then in about two weeks we are going to be recording a 7" called "Can't Control the Youth" I believe is the name.

I can't wait until you guys take home SARS tonight.

K: New York is screwed. We are giving it to everybody.

J: The 7" is going to be called "Fuck SARS".



Left to Right: Kevin, Ryan, Alex and Joe (down in front) in the interview studio.

A: Yeah it is. "Can't Control the SARS".

When is it coming out ?

R: It's coming out this summer. It will be out at the beginning of June, mid-June....

...and on Punks Before Profit\$

R: Yes and *Angry Taco Records*...

J: ...and it is going to have a pirate / ninja ...

K: ... a pirate and a werewolf and a ninja and a fuckin' thief...

J:and they are all going to be fighting dinosaurs.

K: Yes dinosaurs. It is going to be an intense cover.

J: It is going to be one of the most amazing covers of any punk 7" you have ever seen, so anyways....

A: That includes all of the old 7"s.

Do you have plans for the summer ? Touring or anything ?

R: June 25th, our first show is going to be in Rochester. A hometown show just to try and get some money for the tour and probably the first 7 to 10 days of the 17th CLASS U.S. tour, which would be 25 days. We are going to be on the first 10 days of it.

How can people get in touch with WAR SQUAD ?

R You can e-mail me at punksbeforeprofits@hotmail.com and you can order the demo through Kevin at 867 Bridle Lane / Webster, NY / 14580 / USA.

A: How much does the demo cost, Kevin ?

K: It'd be cool if you sent \$3.00, but if you only send \$2.00 I'll still give you one.

Are there any last comments or interesting border stories ?

K: The border fucked us over.

J: Yes we had quite an interesting rendez-vous.

R: They took me to the side and asked me, okay you know these kids right? You have been friends with them for a while. And I was like

"Yeah, of course." So tell me when was the last time any of these kids smoked dope.

J: Actually, Ryan got raped at the border. We're all too ashamed to talk about it. Come on man. Come on just let the truth shine. Ryan was like "Wooooooo". Just screaming for his bloody life. Oh Ryan was so scared. You could see it in his eyes. He was so terrified. "Do not stick your dick in my ass, please." Oh he was screaming.

K: But I'd say 9 out of 10 times coming into Canada every single time crossing the border they pull

us over because of how we look. They search me they search the car they ask millions of questions and they run my ID, based on how I look. It's a beautiful thing.

A: They had a garbage can for just guns. It was pretty cool.

R: Yeah there was a garbage can only for handguns and it had a little bag coming out of it and you could only put handguns in the garbage can.

J: And believe me, I stuck my gun in that bag.

K: Oh gawd.

R: Thanks a lot for doing this and letting us play.

A: and SARS.

I am sure that you're (Alex) only mission in this interview is to say "SARS as many times as possible.

Alex continues to repeat SARS while laughing hysterically.



Alex from 17th Class on drums.



HEAD HITS CONCRETE

Back at the end of April, the singer from HEAD HITS CONCRETE contacted EXD about doing an interview. I was interested because I had lots of questions about who was in the band and how they came to change their sound. The interview gave me an opportunity to explore some unasked questions of this Winnipeg powerhouse. The interview was conducted through a series of e-mails between myself and the singer, Mike Alexander, over the course of the last month.

How long has HEAD HITS CONCRETE been around for ?

We have been around for just over four years. In that time, we've only replaced one member. We actually just played our fourth year anniversary show two weeks ago. It was wild. Lots of fun.

I understand that band members are very active with other bands. What other projects are the band members involved with or have the band members been involved with ?

We're all pretty active, I'd agree. Brad our drummer is somewhat involved in another band called SCRAPPING THE GENOME with his room mates, but that's on hiatus. There is a crazy old Catholic couple next door who cry whenever people jam at Brad's house. I think Brad and his room mates will be moving soon and hopefully they'll get going again. Darcy, our guitar player is with some guys from MALEFACTION and HE BROKE, doing some kind of rock and roll thing. I figure it will end up being a cross between TAD and old TURBONEGRO. They're playing their first show right away. Our bass player Justin was doing an AC/DC tribute band, but their drummer sucked and that's done now. I'm doing a goremetal band on the side, as well. We've played one show and have a few more lined up. As far as other bands we've been in, HOPPERS

13, SWALLOWING SHIT and STAR PUPIL are old bands that we used to play in. We're also active doing shows for out of town bands. Brad and I do Arsonfest every summer. Brad and I also contribute to a zine around here called *Radio State*. Justin is involved in trying to bridge the gaps between the art community and the political and music community here in Winnipeg by doing art shows that involve politics and music. So far the results have been excellent. Art is his background and it's nice to see the borders of what is punk rock being pushed.

You started to get at some of things that I was wondering about. Winnipeg's hardcore scene seems to have a connection with political expression. PROPAGANDHI are from there for the pop punk kids. The G-7 Welcoming Committee are from Winnipeg. SWALLOWING SHIT had a lot of great pointed songs. Last summer we had a great band come out here called GUNS, LIQUOR and WHORES. What is the scene like in Winnipeg ?

Things here are really exciting. Seems like over the winter, everyone started doing a band. There's been a lot of younger kids finally coming out to shows again, and now they're starting up bands which adds a much needed blast of fresh blood. There is finally a group willing to host the odd house show which helps deal with 18+ shows. If things seem to have an overt political connection, I guess that's because there is a powerful sense of isolation here. I could be wrong, and I'm not sure how to account for it, but people are pretty connected to one another here and so people's energy impacts each other. Perhaps since we're all stuck here, we have an easier time with diversity.

Aside from being a city that is isolated are there any other factors that go into making

Winnipeg's scene more politicized than others ? I think of things like historical given that PROPAGANDHI is fairly high profile and they come from Winnipeg. And G-7 seems to be one of their projects ? And they seem to be into releasing projects of a political nature. Winnipeg was also the site of the great General Strike. Does that radical labour attitude live on in the city and consequently in the scene ? I ask this at a time when other hardcore scenes have shifted towards a more apolitical focus given the shift in political centre thanks to the cultural backlash pushed by the new right. A backlash which attacked the new left with their co-optation of the "politically correctness" campaign ? What is it about Winnipeg that has left your scene relatively immune to this shift in the political spectrum and kept the bands relative and footed in the counter side of subculture ?

For me, PROPAGANDHI was the first example I had experienced of what a punk was about. This was back in 1991. My eyes were opening to radical politics for the first time ever through attending their shows and feeling challenged to look them in the eye and understand what they were talking about. In the early 90's there was a fairly active leftist political community that I became involved in. For me and for others, this was simply a part of being punk. I became knowledgeable about labour issues, Winnipeg has always been a city rich with a pro-labour stance. Food Not Bombs became established here around that time. There had been at least two animal rights organizations around that I found out about. Bands started up that reflected the politics that we were all learning about. Fuck, I can even remember a book study group that met in a house I lived in. It was constant. Then in the mid-90's, a building was purchased by a longtime activist who then opened a cafe called *Mondragon* with two stories above it for office space, meeting space and more. This place was called The Emma Goldman Grassroots Centre, or The A Zone. A lot of progressive groups converged on the place. It's been running as a collective, and effectively demonstrates economic options for communities who prefer not to operate under a capitalist system of running things. There are all kinds of groups there now. There is a radical library, *G7 Welcoming Committee* runs out of there, an Anarchist group that deals with political prisoners operates out of there, across the hall from an office that houses a magazine called *Canadian Dimension*. There have been groups coming and going, but this building is kind of the central hub where people meet, work, network and organize. Because of it's relative central location, I think that people are able to work in spite of an unorganized backlash against leftist ideals. And one of the attractive features to the whole building, is the all ages nature of it. Old commie and leftist farts are there with naive young hooligans who just want to fuck shit up. Everyone is there, so it's not



Brad, the drummer, for HEAD HITS CONCRETE.

limited to just punks, or just to dry old scholars. There is an apolitical or rather, new right segment of the scene that has attempted to conduct a backlash towards this subculture, but I'm not really bothered by it. It's small and fragmented and pretty egocentric. This community is too grounded in bigger issues to be bothered by it.

Given that their is some new blood in the scene, what bands would you recommend that people should check out from Winnipeg?

GUNS, LIQUOR AND WHORES just got a new guitar player and are calling themselves UNDER PRESSURE. They are writing all new songs. DETHKILL and JASONS MILITIA are new hardcore bands. THIS TIME I'M GOD are a crazy new band that are influenced by the ORCHID. UNCHALLENGED HATE are an '88 NAPALM DEATH-type band. HIDE YOUR DAUGHTERS is a new noisy rock band with folks from KEN MODE. I'm involved in a new gore grind band called PUTRESCENCE...I dunno, there's a few new bands to check out that I'm pretty excited about.

HEAD HITS CONCRETE have a very unique sound that takes the brevity of power violence and marries it with various aspects of metal core and grind. Who do you guys listen to that makes you produce this crazy hybrid of sound ?

Our drummer Brad listens to a steady barrage of obscure Eastern European punk and is influenced by all kinds of weird grind and metal drummers. Our guitar player enjoys music by the PIXIES, ALL SCARS, black metal and ARAB ON RADAR. Our bass player likes mid-90's San Diego hardcore and anything with a strong melody. I like fast, crusty grind and metal. We try to avoid playing all the cliched music that we individually like. Instead, we try to challenge ourselves with complex, bizarre and somewhat structured songs. The downside is that on average, we write about ten minutes worth of music a year. The flipside is that we tend to feel satisfied with the final results.

Who have you been compared to ? What

have reviewers said you sound like ?

You've pretty much hit it pretty hard on the head. I think we're often compared to being a mix of power violence, metal and grind. My favorite comparison has to be the *MRR* reviewer who likened us to the DILLINGER ESCAPE PLAN. I'm not sure how he/she pulled that one out of the hat, but in my opinion, our sound has changed over the course of the four years we've been together. Our original guitar player left the band after we slapped fifteen short blasts on a 45 rpm record. Then Darcy was in on guitar and once he got the hang of being in the band, it didn't take long for his style to re-direct what we were doing. Songs got a bit longer as well once I got more confident with expressing myself and writing songs with more lyrics. Brad kinda learned how to play drums a week before our first show, so he's got more of a sense of what he's able to do with the drums. Justin gets to write as well, which makes things even more messed up. So we're probably not being compared to bands like SPAZZ as much as we used to.

You mentioned a 15-song ep. Tell us about the *Putrid Filth Conspiracy* release. How did that come about ?

We started a band and just wanted to make as much noise as possible. I hadn't been in a band in a while because I couldn't handle the responsibility and I had also gone through a very difficult period in my life. I was leerie and insecure at first, but Brad encouraged me to pull myself together. Heavy and extreme music had kind of dropped off the radar locally, so we wrote simple, raw and pissed hardcore songs played as fucking fast as we could and thought it was cool. I think we wanted to establish a platform for heretics and lovers of brutal hardcore. I was in touch with Rodrigo around this time and I was interested in records he was releasing. He asked for a copy of the demo and I sent it to him. He wrote back that he liked the music and wanted to do the "Bloodbath Is Coming" compilation and the first EP with us. We re-recorded most of the demo in a real studio and ended up paying real studio prices for those fifteen sloppy-ass songs.

And other Winnipeg bands were released afterwards like GUNS LIQUOR AND WHORES ? Was that the result of the HEAD HITS CONCRETE release ?

Nah, GLW stands on their own two feet. Regardless of what we did or said, they would have still done that record with Rodrigo. GLW are totally crazy. It was only a matter of time before Rodrigo or someone else would have caught on.

How many releases do HEAD HITS CONCRETE have out ?

After the first record, we did a split 10" with the fabulous MY MINDS MINE, who hail from Holland. That came out on Rodrigo's label as well. We had a track on the Urban Guerilla comp CD that Jay Unidos released. There were a couple of other things as well, one or two other compilations. Then we did the EP on *Intolerant Messiah* records that just came out.

Do you have any releases in the works ? What will be the next HEAD HITS CONCRETE release ?

All we've decided on for a next release is that it will be a full length release. We are not sure who will release it and we're not going to worry about that too much right now. Our focus will be to somehow write a half hour of music and then put it out. It would be good for the stuff we've done on vinyl to be put onto CD sometime, but again, right now, it's just practice, practice, practice, with sporadic shows in between.

Tell me about ArsonFest. How long has it been going for and what is the point of it ?

Arsonfest is a hardcore/grind music festival that occurs early August here in Winnipeg. We have three days of bands playing. We've had a lot of success in terms of seeing some really great bands over the past four years and people here seem to enjoy it. It's a good place for locals to play, as well. There is a group of four of us who put Arsonfest together each year. We operate as a committee and there are always volunteers who help out with things as well. It's a fairly big operation but it's great to be able to do this without any funding or permits or anything. It's totally DIY. We attempt (and usually fail) to raise money for local organizations like women's shelters or that kind of thing. This years' fest will be a fundraiser for a group doing humanitarian work in Iraq. I think, although we haven't all agreed to it just yet. Just for fun, I guess I should mention that Arsonfest is actually kind of notorious around here. Last year, I had to do interviews with local media because politicians at city hall had caught wind of it and figured that we were advocating burning down people's houses. It was wild. The festival got coverage in the editorial sections of newspapers, not the entertainment section. Arson continues to be an issue in urban Winnipeg while the city throws tons of cash at suburbs, who keep sprawling out of control, leaving the inner city to rot. Arsonfest took issue with urban decay and made the news.



around here played at last year's fest. It seems kind of related to the Thrash fest that happens in Minneapolis.

Yeah, we're similar to Thrashfest in some regards, but Minneapolis is more accessible to bands on the road and Felix spends lots of cash to fly bands out to play. In addition, we tend to attract more grindcore bands than Felix does.

What are some of the issues that HEAD HITS CONCRETE take on with their lyrics?

I know that songs about war are cliché as hell, but war seems like such a beautiful illustration of how North America operates, the US for the most part, but Canada as well. Besides war, I can't find an activity more deceitful, violent, intolerant and shameful to point out the true nature of these old rich oil families who are in positions of power, who seem to perceive themselves riding the planet like some kind of bronco. What I find best shatters all illusions that the US is justified in murdering innocent people to me is the manner in which patriotism and nationalism get shoved down everyone's throat. The most recent example I can think of is Clear Channel a US Communications

Colin Powell. Clear Channel is currently buying up venues, billboard space, and newsracks in California. What happens when all opposing view points to US agenda are silenced? There is something terribly wrong with these fucked up families dictating the terms of communication and ultimately presenting themselves as having obtained public approval to conduct whatever activities it wishes to. Historically, our songs tend to be about things other than war as well, but we have two on our latest seven inch that are about these issues in particular. It's during these times that I am most inspired/repulsed by these topics.

What is your favourite song from a lyrical standpoint and what is it about ?

One of my favorites is a song called "Dead Children," he laughed. It's a song that was inspired by a friend who was playing in a band called DEFAC TO OPPRESSION. He wrote a song about ritalin that opened my eyes to the very real risks and valid criticisms of stuffing kids full of chemicals. I work with kids on ritalin all the time, and it's a very powerful drug. Basically, the song calls for an accounting of young elementary school aged kids who are

dying from heart attacks and overdoses. I did a bit of research and came to the conclusion that the pharmaceutical industry is a bunch of business jugheads not unlike any other shady group of people who enjoy fucking people over while picking their pockets at the same time. Unfortunately with ritalin, children and their families are the victims and schools are complacent in this zombification of the young. I think more people need more, and better information about these types of drugs. And why sXe kids aren't going fucking mental over this issue is beyond me.

How did HEAD HITS CONCRETE form or start ?

HHC started as a six month long conversation between our drummer Brad and myself. We both saw a void in the scene. Not many bands were playing fast, loud crazy music. I wanted to work with Brad because I liked the band he was doing at the time. We agreed to do it and we got a guitar player named Jeff in the spring of 1999. We played our first show at a friends' house. We played 4 songs in four minutes. We played a couple more shows and then a couple months later, we added a bass player, Justin.

Which came first HEAD HITS CONCRETE or your other projects ?

There have been a couple of new bands that members of our band have started since HHC started up. I am singing in a new gore metal band called PUTRESCENCE, and Darcy is playing in a death rock band called BIG TROUBLE IN LITTLE CHINA. Both bands are relatively new to Winnipeg.

Is HEAD HITS CONCRETE a first band for most of you that has spawned these other projects ?

No, Brad was in STAR PUPIL before HHC, I was in SWALLOWING SHIT before this, and Justin was in a band called HOPPERS 13. I think all these other projects since HHC has started are just various people doing other things that they would like to try out.

How can people get in touch with the band?

Head Hits Concrete / P.O. Box 26014 / 116 Sherbrook St. / Winnipeg, MB / R3C 4K9 / Canada / e-mail: headhitsconcrete@hotmail.com

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Head Hits Concrete Demo
P.O. Box 26014 - 116 Sherbrook St. -
Winnipeg, MB - R3C 4K9 - Canada -
e-mail: headhitsconcrete@hotmail.com



Head Hits Concrete
15 song ep
Sounds of Betrayal
Box 7092 - 200 42 Malmö -
Sweden



Head Hits Concrete / My
Mind's Mine split 10"
Sounds of Betrayal
Box 7092 - 200 42 Malmö -
Sweden



Head Hits Concrete "Hope, Fear
and the Terror of Dreams" ep
Intolerant Messiah
PO Box 6162 - San Mateo, CA -
94403 - USA

Reviews

Reviewers are: Martin Farkas (MF), Simon Harvey (SH), Mark Rodenhizer (MR), and Stephe Perry (SP)

Arsyke / Kauniit Poliisit "Punk Levy" ep

Two new Finnish hardcore bands. Each band do a cover of the other and it's sad to say but they are the best songs on the split. ARSYKE sound like a stripped down thrash band that has some allegiance to FLIPPER or the CRUCIFUCKS. KAUNIIT POLIISIT play a poppier version of hardcore more akin to ASTA KASK with some FEEDERZ thrown in. It is great to hear new Finnish stuff that is branching out. (Hauraltie 23 / 37500 Lampaala / Finland) - SP



Articles of Faith "Complete Volume 1 1981-1983" CD/LP

The one good thing about *Alternative Tentacles* losing their DEAD KENNEDYS court battle is that they have turned to releasing great discographies like BGK, AMEBIX, JFA, and now ARTICLES OF FAITH. There are too many great bands to go after trying to document, but one should try and capture different sounds. Within the American scene, regions developed genres. It wasn't until listening to this that I realized the discordant post punk sound that comes out of the Midwest. The Midwest is that region of Northern states that encompasses Ohio, Illinois, and Indiana. And it was significant enough of a difference from the east and west coast scenes to spawn a comp like "Bloodstains from the Midwest". In listening to this first AOF CD it has become apparent that there are similarities to bands like NAKED RAYGUN and EFFIGYS that distinguished them from the manic scenes of the east coast like Boston with GANG GREEN, JERRY'S KIDS and the F.U.'s and SSD and the D.C. scene with BAD BRAINS, MINOR THREAT, and GOVERNMENT ISSUE, and NYC with AGNOSTIC FRONT. ARTICLES OF FAITH reflected a sound that later became associated with post punk. The sound was a bit slower, more melodic, and thought out. Don't get me wrong, ARTICLES OF FAITH could still thrash as is evidenced in "What We Want is Free" and that entire ep's worth of stuff, but a lot more of this material is slower and more pensive. (Alternative Tentacles Records / P.O. Box 419092 / San Francisco, CA / 94141-9092 / USA)-SP



Beyond Description "Acts of Sheer Madness" CD

This band has been around since 1988 and released their first ep in 1992 but "Acts of Sheer Madness" represents their first full length. The vinyl was released by *Farewell Records* (Germany) and this CD issue is out on the singer's label - *Forest Records*. However that should not give you the impression that this band has been inactive as this represents their 12th release, not including 19 comp contributions and 7 demo releases. That's an incredible amount of output and something that should make them poised for a discography release. Described as "Metallic brutal thrashin' crust" the band lives up to that but I find that their metal and rock sides are toned down more for their all out thrashing brand of d-beat charging. It's a great hybrid of traditional styles of crossover with more energetic styles of hardcore. I don't understand why this band isn't more popular. They have the jerking style of leaping thrash attacks that make SYSTEMATIC DEATH so great. They have a wall of guitar noise that hums like twin engine airplane propellers in full ascent. And they have a new full length coming out on *Crimes Against Humanity* soon. (Forest records c/o Hideyuki Okahara / Ceramica2 no. 301 2-1-37 Minami / Kokubunji, Tokyo 185-0021 / Japan) - SP



Big Bubba "Fuck This Place" CD

BIG BUBBA are from Oregon and they play a brand of thrash that has a guitar that makes some of the most fuzzed out distortion, which sounds similar to a frying live wire. It is piss raw and beautiful sounding. The vocalist has a twisted anguished screamed that reminds me of the singer from GRIMPLE. The bass player is incredibly fast and pronounced. Bring that all together in a manic pace and you have an incredible thrash unit from Oregon, and this is their third full length release. (Repetitively Futile Records / P.O. Box 1311 / Missoula, MT / 59806-1311 / USA) - SP

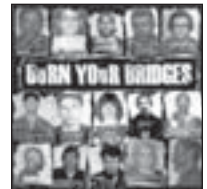


Bloodspit Nights "Only for the Hardcore" ep
Head on sheering distortion from the ringing of the first chord. BSN deliver scrappy sounding thrash a la CONFUSE or DISORDER, but with a more upfront sounding buzzsaw guitar sound. It's noisy as fuck. Take this sheering guitar sound and combine it with a charging rhythm section and you have a sound that threatens to collapse inward fighting to stay on top. It's chaos folding in on itself. And the vocals help to distinguish BSN. They are twisted and echoey sounding like a more humane sounding SEPTIC DEATH with the G.I.S.M. tortured soul flavour. BSN represent Portland City's next line of crusty defense and it is an all out attack on Dubwa's World Order. Send in the troops on the largest purveyor of Weapons of Mass destruction. (Spent Round Records / 2314 SE Pine Street, #6 / Portland, OR / 97214 / USA) - SP



Burn Your Bridges LP

Here is a convergence of Chris (of SPAZZ) and Bob (of LACK OF INTEREST). This is a power violence super group project of sorts, except the times have tempered their sound from an all out concise power violence assault into more of the cataclysmic collapsing sound of hardcore thrash. BURN YOUR BRIDGES (BYB) remind me of a slightly slower version of EXCLAIM in terms of delivery, but fronted by Dave Dictor (of MDC). Now, I am a huge fan of both SPAZZ and LACK OF INTEREST, so I was a little disappointed not to hear cookie monster exhalations, but this straight forward shouting approach really works for their sound. For power violence fans of their previous bands, every so often an ultra speedy blast beat attack will happen like in songs like "Pride in a Job Well Done" and they will be countered by brutalizing slow numbers to offset the speed as is the case with "My Cardboard Estate", but for the most part these numbers will come back to a thrash part and that is really the crux of this new band. I enjoy the mastering done on this over the comp tracks found on "Super Sabado", but this gives you an idea of what BYB really sound like. (Deep Six / P.O. Box 6911 / Burbank, CA / 91510 / USA) - SP



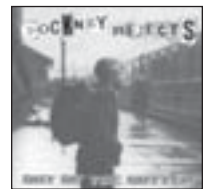
Catholic Boys "Brainwash City" ep

Featuring x-members of the TEENAGE REJECTS, the TEARS, the STRONG COME ONS, and the KILL-A-WATTS, the CATHOLIC BOYS are a super group of souped up garage. If you come to this expecting the sum of their parts, you will be surely disappointed. The CATHOLIC BOYS play a more lo fi garage version of their predecessors. It is like a step back in time to a wild rock and roll era where recording technology was archaic. This ep was recorded with ear piercing treble right down to cymbal crashes. And the vocals are very echoey. It doesn't have that same kind of driving rock n roll that TEENAGE REJECTS were known for, but it does know how to rock. (Kryptonite Records / 2324 W. Wisconsin Avenue #53 / Milwaukee, WI / 53233 / USA) - SP



Cockney Rejects "Out of the Gutter" CD

Have you ever wondered what street punk would sound like as arena rock? Recorded by LEATHERFACE's Frankie Stubbs two years ago, this doesn't live up to the REJECTS past. I mean the songs are great and you could tell that with a re-emphasis on energy and less on the production, this material has all the makings of material that could be on their "Greatest Hits" releases. Instead this reminds me of the material by aging rock stars who don't know when to call it quits. Maybe their ability has gotten the best of them or maybe the label wants to put out the best sounding material, but that doesn't always make for a good sounding punk record. I used to be a huge ANGELIC UPSTARTS fan, but after listening to "Still From the Heart" I realized they should have packed it in. I wish COCKNEY REJECTS had learned this lesson. They still have all the ringing guitars like the SKIDS did but somehow it translates into BILLY IDOL sounding poseur punk. (Captain Oi / P.O. Box 501 / High Wycombe / Bucks / HP10 8QA / UK)-SP



Consume / Resolve split ep

Seattle's CONSUME come busting out of the blocks first with a full blown Swedish crust attack complete with uncontained drumming and white noise

distortion that rocks the noggen. Minneapolis' RESOLVE are cuts from the same bullet belt block. CONSUME go for the all out DRILLER KILLER crush complete with deep gruff sounding throaty vocals slightly seasoned with some SKIT SYSTEM guitar noodling. As for RESOLVE, if you fused RESIST with DISCHARGE and had Amy from NAUSEA fronting them in her early youthful sounding "Electrode" days RESOLVE is what you'd get. This is a top notch pairing. (Distort Reality / P.O. Box 80338 / Minneapolis, MN / 55408 / USA) - SP



Cress "Propaganda and Lies" CD

Given that CRASS are such a benchmark in the punk scene it is a wonder why it took so many generations of punk for a CRASS knock off band to surface. This is not CRESS' first release but it is their latest and it is double LP's worth of material. The music seems purposely played in a basic 4 x 4 style the way CRASS did. And the vocals often trade off in an anarchist call and response similar to "Do They Owe Us a Living" or "Working Class Rip Off" CRASS. The addition of a synthesizer is a little odd, but as you listen to the songs you realize that it is used more to fill out the bottom end giving this whole thing a DOOM element. And one of the singer's sounds distinctively like the singer from DOOM. Actually after having listened to both bands I think CRESS would be a hybrid of CRASS and DOOM together. (Flat Earth Records / 145-149 Cardigan Road / Leeds / LS6 1LJ / UK) - SP



D.S.B. "Wait Tremblingly" CD ep

This is D.S.B.'s latest. It's a three song CD ep follow up to "Battle into the Invisible Zone" and it seems as they are in a releasing frenzy at the moment. This isn't as stripped down and charging as the "No Fight, No Get" ep or the DEATHREAT split, but the fuller production has really brought out their guitar sound. You can hear the rolling LIP CREAM bass lines and the high flying guitar slides. You can also hear desperate screaming of the singer, which helps maintain the manic energy level on this. Sung back up vocals give D.S.B. a new dimension to their sound and there is a moment where I actually hear a BUZZCOCKS ringing in a bridge, but this is not to suggest that DSB have sold their souls to *Fat Wreck Chords*. In fact, this is melody added to a charging modern Jap-core attack. It's still D.S.B. you can just hear them better. (Discrete Records / Tsuyuhashi Haitzu 306 / 2-62 Oise-Cho, Nakagawa-ku / Nagoya-shi, Aichi 1, 454-0026 / Japan) - SP



D.S.B. "Pure Cultivation" ep

DSB have a new line up and I have been hearing nothing but critical things about this ep. You know what, it is still fuckin' DSB and it still fuckin' rules. I mean it is no "No Fight No Get", but what have they done since then to live up to their *Devour* release. In fact, what has anybody done to live up to that release. The guitars are still raw and biting. They chop at you like the crackle of the exhaust from a revving motorcycle. And the three chord dynamic rocks you back and forth seamlessly like any DISCHARGE record would. The drums are as frantic and chaotic as ever and charge out into gallops that draw ends to the wall of distortion. The manic Japanese screaming remains as blood curdling as the split with DEATHREAT. I have heard about how this new material represents a slightly more tempered sound for DSB, but I don't hear it. I do notice a difference in production quality from previous releases, which only works to DSB's benefit, as you can really start to hear the intricacies of a chaotic attack in flight. This is the vinyl version of the CD that came out on *Discrete* two months earlier. (Kangaroo Records / Middenweg 13 / 1098 AA Amsterdam / the Netherlands) - SP



Damage Done, The "Never Wash Away" ep

Definitely not so quiet on the *Western Front*. This is their fourth release in the last couple of months. This label is a machine cranking out the youth crust core from North America. It is an incredible



showing. The DAMAGE DONE are no exception busting out amped up DOWN IN FLAMES meets ATARI hardcore. This is probably the most likely band to break out of the underground as they have the most rock appeal, but they have a healthy amount of thrash, which will keep them rooted in the underground. I am stunned by how great this label is and how consistently good their releases are. (Western Front Records / 1812 11th Street / Manhattan Beach, CA / 90266 / USA) - SP

Discider "Drinking to Forget the Future" ep

DISCIDER are a crust band from Madison, Wisconsin, a state that I thought was dominated by garage. DISCIDER come off like a sloppier sounding DEFIANCE. There are similarities to AUS ROTTEN in the dual vocal attack of DISCIDER. I can't stop thinking of DISORDER because of the "cider" worship that stems from their name, but that is where the similarities end. They thank DESPITE in the thanks list, but I sold my DESPITE ep a long time ago so I can't go back and give you a comparison. I should have left the description at a second rate DEFIANCE. (First Blood Family / P.O. Box 1766 / Madison, WI / 53701 / USA) - SP



Disidencia ep

Uruguayan fastcore. An amped up hybrid of straight edge and fast hardcore sung in Spanish complete with samples and a *Lengua Armada*-like handscreened looking cover. Think LOS CRUDOS meets LIFE's HALT. Deep rooted lyrics that take on issues of poverty and general inequality set to some circle pit thrashing mania. And it is an incredible expression of HERESY's international thrash network in action. (Thought Crime / Thomas Franke / Boxhanger Str. 22 / 10245 Berlin / Germany) - SP



Disreantiyouthhellchristbastardassman

"Power Violence R.I.P." ep

This is a band name made up from different band name logos and it is hilarious looking. The cover just looks like some CHARLES BRONSON post modern inward looking scene band and that would be a fairly accurate lyrical assessment. The music is blastbeat thrash recording with terrible production which really detracts from listening to this. DISREANTIYOUTHHELLCHRISTBASTARDASSMAN remind me of joke side projects like NAPALM BREATH and ANAL CUNT but for a youth crust scene. Song titles like "Stabbed in the back with a glow stick" and "One Life Stress Free" should give clues into their BRONSON-esque style lyrics. (Thrashbot Records / 736 S. Chestnut Street / Escondido, CA / 92025 / USA) - SP



Duane Peters and the Hunns / the Revolvers split CD

DUANE PETERS AND THE HUNNS start off with an acoustic number which is a little unsettling, but this really emphasizes how much the singer sounds like Joe Strummer. I understand that this song "Boing 757" (sic) was released as a punked out number on an earlier release. The guitars scream out like a punked out version of the VAPORS (Do you remember "Turning Japanese" ?). But this 5-piece are boots and braces type chaps complete with workers caps and wife beaters, it's just their music reflects a more bouncier side of '77 punk. Screaming SMALL FACES guitars with Steve Jones soloing and a Joe Strummers knock off on vocals. THE REVOLVERS sound like the German equivalent of a cross between the JAM and the UNDERTONES, but played through punk filters. *Dirty Faces* is my new favourite label. Can they do no wrong ? (Dirty Faces Schallplatten / Universitaetsstr 16 / 44789 Bochum / Germany) - SP



Dumbstruck / Y split ep

A rougher shabbier showing for this British powerhouse. The lyrics are still dead on, but the production on their recording sounds rougher and lo fi hindering just how big their sound can be. Y, on the flipside, continue to blow doors down with their trippingly fast unrelenting blast beat attack of German precision power violence. Brain rattling,



full throttle hardcore that kicks into DROP DEAD gear without notice, with songs in German. (Thought Crime / Thomas Franke / Boxhanger Str. 22 / 10245 Berlin / Germany) – SP

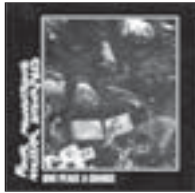
Forca Macabre “Caveira Da Forca” LP

The charade continues. This Finnish outfit continues to put together some of darkest Brazilian metal inspired thrash that wants to grind so fuckin’ bad. And they spare nothing, which includes singing in Portuguese. Inspired by bands like ARMAGEDOM and ROT, FORCA MACABRE invite the dark lord into their leads and soloing. Imagine if EXTREMAMENTE IRRITANTE discovered metal around the same time they discovered hardcore and FORCA MACABRE is what you would start to get close to. They play a style of mid-to late 80’s Brazilian thrash that flirted with metal. Imagine METALLICA leads over top the brutish sludge of SLAYER played using MOTORHEAD’s metronome to keep time except the batteries are low limiting their songs to fit within a hardcore kid’s attention span. This recording is housed in a gatefold and if you are lucky enough to get the first pressing, it comes with a clear flexi which includes four additional songs. (Hardcore Holocaust / P.O. Box 26742 / Richmond, VA / 23261 / USA) – SP

Four Monstrous Nuclear Stockpiles “Give Peace a Chance” CD

France’s DISCHARGE. Well not quite DISCHARGE, but the cover art and the band font and the d-beat all suggest that there is some heavy DIS-worship going on here. And outside of the little warm up, FMNS charge at ya with a huge guitar sound that whallops out some of the best 3 chord repetitions.

The guitar and bass hum like a B52 fighter jet. And the drummer really pulls off the 4x4 gallop. And the singer has a hoarse shouting required of any good doomsday preacher. Unexpected screaming guitar solos ala traditional Japanese hardcore is the icing on the cake. (Panx / 8p 50 58 / 31033 Toulouse / Cedex 5 / France) – SP



Idle Youth CD

IDLE YOUTH sound like a thrash version of the FEEDERZ. If you crossed the DICKS with TREASON you would probably get something close to IDLE YOUTH. And there will be some comparisons to bands like NAKED AGGRESSION because there is a girl singer in a thrash band. But the guitarist flirts with country influences in his intros which makes me think there is a mild MINUTEMEN or RHYTHM PIGS influence here. The songs are mostly short and quick and feel like they are written on some kind of a MINOR THREAT blueprint. This is an incredible release and the band has released it themselves. (Scum Records / 380 Richlandtown Pike, Apt. B / Quakertown, PA / 18951 / USA) - SP



Intolerance “discografia 1990 – 1994” CD

This is the kind of riff oriented rock punk that really found it’s footing with the popularity in bands like VERBAL ASSAULT. Although not as thick or chewy as bands like that INTOLERANCE has similarities in sound to bands like DOWNCAST and STRUGGLE that really took root from riff chugging mosh-core. The difference is this band was from Spain. This suggested that this was a style of hardcore that pervaded more than *ebullition* circles. The band could be seen on line-ups with PISSED (anarcho punk made up of the *Profane Existence* collective) and DOOM, and they had animal rights lyrics. But INTOLERANCE seemed to be carving out a space for flatly played slower grooving rock that had overtly political messages and that is reflected on this discography. The collection comes with a built in booklet that has lyrics in English, Spanish and Castilles, I think. Not my cup of tea but if you are the basketball jersey wearing type you should search this out. (Don’t Belong Records / Apdo. 8035 / 33200 Xixon / Spain / e-mail: belong@netcom.es) – SP



Kill the man who questions / Del Cielo split ep

This is probably KTMWQ’s best stuff, yet. Three new songs of rockin’ youth crew anthemic moshes that harken to a R.A.M.B.O. crush. This is the Philly side of the comp. The flip, DEL CIELO, is a trio from D.C. that are a slower, more folkish



indie rock sound that have that acoustic style that most bands on *Simple Machines* had. It seems like an odd pairing, but maybe not given KTMWQ feminist roots. (Ed Walters Records / 2416 S. Warnock Street / Philadelphia, PA / 19148 / USA) – SP

Knucklehead “Little Boots” CD

This is a re-issue of KNUCKLEHEAD’s first release. I never heard it originally because it came out on an American label. There is a lot more “oi” and a lot more group sing-a-longs than “Voices Among Us” and to be honest I prefer this material. It has a lot more heart and energy to it. It has a lot more rock in that punk sort of way. And although it doesn’t sound like something out of ’77 it sure has enough memorable songs to make this seem like you have heard this before (and really they only do one cover which is a Joan Jett song – “Bad Reputation”). On first listen, I was in a subway checking this out and I couldn’t help myself toe tapping. It’s rare that a recording moves me like this. Their ’77 style is more tempered than the WEDNESDAY NIGHT HEROES and incorporates a pub like atmosphere given the amount of sing-a-longs. The singer sounds like Chi Pig from SNFU if Chi were to sing for a streetpunk band. They have a lot more drive and toughness to their sound without going the thug route. This is incredible and I am happy that it is available domestically. (Longshot Music / 726 Richards Street / Vancouver, BC / V6B 3A4 / Canada) – SP



Last Sons of Krypton / **The Creatures** split ep

The CREATURES were the band that became LAST SONS OF KRYPTON so this is not really a split. It is more like the first and last recordings of this band. The CREATURES are high pitched fuzzed out garage hampered by production. THE LAST SONS OF KRYPTON on the other hand have some great material that is also recorded in a very listenable way. Fuzz and distortion are a big part of their sound but speed has also become a factor. I wish their was a full ep of LAST SONS stuff, but the development wouldn’t be so apparently dramatic without the CREATURES material. (Kryptonite Records / 2324 W. Wisconsin Avenue #53 /



zine reviews

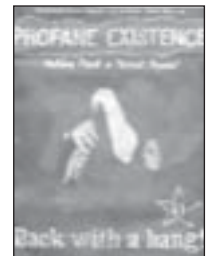
No Sense, Issue #1 \$1, 8-1/2" x 11", 24 pages

The back cover is a great shot of Matt’s backyard which has been polluted by PCBs. Holy Fuck! Can someone say Love Canal. The zine starts off with an interview with the Orlando’s RUNNAMUCKS when they played the east coast last spring. There are some great pages of reproduced flyer art from the hey day of hardcore. Then there is a recent interview with Scott Helland, who was in DEEP WOUND. That is pretty awesome and reminds me of the G.O.T.A. issue where the guitarist from NEGATIVE APPROACH was interviewed. Totally insightful. The rest of the zine is filled out with some photos of bands like 9 SHOCKS and MK ULTRA and DROP DEAD and LAST IN LINE and the like. (No Sense Records c/o Matt Tucker 58 Preston Ave. Pittsfield, MA 01201 USA)



Profane Existence, Issue #41 \$2, 11" x 17", 16 pages

Back from the Dead. This is the first issue back since they called it quits a few years back. Their first issue has interviews with CONTRAVENE (from Pheonix) and R.A.M.B.O (from Philadelphia). There are protest events listings, letters, articles on apathy and anti-gay laws in Minnesota, the war against Iraq, and a report from Palestine through the International Solidarity Movement. There are columns from folks like Adrienne of SPITBOY who talks about attending a peace rally with Wendy of the PLASMATICKS. There is a feature on a cool local vegetarian joint called “Seward Community Cafe”. And there are some reviews. (Profane Existence / P.O. Box 8722 / Minneapolis, MN / 55408 / USA) - SP



Maximum RNR “Switchblade / Cutthroat” ep

This is some beefed up burly sounding Detroit inspired punk n roll played by these gruesome fivesome from hogtown. MAXIMUM RNR share a lot in common in sound with TEEN CRUD COMBO. The rock is undeniable. Rock fused with elements of MOTORHEAD is also common ground. The vocals are almost identical. But where TEEN CRUD go for a choppy chugging speed induced rock MAXIMUM RNR opt for a more groove inspired garage punk as played by later period NEW BOMB TURKS. MAXIMUM RNR have grown out of a local garage scene hepped up on hardcore and a flirtation with the glam punk scene that has given rise to bands like CHEERLEADER, DAMN 13, and the SINISTERS. (Maximum RNR / P.O. Box P62 / 275 King Street East / Toronto, ON / M5A 1K2 / Canada) – SP



New Breed, The “Port City Rebels” CD

An oi band from Halifax, proving that this scene has been growing in the east as much as the west. When I was in COUNTDOWN we toured out to PEI and this guy named Lionel Stanley put us up for a few nights without knowing us and scrounged us up probably our most memorable gig in a turnip warehouse, when there was no where to play. Lionel went to school in Halifax after that and plays guitar in the NEW BREED. The first thing you notice about this release is the Scottish Red Lion emblazoned on the cover. Appropriate for a band that comes from a place short for New Scotland (Nova Scotia). The NEW BREED play a pub influenced high energy rock sound similar to that of the CLASS ASSASSINS. The singer has a gruff spoken shout that at times embodies a Danzig emulation in the song “Born Against”. The NEW BREED incorporate the mandolin on a number of songs that has a POGUES feel to it – subtle celtic sound. But for those that this may raise suspicion in terms of politics, the NEW BREED speak their own critical mind that falls left of centre with songs against the war and selling out and of course a drinking song or two about bonding with your mates. I am glad that Lionel is involved in a band because he is a stand up guy and I just want to add that it is odd how the NEW BREED could write a song about “Whiskey” that is so catchy that a straight edge kid like myself could love it. Thanks for the paradox. (Longshot Music / 726 Richards Street / Vancouver, BC / V6B 3A4 / Canada) – SP



Outbreak “Eaten Alive” CD ep

Imagine a straight edge sounding hardcore band like R.A.M.B.O., but a little younger and more energetic sounding. Something more along the lines of SHARK ATTACK except instead of using a shark theme they used a ‘contamination’ theme. And the release is book ended by film outtakes of some “Blob” like genre. The singer has that same smart assed sneer as MELEE, but with production. I haven’t heard something this all out attack since seeing NO JUSTICE live. This should become the new buzz band to fill the void while KNIFE FIGHT write some new songs. This is a release worthy of the Mike Bukowski artwork, just like the R.A.M.B.O. LP. (Western Front Records / 1812 11th Street / Manhattan Beach, CA / 90266 / USA) – SP



Phobia “Grind Your Fucking Head In” CD

Over the top grind. This is a flurry of insanely fast drumming with a beefy biker guitar crush. And the vocalist does some unique vocal gymnastics sometimes sounding like the singer from DOOM and sometimes just sounding like a screeched out lunatic screaming beyond what his vocal chords can handle. This is not PHOBIA’s first release but it is one of their fastest and insanest sounding. And there is always something unique about PHOBIA’s materia. It will fly by at a ridiculously fast clip and then some wailing guitar solo will come out of left field and only for a brief second. It’s like de-programming through subliminal messages set to grind. I had no idea PHOBIA were this good. (Deep Six / P.O. Box 6911 / Burbank, CA / 91510 / USA) – SP



Pignation “Devastating Life Scheme” CD

Poland’s power violence kings PIGNATION rip your head off with their

latest release. 7 songs interspersed with “Fuck” samples from that “Fuck” PSA that was floating around and that I first heard on the RECENSION demo. PIGNATION have all the beefy sound of DEADBODIESEVERYWHERE or HEAD HITS CONCRETE without the brain rattling lunacy of trying to follow material that can be overly technical, making PIGNATION the most listenable of the bunch. There are elements of nu metal in here, but this mostly has to do with production. There is a double bass drum peddle action. And lots of riding of a punishing mosh crunch lead. If you took the technical aspects of BRUTAL TRUTH and combined them with some of the loopy-ness of AVULSION and weaved it into a band that is trying to figure out if they are NAPALM DEATH or DILLINGER ESCAPE PLAN and/or LACK OF INTEREST at the same time you would start to get near where PIGNATION



demo features

...And the Saga Continues “the Sinister 3” demo – featured on April 27th program

...AND THE SAGA CONTINUES are a 3-piece from Montreal featuring x-members of ALL THE ANSWERS. They play some great power violence that throws in all sorts of crazy metal window dressing. But for the most part this is amped up fast hardcore played in a power violence style that shows off with a metal solo here, or a rolling DRI bass rumble. This is great stuff. (Ph: (514) 485-9701 or (514) 369-2043) – SP



Brody’s Militia “Distort the Wastelands” CD-R demos collection – featured on May 11th program

BRODY’S MILITIA are a 4-piece from the Cincinnati area. Calling their sound Southern Ohio shotgun punk this band features at least one member of HELLNATION. BRODY’S MILITIA are noisy scrappy sounding rust belt thrash. This collection features material from “12 Gauge Thrash” released in December 2001; “Salt in the Wound” demo from September 2001, and “Severe Head Trauma” demo recorded in July 2000. All of this material was recorded on a 4 track demo and it still sounds pretty big. (Brody’s Militia / P.O. Box 377 / Mt. Orab, OH / 45154 / USA / Website: www.thrashyourface.com) – SP



Threatener 2003 CD-R demo – featured on May 18th program

Threatener are a 4-piece from Ann Arbor. They have been compared to INFEST, but mostly because they are very fast and write short songs. The band is made up of Lucas on guitar who was in PARALLAX VIEW and currently also plays with KNEE DEEP IN SHIT; Steve their drummer who is also in A: THE END RESULT; Steve on vocals who was also the singer from CARCRASH, and Mike on bass who is playing in his first band. (Mike / 942 Woodlawn / Ann Arbor, MI / 48104 / USA / e-mail: mpriejsjr@emich.edu) – SP



George Harrison 2003 CD-R demo – featured on May 25th program

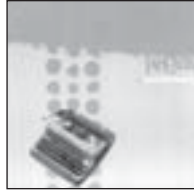
GEORGE HARRISON are a 3-piece from Moscow. They are a self-proclaimed thrash unit. Influenced by the recent thrash revival of bands they crank out some bare bones skate influenced American hardcore. The singer at times sounds like Dave from TEAR IT UP. They do romantic songs about thrash such as the “Russian Hardcore Thrash Attack” and “G.H. Mosh Kung Fu Crew”. They also do a thrash out version of NEGATIVE APPROACH’s “Why Be Something That You Are Not?”. (Mike / Iarantsev O. / P.O. Box 32 / Moscow 129090 / Russia / e-mail: hxxh@fromru.com / website: www.geocities.com/ghthrashcore) – SP



live in terms of sound. They are a beefier sounding power violence band and they are from Poland. (Deep Six / P.O. Box 6911 / Burbank, CA / 91510 / USA) – SP

Pirexia “Por Los Que Vendran” CD

In reviews I have seen PIREXIA described as hardcore pop. That is not completely inaccurate, although I do think they lean a little towards sing song-ish emo. More so then the FUN PEOPLE who would also be described as hardcore pop. And less of an incorporated style then DILLINGER 4. PIREXIA are a bit schizophrenic that way. They play short fast ferocious hardcore songs and then they play stripped down acoustic pop numbers, but the two styles don't meet that often. They play both styles very well and probably do this to satisfy the expressive needs of band members, but it makes me wonder if they are in an internal tug-of-war among members over influences. They would know better, but for the mean time you can hear hardcore thrash and sappy Latino inspired emo pop on one CD, and it's not a mismatched comp. (Desobediencia Records / P.O. Box 126 / Seguin, TX / 78156 / USA) – SP



Real McKenzies, the “Pissed Tae th’Gills” CD

A live recording which pays tribute to Robbie Burns, who was a poetic Scotsman that wrote such famous ditties as “Auld Lang Syne”. I am a firm believer that punk is a live music that doesn't translate as well in the studio, but I don't think it should be released. This has all the cheesy trappings of one of the “Live” records that BOB SEGER and LYNARD SKINNARD relied on to get out of major label contracts, when they couldn't write a hit anymore. However, the redeeming value is that you do get to find out about this amazing Scottish writer and you do get to hear it through punk filters. It reminds me of the CHUMBAWAMBA 10” that re-wrote British rebel songs – fascinatingly interesting but not great to listen to. I bet ya the video that accompanies this is much more interesting. Think of this as a Scottish version of the POGUES but more punk sounding in a live setting. (Sudden Death Records / cascades P.O. Box 43001 / Burnaby, BC / V5G 3H0) - SP



Rejected “Heat of the Night” CD

This is a Finnish oi band that tempers their sound the way a lot of modern day street punk bands do with melody and rock influences. In their more energetic songs, like “lrrpd” REJECTED have the bounce and energy of WEDNESDAY NIGHT HEROS. Otherwise, they careen at more moderate tempos of KNUCKLEHEAD or the SPITFIRES. But the REJECTED sport high flying fin hawks and smart shaved skin tops and addidas hooligan wear, so they mean business. “We're Always There” with the rousing choruses of “Oi” and their call for punks to unite with skins is evidence. (Kidney Records c/o V. Hellsten / Niputtajankatu 12 b3 / 57510 Savonlinna / Finland) – SP



Religious War “Cracked System” 12”

This is the swan song for the Portland bulletbelated fivesome and they go out with a lot of fanfare. RELIGIOUS WAR fly the banner of Scandi-influenced biker-core, drawing from the spirits of both MOTORHEAD and ANTI-CIMEX. Guitar solos that fly out of nowhere and inevitably engage in a duelling wank. A big sound that emulates an orchestra in terms of grandioseness, but in the case of RELIGIOUS WAR involve some out of control axemen. Back this up with charging drums at every twist and turn. The vocals are buried but are piss raw and reminiscent of TERVEET KADET production with that echoey arena style refraction. It is ghostly sounding. This is the sound of practiced chaos PDX style. And the labels go to great lengths to make this look beautiful, as well, with metal foil stamped covers. A neat technique. (Hardcore Holocaust / P.O. Box 26742 / Richmond, VA / 23261 / USA) – SP



Riistetyt “As Prisoner of State” LP

The official authorized by the band re-issue of this legendary LP that originally came out *Propaganda Records*. This LP was licensed to the dodgy label



Rock-O-Rama, which is why this is extra cool to see that this back in the hands of the punx. This is RIISTETYT in their prime, as an early Finnish hardcore band. The vocals have this echo effect that was unique to bands coming out of Finland. The guitars bleed that frying distortion that is played in a fast picking metal manner they way HYPE did, back home. The bass lines are rolling three chord beats that DISCHARGE would come to popularize. It is also stripped down and played very frantically with group shouted choruses. This is history and if you don't have it you need it. (Hohnie Records c/o Andreas Hohn / an der Kuhtranke 7 / 31535 Neustadt / Germany) – SP

Sedition CD

People make fun of world beat sampling. NADA CAMBIA use it more effectively, but it still sounds cheesy. Tibetan throat singers or African bush men call and response sounds are jarring when followed by a thrash beat no matter how tribal sounding the band can be. And Scotland's SEDITION can be pretty tribal at times. SEDITION started this trend of indigenous sampling in punk, but it was a trend that did not last long for obvious reasons. Nonetheless it was a defining feature of this band. One that overshadowed their sloppy thrash and pounding drumming style. However the samples were eco-centric in nature and really brought around a focus drawing similarities to the way some MDC records became thematic. However at the time SEDITION's style was compared to PINK TURDS IN SPACE and ANTI-SCHISM. This is essentially an anthology of the band's work. The only thing missing is a split they did with DISSAFFECT but they opted to include their harder to find unreleased demo material instead, which gives SEDITION fans another reason to pick this up. And in listening to their earlier stuff, SEDITION were pretty much an all out thrash unit with strong anarchist sentiments. (Flat Earth Records / 145-149 Cardigan Road / Leeds / LS6 1LJ / UK) – SP



Shocks, The “Bored to be in Zero 3” CD

Germany's THE SHOCKS sound like '77 punk by way of the BUZZCOCKS with mild influences by the SEX PISTOLS and 999. It's like the holy trinity of the first wave of British punk. The press release compares them to German band's TRIO, MALE and ABWARTS, but I am not familiar with any of these bands to comment. So stick with what you know. The vocalist sounds like Pete Shelley and the bouncing bass lines are classic BUZZCOCKS. But there is an overall SMALL FACES guitar sound that is played with less distortion than the PISTOLS. And the energy and verve of 999 fuels the pace behind this recording. THE SHOCKS are not rookies when it comes to releasing material and have at least three eps and another full length. THE SHOCKS have the ability to write great songs that will appeal to mods and pop punk kids as much as the hardcore '77 chaos punks. This is great stuff. (Dirty Faces Schallplatten / Universitaetsstr 16 / 44789 Bochum / Germany) – SP



Snuff “Disposable Income” CD

No one can write a foot tapping melody quite the way SNUFF can. They have retained some speed, but rely on more of their screamin-along sing song-ish rockin' style. And that is fine by me because the worst SNUFF rests miles ahead of most bands of this genre. And the cover artwork continues to express the lunacy and surrealness of everyday life. The only disturbing thing is the infiltration of lounge in things like “Heads You Win...” which confirms that these guys have been hanging out at raves. Come on, when did punk involve incorporating a sample of Prince Far I. Leave ‘chill out’ numbers like “Emoticon” to the glow stick junkies. Hope this is not a sign of things to come. (The Union label Group / 78 Rachel Street east / Montreal, QC / H2W 1C6 / Canada) – SP



Solution, The “I Don't Like You” CD ep

THE SOLUTION have a 60's garage sound to their rock and their rock is obviously developed out of the bootboy scene judging by their Lonsdale shirts and their working class caps. But the SOLUTION have so much damn melody. Melody as in UNDERTONES melody. Melody as in VICTIM melody. And all though that is great to listen to it takes away from the rough edge that a street punk band should have. But it



is a great recording. Two new originals and a cover of SLADE's "Cum on Feel the Noize" which sounds hundreds of times better than the original. It's like these guys have listened to their Motown by way of an early Irish punk filter. And for Japanese kids their English is really good. (MCR Company / 157 Kamizuru / Kyoto 624-0913 / Japan) – SP

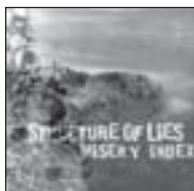
Star Strangled Bastards "Whose War Is It?" CD

This starts off with a SUICIDIAL TENDENCIES type rant and quickly disperses into some kind of mosh metal inspired peace punk. It kind of reminds me of FINAL CONFLICT meets STRAIN. The song "Unacceptable" reaches a level close to AUS ROTTEN with the trading vocals, but the guitars have this bouncing crunch that water down this style. The guitar does have a burly biker sound similar to SKIT SYSTEM. Bring it all together and you've got a break in tradition from the Pomona experience. Where's Bob Durkee ? (Bad Dog Records / P.O. Box 610641 / 10937 Berlin / Germany) – SP



Structure of Lies / Misery Index split CD

STRUCTURE OF LIES start this split off with some metal influenced blastbeat grind. It has a heavy biker sound to it and the instruments play in tandem and then branch off in different directions in a metal frenzy. It reminds me a lot of HEAD HITS CONCRETE's latest ep. And the precision has some jazz counting involved as is evidenced by the little prog rock bass intro to "Procession of Fools" which sounds like something straight off a KING KRIMSON record. MISERY INDEX go for the machine like blastbeat assault. And when they use metal it is either to beef up a quick paced metal chug or to send a guitar into a wailing solo. "Panopticon" uses the vocals well to play off on their music. (Deep Six / P.O. Box 6911 / Burbank, CA / 91510 / USA) – SP



Threats "Twelve Punk Moves" CD

The latest THREATS material is laced with that SMALL FACES riffs that have been filtered through punk glasses the way Steve Jones and Mickey DeSadist did. It is weird but I hear the SEX PISTOLS and their clones like the FORGOTTEN REBELS in the THREATS material. But I guess that has something to do with THREATS starting out in '77 as a band called the REFLECTORS, however this '77 punk sound is not their defining signature. Their songs are set to a super charged pace more associated with the SoCal sound of BAD RELIGION and the SWINGIN' UTTERS. If I were to sum it up this Scottish outfit are the marriage of the SEX PISTOLS with BAD RELIGION. That sounds crazy to me when reading this back, but it's true. And as unappealing as that may sound, I really think the punk roots ground their pop punk sound into a style of hardcore that is so catchy and listenable and brief that you will come back to this time and again. The THREATS have five earlier releases out and although I have not had the pleasure of hearing them, this recording is described as their best yet and I find it easy to believe. It is pretty flawless for this style. But I also learned that a collection of demo tracks and rarities will be coming out this month and so I am more excited about discovering their roots. Watch out because the THREATS are back, I guess making themselves a threat again, or something cheesy like that. But really they are crazy good. (Doctor Strange Records / P.O. Box 1058 / Alta Loma, CA / 90701 / USA) – SP



Warhead "What to do with this yearning ? / The Lost Self and Beating Heart" LP

This is a collection of WARHEAD's CD released in 1993, and a 12" that came out in 1995. This is the first time the ep has ever been released on vinyl. This is incredible because while most North American labels work on the more recent Japanese bands, *Ugly Pop* raises the bar with something more classic keeping in the spirit of their RAW POWER re-issue. This time they focus on a release from Japan, something near and dear to their hearts. Having worked with Simon on the radio show for four years has taught me that he is probably one of the most well schooled people I know on Japanese hardcore outside of the far east. And having read some of Jonas's travel diaries from Japan, it is apparent that he is equally fanatical and decided on



his Jap-core. The WARHEAD is probably one of the best reflections of what an *Ugly Pop* release should be, however you should realize that this release did not come without a great expense. Having wrong coloured vinyl, wrong centrepiece sticker art, trouble with cover art and re-printing at almost every level of production it seems amazing that this release ever came out. It was the labour of love aspect that saw this project through. Enough about the background on the production troubles with this release. WARHEAD sound like a blend of DISCHARGE and MOTORHEAD that Simon always talks about when referring to flawless Burning Spirits material. This is dressed with thunderous drum rolls, pulverizing bass distortion, screamed vocals with group chorused responses and a high flying guitar hum. Culminated together the material is always charging similar to DEATH SIDE's material but without all the elaborate intro instrumentation that could drag on a song. I think WARHEAD's brevity could be explained as taking a little influence from the erratic nature of SYSTEMATIC DEATH's stop and go approach but tempering it to make a less herky jerky listen. I find the WARHEAD much easier to listen to and their transitions almost seamless, like mid period POISON IDEA. In fact, if I were to draw comparisons to earlier Japanese hardcore I would say that WARHEAD seem to combine the energy and style of THE SEXUAL with the driving charging sound of THE CLAY. (Ugly Pop Hardcore Vinyl / 2 Bloor Street, Suite 100, Box 477 / Toronto, ON / M4W 3E2 / Canada) – SP

What Happens Next ? "No Cash...No Thrash!!" ep

WHN are back at it again pounding out three new thrashers. "Zombification of Anytown, USA" has all these great little pieces in it like screaming metal solos and an accoustic folk break near the end. Both these oddities serve to accent how much better the production has gotten then previous releases. This latest WHN is so thick and heavy and the "Crossover" street sign is really telling of this ep. WHN have always had that ATTITUDE ADJUSTMENT crossover sound, but with this latest release the devil is in the details. They have really gone all out and spend a lot of time on the bits of songs making this ep flawless dripping with their tongue and cheek sense of humour regarding metal. And although I would like to believe that WHN can do no wrong the wackiness of "What Happens Next ? III" is too much to take, even if it is in gest. Regardless the other two are very worth the price of admission. (Found & Lost / IN More 7 / 34564 Berlin / Germany) – SP



Zinc "Old Mundo Punk!" CD

ZINC remind me of a modern day JINGO DE LUNCH but from Spain. There is a girl who fronts the band and she sings. On top of that the band plays a more rock influenced style of hardcore, but less of an AC DC meets BAD BRAINS style. Regardless, the similarities are there. ZINC however play faster more of the time. For fans of singers like the AVENGERS, the DC BEGGARS, or TERRORCAKE I would recommend ZINC for you. The same is true of JINGO fans. But keep in mind that this band has more juice and less rock and also more espanol. (Soul Force Records / Apartado de Correos 18199 / 28080 Madrid / Spain) – SP



rumourmill

ABUSING THE WORD will be doing a split LP with the YOUNG ONES this summer * le SCRAWL have a new Mini CD coming out on this fall on RSR and *Life is Abuse* * CAREER SUICIDE are recording a SARS ep for *Deranged Records* * There is a new CONFLICT album due out June 16th entitled "There's No Power Without Control" and they have a new ep out entitled "Carlo Guiliani" that has a corresponding DVD video. Are they going the route of CHUMBAWAMBA ? * the METAL EDDIES have a new CD ep out called "Three songs for the Price of Two" and you can get a copy by writing them in care of Spencer Schliep at 373 Dixon Blvd. / Newmarket, ON / L3Y 5C5 / Canada * *DeadAlive* will be releasing a FULL SPEED AHEAD full length called "Born to Lose" that will be graced by Pushead artwork * *Cries of Pain* have just released a series of records which include BESTHOVEN, a band from Brazil that is inspired by Swedish d-beat and had the notoriety

of being bandied about by Stuart Shrader in the recent zine article in May's issue of MRR. Also out is a DIALLO split with a new Japanese band called EXHALE who are rumoured to sound like D.S.B. * Speaking of EXHALE, they have a split ep coming out with Sweden's SKITKIDZ on *Putrid Filth Conspiracy* this summer * And here is some news to make the rest of my life. *Busted Heads* is doing a RAZORS EDGE release. I can't tell you how big of a fan I am of RAZORS EDGE * BRODY'S MILITIA have a 10" coming out on *Murder Records* called "Brody's Militia Hates You" * Portugal's TIME X just broke up * *Punks Before Profit\$* is releasing a 17th CLASS LP * *Hoenie Records* has just released a new SCHLEIM KEIM LP which is that notorious East German punk band that risked imprisonment for being punk. There is also a new KAAOS LP out * *Out of Limits Records* is releasing a number of great releases. One such release close to home is the RUNNING FOR COVER debut ep. RUNNING FOR COVER is Mike Gifford of SLAVE STATE's new band. People around here are anxiously awaiting to here this latest project. This label will be also releasing a NATION OF FINKS / BURN YOUR BRIDGES 4" *

show listings

MONDAY JUNE 9th @ the Hideaway (St. Catharines) - The GUTS (x-Queers), The VAPIDS

TUESDAY JUNE 10th @ K-os - MODERN LIFE IS WAR (from Iowa), HAND'S DOWN, SCARE TACTIC, BLACK EYES CLUB, WREAK HAVOC

TUESDAY JUNE 10th @ Club 279 - THE VAPIDS, DOWNBELOWS

WEDNESDAY JUNE 11th @ the Underground (Hamilton) - RED HOT LOVERS, BITCHIN' CAMARO, The GUTS (x-Queers), The VAPIDS

WEDNESDAY JUNE 11th @ Tudor Lounge (Buffalo), 8:00 pm - SWINGSET HANDS, NO TIME LEFT, CAN I SAY, THE PROCESS

FRIDAY JUNE 13th @ Royal Cinema, 9:45 pm (*Kung Fu Fridays*)

Film: Kid's Ace in the Hole

Description: Time for another tender and moving tale of an orphan, roaming the countryside in search of a kung fu master to teach him in order to take revenge on the crazed martial arts master who killed his parents. The Kid in question is an exceptional leg fighter John Liu, whose character Fan Chi Kou, has a habit of tricking unwilling experts into teaching him their art. It's known as, "The school of learning while their back is turned." When he suspects one of his teachers of being the scoundrel who murdered his folks, he decides to pull the plug on the lessons and tap dance on the head of his former master. Watch for the impressive fu of Korea's Kwon Young Moon, an actual 8th Dan in both Taekwando and Hapkido, who plays one of the tutors of combat.

FRIDAY JUNE 13th @ Rockit - THE DWARVES, MAXIMUM RNR, SINISTERS, RIPTIDES, HEATSKORES

FRIDAY JUNE 13th @ B-Side - OKLAHOMA BOMB SQUAD, TALLMAN, EMPIRE OF NONE, TECHNIKILL

FRIDAY JUNE 13th @ Underground (Hamilton) - RAVING MOJOS

FRIDAY JUNE 13th @ Goodwood Community Centre (Uxbridge) - KNUCKLEBRAIN, HANDS DOWN, EMPTY GRAVE

SUNDAY JUNE 15th @ CIUT's Studio 3, 4:00 pm - WEDNESDAY NIGHT HEROES

SUNDAY JUNE 15th @ CIUT's Studio 3, 10:30 pm - G-MEN (Live Broadcast)

SUNDAY JUNE 15th @ Cathedral - WEDNESDAY NIGHT HEROES, RIOT99, the ACTION

MONDAY JUNE 16th @ the 360 Club - THE DEAN MALENKOS (from Halifax)

MONDAY JUNE 16th @ Tudor Lounge, 6:00pm - DEADFALL, THE RUNAMUCKS, I OBJECT

THURSDAY JUNE 19th @ Royal Cinema, 9:00 pm (*the Conflict Archives Presents*)

Film: SWAP MEET

Description: Think of "Swap Meet" as a lower grade "Temptation Island" for the thrift store crowd! Two sexy sweethearts work a SWAP MEET (selling turtles!) trying to work their way for some college cash. But after mixing with a rich snob who hijacks one of their father's vintage cars, the action begins in and out of the drive-in. See some swappin' of tongues, knockers, and Danny DeVito as a mechanic, giving his finest performance since "Death to Smoochy". You won't need Hooked on Phonics to see this fine kitsch spells "F-U-N". Not only is SWAP MEET the most exciting film you'll see this summer, but also you'll be singing the theme song for days. Early patrons will receive a 100% free "Rap Tape" and "FLEA MARKET FRIENDLY GOODIES". With an intro and prizes from Dion Conflict, you won't want to miss the film that's better than a street full of yard sales! First screening in decades! "MEET" us there!

THURSDAY JUNE 19th @ State Control Records, 9:00 pm - LSS, STATE, A: THE END RESULT

FRIDAY JUNE 20th @ Sonic Unyon, 7:30 pm - Hamilton - ON THE RISE, THE KILL DECIBEL, NEVER SAY DIE, XRADICAL ATTACKX, IN TIME

FRIDAY JUNE 20th @ TBA - KNUCKLEBRAIN, ABOLSHIT (from New Brunswick), HANDS DOWN

SATURDAY JUNE 21st @ the spot (119B king st w. right above the organic juice bar beside the wax club), 4:00pm - Kitchener - ON THE RISE, NOW OR NEVER, XRADICALATTACKX, HOPE TO DIE, NEVER SAY DIE, HANDS DOWN, OUTBREAK, DESPERATE MEASURES, THE KILL DECIBEL

SUNDAY JUNE 22nd @ Rockit - ACTION, DOWNBELOWS, POLIDICKS, THE 3TARDS, ABOLISHIT (from New Brunswick), MURDERSQUAD T.O.

MONDAY JUNE 23rd @ TBA - MENTAL, KNIFE FIGHT

TUESDAY JUNE 24th @ Rockit - GIVE UP THE GHOST (x-American Nightmare), HOPE CONSPIRACY

FRIDAY JUNE 27th @ Royal Cinema, 9:45 pm (*Kung Fu Fridays*)

Film: Crippled Kung Fu Boxer

Description: Step right up and see Freaks and Fu in this sideshow of the bizarre and unusual! Jun Fu, an eager young kung fu student meets up with Shao Chin, a wise old master who has seen better days, and his daughter Lan. He is eager to learn some new fightin' styles from his new master and to show off and romance his comely daughter. His education gets interrupted when Mei Lu Shau, a master spearman and his crazed hunchback assistant crash the party. Turns out these two villains were crippled by gramps years ago and now seek vengeance. Will Jun Fu be able learn kung fu fast enough to rescue his beloved old tutor?

SATURDAY JUNE 28TH @ Kool Haus - NICK CAVE

SATURDAY JUNE 28TH @ Molson Park (Barrie) - BUZZCOCKS, PEARL JAM

SUNDAY JUNE 29th @ CIUT's Studio 3, 10:30 pm - LEGION666 (Live Broadcast)

SUNDAY JUNE 29th @ Rockit, 7:00pm - AWFUL TRUTH, MAKESHIFT HEROES, GUNNED DOWN, SUZY J, SARS CITY ROCKERS, THE SAX OFFENDERS

SATURDAY JULY 5th @ Peonix - ANTI-FLAG, DARKEST HOUR, STATIC LULLABYE

SUNDAY JULY 6th @ CIUT's Studio 3, 11:00 pm - SELF DEFENSE (from NYC)

SATURDAY AUGUST 2nd @ the Cathedral - X-POSSIBLES (New York), MURDER SQUAD T.O., THE UNCIVILIZED (Montreal), METAL EDDIES (Newmarket), FALLOUT, SNOT ROCKETS (Buffalo)

Rumourmill:

14 or FIGHT and PUNCH IN THE FACE may be here in June

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