

EQUALIZING X DISTORT

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IN TIME is a hardcore punk band from Toronto that started up back in 2002. Three fifths of the band are straight edge with most of the members being vegan or vegetarian. The band has recorded a couple of demos and a 7" all of which were self-released. They were on the show a few years back but we lost the recording so we had a second chance on Sunday June 21st, 2009 to get their story. Interview conducted by Stephen Perry.

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

Andrew (A): My name is Andrew and I play bass.

Paul (P): My name is Paul and I play guitar and I do a bit of vocals.

Scott (S): I'm Scott and I play guitar.

Ed (E): I'm Ed (Stacy) and I do vocals and write a lot of lyrics, and Julian our drummer isn't here. He had to play a show with the VIBRATORS with his other band the DELINQUENTS.

How long has IN TIME been together?

We started practicing in 2001, we played our first show in 2002. Paul and I are the only original members. The current incarnation has been around since October 2008, prior to that everyone else has been in the band since at least 2005.

How did the band start?

E: Paul and I have known each other since the late 90's. We were in a defunct pop punk band that never wrote a song or played a show. The band was called SPARKGUN and included Matt Fielding a great guy, Kate, and this kid



named Greg who stopped going to punk rock shows a year later and became a "gangster". In 2000 I moved downtown from Pickering, ON where I grew up, I was born in Montreal but unfortunately I had the "great" experience of growing up in Pickering. I always wanted to start a hardcore band in my mind's eye a la MINOR THREAT because they were my favourite band of all time. I knew Paul liked hardcore and we started looking for people to start a band with. We started practising in about 2001. We had a great drummer who drummed with us. His name was Todd and he also played in a band called BLANK STARE. He was like a father figure to me. This girl named Marianne on bass. And this kid named Yegor who is now in GONE HOLLYWOOD and played in a bunch of other metal bands which played some pretty big shows. So we started this band with them, but Yegor, Marianne and Todd didn't end up playing a show. It took us another year to put together a line up to play show. We played our first show in Kitchener with NO TIME LEFT from Buffalo. This great kid from Kitchener named Cory Cobbett did the show. This guy named Aron filled in on second guitar. So for our first show we had two guitarists and then we played for three years with just one guitar until Scott joined. Scott became our second guitarist in 2005 and I mistakenly called him Steve at our first show.

S: Yeah. At our first show he introduced me as

Steve. He is not very good with names, but I forgive him because I love him.

E: Sometimes my memory lapses me and for anyone who just heard our set in the song "Breakaway" I was singing the wrong verse and I made it very apparent to anybody that listened in radio land. I started singing about how I was screwing up my lyrics.

How did you meet Scott?

S: I just came out to lots of shows back in the day. IN TIME was one of my favourite Toronto bands at the time. I started talking to them. I don't really remember how it happened. I just went to your shows because I dig the band and you kind of said that you needed a guitar player. I came to practise with my terrible Squire filled with old stickers. It had been around for years. I bought it off someone used. It was all broken. And they forced me to get a new guitar. I just needed to get a better guitar.

E: Julian was the same way too. Both Scott and him used to come out to a lot of shows around 2003, 2004, 2005.

When did Julian join?

P: Just a couple of months after Scott. We had a bunch of fill in drummers but it was too much organizing. People were too busy.

E: Paul from HOSTAGE LIFE filled in for us a bunch of times. We just couldn't find anybody. We had a lot of drummers that played with us that didn't quite understand hardcore so they kind of played awkward beats and stuff like that. Then one of the practises one of the fill ins couldn't show up and for some reason we just thought of Julian. We called Julian at his house while we were at practise. He came all the way down from his house. Within 45 minutes we were practising and he became our drummer.

And how did Andrew figure into all of this?

E: We needed a bass player. Carlos who played in DISGUSTING BODY andwhat was the name of that band?

S: With Lee Weisblott.

E: He was also in that all Spanish hardcore band who actually had Jewish singer who wasn't Spanish, LATINO HEALTH CRISIS. They played one show. Apparently it was awesome. There was another band he was in too that a lot of people liked in this city called the REPROBATES. Anyways Daniel Temperman was going to try out for bass. He wasn't very good because he had just started playing. It was not like we expected him to be very good. We were like just come out to practise. I guess the second practise he felt overwhelmed so he brought out Carlos to play bass. And Carlos played with us for a couple of years, but it was a couple of years where we only played four shows, it was a lax four years, I had a job that took me outside the country and many things outside of IN TIME kept us busy. Anyways he left because he got



an engineering job in Calgary. You know how everyone was going there because of all the oil until the economy crashed. We were stuck without a bass player. Greg from Stuck In The City offered us a show and I had met Andrew a couple of weeks prior before he moved to Toronto for school from Brampton. As with anybody if I see a hardcore kid I will start talking to him. Unless they are looking at me like "Fuck you who the hell are you..."

A: He did his awesome handshake thing with me which was awkward. I knew it was magic. I felt it.

E: Anyways he ended up joining the band several months after meeting him. I think I ended up meeting him again because I wanted to go see FIRST STEP's last show in Pennsylvania and he and his friends were driving down from Mississauga. I ended up staying up all night trying to keep him awake while driving.

A: You didn't do a very good job because you would fall asleep and wake up every thirty seconds and ask if I was okay. It got really annoying.

E: I didn't know I was asleep for only thirty seconds. I thought I was asleep for an hour. Anyways shortly after that he joined the band to play bass, I invited him out to practice.

A: And now I live with him. Full circle.

S: You know for someone who can't remember people's names you have quite an amazing memory of every single detail on the formation of the band. Just wanted to point that out.

E: I remember things I see. I don't remember things that people tell me.

S: Our minds are all beautiful in there own ways man.

So Scott were you in any previous bands?

S: Yeah I was in a ska punk band called SUZY JACUZZI AND THE HOT TUBS in 2001 - 2002. Then I was in a punk rock band with White Fro. We call Julian "White Fro" because he used to have a huge fro and he's white. I was in a band called VEXED YOUTH with him. He is also an honorary skinhead.

Did you guys play on the show before?

S: No maybe that was UNDERAGE MOUTHFULS. We used to play shows with them back in the day at the Q-Bar before it transformed into whatever it is now. A place where the fifteen year olds could go and get beer and get smashed, act like idiots and dance around to punk rock.

P: It's pretty fancy now.

S: I remember I had a show there once with a bunch of local bands and someone smashed the bathroom stall in the back and he wanted our

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

The show dedicates itself to the underground hardcore punk scene. There is a particular emphasis on international releases in the developing thrash, power violence, straight edge, retro punk, garage, Killed By Death, the crust, and oi scenes, which means we play material like Control de Estado, No Comment, SS Decontrol, Chaotix, City Sweethearts, Cockney Rejects, Death Dust Extractor, and the Restarts.

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

Equalizing-X-Distort
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CIUT 89.5 FM - "Equalizing Distort" Top 10 Hardcore Releases for June 2009

Band	Title	Format	Label
1. TIME TO ESCAPE	"Cost of Living"	ep	Grave Mistake
2. HUL	"Den Danske Ungdom"	LP	Hjernesvind
3. THE CRAWLERS	"Level the Forest"	LP	Blind Spot
4. V/A	"Does it Hurt?"	LP	Thought Crimes
5. PSYCHED TO DIE	"Sterile Walls"	ep	Grave Mistake
6. DEEP SLEEP	"Paranoid Futures"	ep	Grave Mistake
7. LAPINPOLTHAJAT	"Kokoomus"	ep	Kämäset Levyt
8. THE ROTTEN	"Enemy of the State"	CD	Rebel Time
9. LEATHERVEIN	Self-Titled	LP	Hjernesvind
10. BRAT ATTACK	"Those Who Sow Sorrow Shall Reap Rage"	CD	Rebel Time

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.

\$100 deposit. So me and my girlfriend at the time went in and put some screws in. We did a really crappy job, chipped the tile away, and he was cool with it. That is the kind of place that it used to be. We fixed it but it looked terrible and he didn't care.

E: One time at Ania's (an old venue) a wall got smashed and I was supposed to fix it and then the guy never got in touch with me.

P: There was a whole deal where we were supposed to play there and then he didn't let us play there.

If I had a nickel for every punk place that went under due to a bathroom getting trashed.

E: I actually have to fix a wall at the upstairs venue at Siesta Nouveaux because a wall got smashed at the URBAN BLIGHT show. It's easy though.

A: You're supposed to build me a bunk bed. It's not going to happen.

E: I told you buy the wood.

A: I'm just saying. You always want to fix stuff for everyone.

P: You're supposed to build me a shelf too.

E: I told you buy the wood.

S: He's a handyman. It's his calling. I just want to recount a story where Ed was really getting into being a handyman and learning more about carpentry and he came up to me and said "Scott I think I am turning into Jesus Christ." Or he said "I think I am the reincarnation of Jesus Christ." I said "Ed, I think you're losing it. You're absolutely losing it."

E: Nobody take this personally I don't think Jesus is anybody special.

S: People have been carpenters for thousands of years.

E: I'm not a religious guy so I don't really care. I was just like hmm I'm a carpenter now. He was probably just a carpenter too. I might be Jesus.

S: Haven't you listened to CRASS man? It's totally not true.

E: I personally think that there is a lot of human history that pre-dates anything that we know, like 10 or 15,000 years ago. The Sphinx is at least 15,000 years old man. You can't argue that. There is fuckin' water damage on the Sphinx in the middle of the desert. That means it had to have been built when it was a forest or a jungle instead of a desert. And what makes sense to me is that it is technically a lion that had it's head carved to be an Egyptian. That means that thing was built back when it was the Age of Leo, which is like 10,000 years ago. There is a lot of pre-history we don't know about.

S: For sure.

E: I read books.

Andrew, were you in any bands prior to IN TIME. I know you play in HAZARDOUS WASTE, but were there any bands before that?

A: Not that it really matters within the whole hardcore scene. I was in STEER CLEAR which was just John and Derek from HAZARDOUS WASTE and a different drummer.

So it was a pre-cursorary band to HAZARDOUS WASTE.

A: It was a short fast crappy hardcore band. Then



our drummer left and we got Eric and now we are HAZARDOUS WASTE.

Getting back to the name IN TIME, where does the name IN TIME come from?

E: It is really simple. We were at practise trying to figure out a band name. I know it sounds epic and it sounds like it has a lot of meaning, but basically Todd our drummer when we first started said "Ahh we will find a name in time." And we went IN TIME. That's the name.

You often have theories. Interesting things about history and stuff and I was thinking there might be something more to the name.

E: I liked it too because I thought it could stand for a lot of different things. I have also thought that the band name itself has saved this band over the years. In a sense it just means patience. It means good things will come if we just wait for them. Somehow I think that has helped us even be a band for seven years. We haven't played a lot of shows or gone on a lot of tours. I mean we did one tour of the east coast of Canada and a failed tour of the States where we played two

shows and drove around for two weeks.

P: It was a good two weeks though.

E: I feel like eventually instead of rushing ourselves, instead of trying to force our hand at everything, if we do everything at a pace we feel comfortable with and we do things that we want to do as opposed to things that we think we need to do. Eventually things will come around and we will have an even more amazing time with this band. And if it happens tomorrow or ten years from now I think we will still keep going.

Who do you consider influences on the band?

E: A billion. Let's start with Andrew. Andrew is new to the band so it is a bit of a loaded question for him.

A: I haven't really

Okay let me try this what was the idea behind IN TIME when you were first started? You mentioned that when you first started you liked MINOR THREAT.

E: I wanted to start a band like MINOR THREAT. I know we probably don't sound anything like MINOR THREAT.

P: I don't think we ever did.

E: We have done a lot of MINOR THREAT covers.

You do sound like the generations that have come after. You are within the sphere of influence.

E: I appreciate that. We feel our musical style varies. We have had annoying people in the band who would say make it sound like this song or make it sound like that song. We never liked doing things like that. We also never liked trying to keeping everything sounding the same or in one vein. We have had people in the band who want us to play whatever sound is popular in hardcore.

Then you would just be a cover band.

E: We are going to write whatever we feel is best for the lyrics. I would say 90% of the songs I have actually written the lyrics before we have written the music.

That's good. When punk was first starting out the only bands that could get into clubs were tribute bands and punk was totally a reaction to this. They were writing original music. This is in the spirit of punk. So who do you consider influences on the band now?

E: I think we are a big amalgamation of all of our influences.

If you were going on tour right now and you could only take five releases what would they be?

E: Let's not do it that way. I will just say the influences for me are H₂O, BLACK FLAG, MINOR THREAT, PUBLIC ENEMY and just about anyone who I can think of where the lyrics have touched me. For me music has always kind of been secondary (to the lyrics). You could throw in bands from the 90's like GOOD RIDDANCE, which your average hardcore kid wouldn't want to admit to liking. Also SICK OF IT ALL. But those are my primary influences. I am inspired by the thoughtfulness. I like NICK DRAKE and we covered one of his songs because I like the honesty and truthfulness in his music. So my influences can go through a range of things, I can listen to a BOB DYLAN song and it'll stick an idea in my head. I am even influenced by things like television shows. Different ideas that are presented to me in documentaries and stuff.

I know influences come from different sources but I think when people are trying to figure out a band and what moves them they are trying to figure out what hardcore bands they are listening to. I am more interested in that kind of stuff.

E: Well for me it is MINOR THREAT, H₂O, SICK OF IT ALL, BLACK FLAG, even DEAD KENNEDYS, RANCID. Just good awesome music, my list can go on and on.

A: "Pills and Advice" by STAY GOLD. That's one of my favourite ones.

S: So there is not five?

A: It's hard I'm just trying to think.

E: I would just bring my I-pod.

S: Before I had an I-pod I travelled with CD wallets. Flipping through everything and weighing down my bag.

I have a CD room.



S: CRASS is one of my favourite punk bands.

Is there a record in particular that you like?

S: "Stations of the Crass", "Best Before 1984", "Feeding of the 5,000". But when you hear our music that really doesn't come through at all.

But that is interesting. I find that interesting that you listening to CRASS. I think that is amazing because they were such an influential band on a lot of people.

E: Me and Paul could answer this question better by what bands do we have tattoos of. I'll say H₂O, MARILYN's VITAMINS, SICK OF IT ALL, NEIL DIAMOND, THE SWARM, DEAD PREZ, and NINA SIMONE (Also not mentioned The Clash and Minor Threat).

A: I've got SAVES THE DAY and MINOR THREAT.

P: I got GORILLA BISCUITS, SICK OF IT ALL, MERLE HAGGARD, HOT WATER MUSIC, the RAMONES.

S: I don't have any tattoos so I don't know if that means I am not in touch with punk rock. Perhaps....

I think it means you are more in tune with CRASS's anti-branding message.

S: Okay there you go perhaps I'm more in tune to my influence. I like to feel fluid and adaptive to all different types of environments.

E: I think it would be ironic.

S: It's like getting a Nietzsche tattoo that says "Follow your own self". I was thinking about getting it for the irony but it would eat me up inside.

Okay I want to ask you about lyrics. What kind of things do you sing about? You did a song about the TTC today. Can you tell me about that? That was neat how Scott did the intro.

E: Yeah I hope we don't get sued over that, the TTC is crazy. I am hoping that when we record that song it becomes a morning radio show favourite. It is called "Keep Moving to the Back". It is about how when you wait for the streetcar and the streetcar is packed and you can't get on and nobody is standing in the back aisle. People haven't moved back. I wrote it out of frustration.

Dude, that would be a PSA for the TTC. They want people to move back. They would love that.

E: It's not serious, I also sing about knocking over people who try and get on the subway before I get out. And I also comment that if you hit me with your backpack again I am going to punch you in the face.

It sounds like a tough guy pit song.

E: It's sarcasm because it is just an expression of frustration. I never alluded to what I actually would do, but if you decide not to pay your fare and the streetcar driver decides to not move the streetcar because you didn't pay your fare. It is frustrating. Though nine times out of ten somebody on the streetcar offers to pay for somebody's fare because usually it is a homeless person so it is kind of understandable. Other times they want to call the cops, it is crazy. It becomes a huge ordeal and they end up ruining it for everybody trying to get home from work or somewhere on time.

So what are some of the other things you sing about? Tell me some of the song titles.

E: "Without Cover". Hardcore is amazing. Hardcore is one of the most important things to me in my life. But it can't save you from everything else that is around you. Regardless and unfortunately you will find people involved



in hardcore that will try and tear it down and tear you down. It is my realization that this is not the utopian scene that I thought I was getting into. To a certain extent there are people in it who are smart and have a good head on their shoulders. But the song is a big fuck you, hardcore is not your possession you asshole. At the same time it's an admittance that I have to be strong enough to pull through things I need to in life without leaning on it as well otherwise I will depend too much on hardcore and it will probably fail me and I will have to walk away. As with anything you just don't put too much pressure on something or else it will falter, it will fail. So it is an important part of my life, but at the same time I have to be strong enough to live without it. Say I ended up on a desert island and there is no CDs and there are no bands around, where I couldn't take my 5 records. "I'll Survive" is sort of in the same vein.

It is not the Gloria Gaynor song.

E: I will survive... (starts singing the Gloria Gaynor version).

What's it about?

E: It's about ignoring people who are talking shit about you. Let it roll off your back. Grow some thick skin. It doesn't matter. There is even a couple of times in my adult life where I faltered with this. There is relationships I've had where I thought I heard people say something and I snapped. It was bad. I almost beat up people's friends in the middle of the street. Unfortunately it happens. It is about being smart enough to grow that thick skin. For some reason I was better at that when I was nineteen. I lost that over time. "Genocide". I wrote it after watching "Hotel Rwanda", which is a great movie. For a political band I felt I should write something about it. It gives me a lot of respect for that Canadian General that was over there, Romeo Dallaire. I wrote it about that but it is a general commentary on how often this seems to happen. I feel a little

ironic singing a song like that because I feel as a band we haven't done enough. We don't do things outside of play music about it.

Do you know WORLD BURNS TO DEATH?

E: No.

They wrote a song about how there was a genocide in Rwanda and not one punk band sang a song about it.

E: Well I guess we would be a band that sung one about Rwanda. We didn't mention Rwanda specifically but that is where it comes from. I was also thinking about Sudan and Darfur and the different things that are causing the current situation with piracy.

Well most people don't realize that three quarters of the world's countries are at war right now.

E: Technically we are in the middle of World War III, but we just live in "Switzerland". Have you ever read "War is a Racket"? That's some scary stuff and it was written by a General after World War I. A General that the bankers on Wall Street tried to hire to run a coup against Franklin Roosevelt. The guy wound up calling them out and there was Congressional Hearings and he wrote a book called "War is a Racket".

This brought in the War Profiteering Act, which was one of the laws that Bush Junior dismantled because of Dick Cheney's connection to Haliburton.

E: Well they're making lots of money because the military isn't even peeling their own potatoes anymore and that is kind of sad. They are just eating lots of stimulants, wearing Johnny Cash t-shirts and raping Iraqi girls. I'm just saying that because it disgusts me that the guy who raped and murdered that family in Iraq was wearing a Johnny Cash t-shirt when there was pictures of him all over the news. Anyway that is what "Genocide" is about and Scott and I also have a lot of discussions over it. Including most recently with the Tamil situation, I understand the plight

of the Tamil people and I understand the plight of the Palestinian people I just can't agree with suicide bombing. I understand a certain amount, I understand about fighting for your rights but there is a certain point where you are crossing the line. Instead of making things where it could be better you are contributing to a downward spiral.

S: When we have talked I have never condoned an act of suicide bombing. For me I take a radical approach to understanding an event. That is to look at the roots of the causes of things is to recognize these types of actions and this kind of extremism comes from a situation of oppression.

E: The sad thing is that when you go to some of those places, I ended up in Israel because of work randomly, you realize that 90% of these people don't want to have anything to do with violence. They just want to live their lives.

Let me ask you this. Can you pull out a song from a lyrical standpoint that you love and what is the song about?

E: "Keep It Together". It's personal. It is about how easy it is to let your life fall apart or you are nineteen and you have a lot of dreams. I have done a lot with my life. I have worked a lot of jobs, I have done a lot of things, but I haven't accomplished as much as I want to. It's about realizing that you can always get it together and keep on moving forward, and pushing forward. Secondary "Die Trying" is a song that the guys from RAH call our epic.

It sounds like a song about optimism. Not to give up.

E: I guess so. All I know is when I first wrote the lyrics I couldn't stop singing it to myself. I was working at a hardware store down on Queen Street and I would just sing it myself all day. It is a song about learning to live humble. You don't need all the possessions that people tell you need. There is things that I would like but If I lived in my apartment at Spadina and College for the rest of my life I will be happy. I would like to accomplish more but accomplishing more is not about getting larger possessions. It is a commentary about how society ... how sometimes when you want to do better Capitalism disgusts me. The fact that you have to compete with somebody and tear them down in order to bring yourself up; especially if you are running your own business or marketing your own product, you are constantly lowballing each other. It seems like such a negative aspect of human interaction. Really shouldn't people just be striving to do the best for each other, and pay each other the best and provide for each other. This economic situation that we are in right now, the number one thing that has created it is the fact that companies don't want to pay their employees proper wages. The moment you stop paying people proper wages in order to survive nobody can spend money. So they are just shooting themselves in the foot.

Well the environment that we have seems like a calculated way at destroying labour which is something that has been happening since the 80's and they have slowly been trying to do.

They used the Southern Cone experiment as a model of using an economic shock treatment the way to break labour.

E: We have to go back to the controls that we had, at least go back to after all the workers fought for their rights in the 30's. Companies couldn't switch their base of location from one state to another and then undermine the laws that kept that company from doing things that were not good for their workers. I am not the most educated individual on this... there is nothing wrong with capitalism to a certain extent I just personally believe we need a good mixture of socialism and capitalism.

Yeah I don't think they are mutually exclusive.

E: They have to work with each other and all we have done for the past twenty years is just push capitalism, capitalism, capitalism. Saying "What's good for business is good for people" it isn't. What's good for people is good for business.

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

A: I do like "Die Trying".

Why do you like it?

A: For some of the same reasons Ed said. Also it is catchy and fun to play. It is more in the vein of the hardcore that I enjoy.

P: I am pretty partial to the new stuff. I have liked everything we have done so far, but I feel like now that we have become complete as a band. With everyone that we have now and it is so much better than it used to. I have found that the song writing has gotten a lot better to both lyrically and musically. I really like songs like "We Are Assailants" because it has melody parts but it is also fast. It is fun to play and it is relevant to social aspects within hardcore and punk rock in general.

What is the song about?

P: About new kids coming in and the people who have been there for a while giving them a hard time for it. Making people feel like they shouldn't be there when they should.

E: Like Toronto hardcore right now is incredibly positive. Anybody could go to a show and it would be hard to not have a great time. And I would like to apologize to the kid who was setting off fireworks at the CRUEL HAND show. If you were that person I overreacted and almost beat him up. But I didn't. I held myself back. I will apologize. But years ago there was a lot of negativity in the city. There was a lot of action just geared at keeping people away as I stated in "Without Cover". You know people thinking it was their possession. People thinking it was something they owned. Something that others couldn't be involved with. Hardcore is a construct or a community. "We Are Assailants" is about people getting off their fuckin' throne. Anybody who has been into hardcore long enough knows it is not about who is better or about who is more serious than others, or who does what...

S: Who has more records? Who has the best sneakers man. That guy is alright but he doesn't



have the newest Nike Dunks so I don't think I will talk to him.

E: Hardcore to use a FIRST STEP quote. It's "something inside"

There is a lot of keeping up with the Jones' contests. Scott what about you. Do you like a song?

S: Not in particular. I like them all. But I guess I am coming from the same place as Paul. A lot of our new stuff kind of shows that dynamic that Ed was talking about where there is not anyone in the band that is pushing for anyone type of sound or to be like another band or to emulate something as a trend that we should strive after. Whatever dynamic, like if we come up with a

riff we go with it. If it sounds good we will do it and I like that.

So it is more like a song writing approach. Alright. What are your thoughts on the Toronto scene at the moment?

E: I think it's fantastic. I think it's the best I have ever seen it since the late 90's.

A: Well the late 90's I was nine, so I have only ever known this scene.

E: Stop making me feel so old.

If you had an opportunity to tell people about the scene what things would you highlight about it? What should people pay attention to right now that is going on in Toronto?

A: It is not a one style scene. Many different

shows are showcasing many different hardcore bands. It is not just one hardcore subgenre. There is a whole mix of them. It's just a variety it caters to all types of styles and sounds in one show. It is not exclusive where if you don't sound like this band you are not going to get shows type of thing.

What are IN TIME's plans for the next little while? Have you guys recorded anything new? I remember there was a demo a while back that you did.

E: We did three demo tracks a little while back. One of them has only been played on this show actually.

How long ago was that?

E: 2007.

A: It was demo 2006.

E: I thought it was 2007. We have about twelve songs that we are in the middle of demoing right now. I think a couple of the songs might come out on a 7". I can't say anything for certain at the moment. I talked to Jonah from FUCKED UP about recording with him. He is starting to record a lot of bands. We are a slow moving band. We don't know if this could be the only record that we put out. So we are also debating about going to a different recording studio.

Does he have a recording studio or does he just go to a studio that you book?

E: I am not really aware. I assumed he had something over near the rehearsal factory at Dufferin and Dupont but I could be wrong.

He just brings a four track into the studio?

E: I think he has more equipment than that. This is 2009 Stephe.

I'm a luddite at heart.

E: It's all good. So we are demo tracking right now for a full length and we might put out a 7" in the meantime to tide us over. Personally I would like to do four records. We have kind of had a theme with the titles that we are doing. I would like to finish it off from a start of a day to the end of the day sort of thing. The full length we have already told people we are calling "Daily Commute". So we think if we are going to do a 7" in the meantime we will call it "Rise and Shine" or something of the sort about getting up and getting out of bed. And then the rest would be like "I Quit" and "Good Night". I don't know what the other titles would be. I would like for us to be able to pull that off over the next few years.

So hopefully recording will be the first thing.

E: Yeah, so we are just recording and we will see where that leads.

What about playing out or touring?

E: Local shows, I think we'll

You guys have a van.

P: I am in another band called the ROMAN LINE and that is our van.

E: We do have a van but the license plates haven't been renewed. There is no insurance on it. It is sitting in a garage. We do have our old tour van. We never got rid of it.

That is such a big dream for most bands. It's the way to get out.

E: But none of us, except for Andrew, has a license. Paul has a G1.



S: I have a G1 too.

E: Okay I'm the only poor slob that doesn't have a G1. I think for now we are just going to focus on what we can do. Just local shows. If things pick up, people like the music we put it out and we get more opportunities we are definitely going to do our best to take them. I have a feeling though we will get a little lapsed over the school year. I think some of us are going back to school.

P: Also we are all in other bands too. We have to do a lot of stuff.

A: And it is also a lot of money. What happens will happen.

S: Just roll with the punches, man.

A: We'll keep it together.

E: Don't care if you think it's proper or not.

It'll all happen in time.

E: If we get a lot of opportunities we'll take them, and if there is a time where it works for all of us to get out there, we have before and we'll do it again. It's just a matter of catching up with certain aspects of life. Unfortunately living in Toronto isn't as cheap as living with your parents in the suburbs and not having to pay rent. It is not as easy as a band get up and leave for three weeks or a month. Some bands do it and they do a great job at it. We're not at that position right now.

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

E: We have a couple of URLs that go to our blog. The easiest one is ftfc.ca the hardest one to remember is viveletorontolibre.com. It is kind of like a mixture of ideas and thoughts on our blog. There is our myspace which is myspace.com/intime we also have longlivefreetoronto.com as well. I would like to get more grassroots political ideas working for this city eventually.

How come you don't bring all these ideas all together on one site?

E: They all go to one site. Those links all go to the IN TIME blog right now. The IN TIME

blog we post stuff and talk about the city. I haven't updated it too much lately. I built it so that eventually we can all share our ideas on it. For now it is leading towards that. Our e-mail is thinkforwardconcern@gmail.com. There is a few more things I will be uploading like a CBC website for radio 3 and a few other music websites. I am just waiting for us to record and do more things.

If I was to think of a theme for IN TIME think forward seems to come up an awful lot. Do you have a song about that?

E: Yeah it is called "Forward Thinking, Forward Concern".

It's an older song right ?

E: Yeah.

What's the concept?

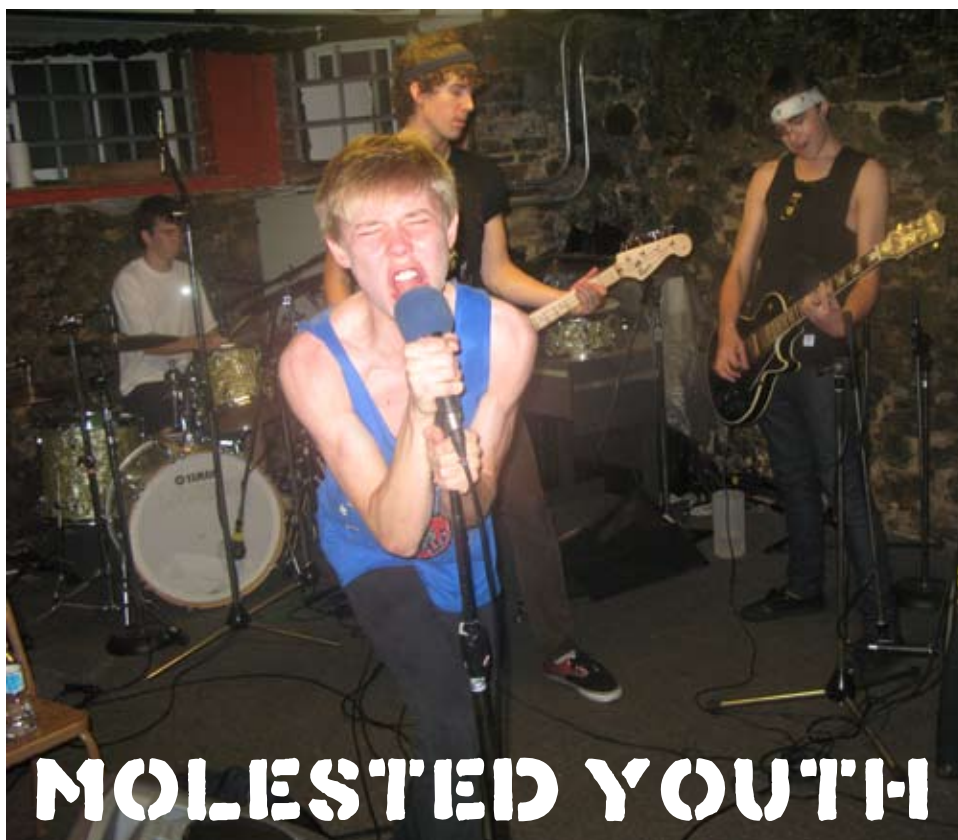
E: You could take it for a number of reasons. The first thing that comes to people's minds is that it is an ecological song, which was written before every shop decided to have their canvas bags and stuff like that.

Is it like the movie "Pay It Forward"?

E: I haven't seen that at all. Isn't that like a pyramid scheme?

Of good will maybe.

E: It's about thinking about how good things can be instead of focusing on how negative things are. At the same time too it's also about taking care of your surroundings whether they be your city, your country, your planet, or your home or your friends and just your apartment... just taking care of the things that you need to have provide for you in the future. So it's a common theme with the band. We like to call it our non-existent crew. A few of us have FTFC tattooed on us. There's a bunch of other people that surprisingly have it tattooed on them, there is one kid who has it tattooed on him twice. It is essentially our PMA.



MOLESTED YOUTH

MOLESTED YOUTH are a new local hardcore band influenced heavily by **CAREER SUICIDE**. This interview was conducted back on September 7th, 2008. Since then the singer Sean has left the band and Warren's brother is now doing the vocals. The interview was done by Stephen Perry and transcribed by D'arcy Rix-Hayes.

Introduce yourselves and tell us what you play?

Nick: I play drums.

Sean: I do vocals.

Warren: Guitar.

Rich: Bass.

How long has MOLESTED YOUTH been together?

Warren: The better part of a year.

Nick: We used to be called URETHRA FRANKLIN.

Warren: But we were just assholes making noise in a garage back then.

Is this your first band are have you guys been in other bands before?

Warren: Technically URETHRA FRANKLIN sort of merged into MOLESTED YOUTH, so I guess it's still one band.

Rich: I've been in six or seven.

Right, you were talking about being in FULL CLIP ORCHESTRA earlier.

Rich: Yeah, that's the big one.

How did MOLESTED YOUTH come together?

Sean: We're actually all part of a private school and Rich is just 'the old guy'.

What was the idea of the band when you guys started?

Nick: Basically we were just bored with

everything and decided to start playing music.

Was there some stuff you were listening to or...

Warren: Well, we were all into hardcore for a little while and we decided to jam some songs out in that direction.

Was there a main influence for your sound when you started?

Sean: Pretty much just unnerving anger for everything.

Nick: I'm in it for the babes and money.

Warren: And fast cars.

Sean: And bicycles.

Nick: And guns...

So where did the name MOLESTED YOUTH come from?

Warren: We were all sitting in class trying to come up with a name for the new band...

Sean: I suggested it and we all liked it immediately.

Rich: I was six years old and in church.

Ain't that the truth. Who do you consider influences on the band?

Sean: For me I'd say SLAPSHOT.

Warren: A good mix of BLACK FLAG, NEGATIVE APPROACH, some modern stuff, too

Sean: SPAZZ, BAD BRAINS, stuff like that too.

SPAZZ is one of my all-time favorite bands. Cool! So if you had to limit your record collection to five punk releases, what would they be?

Nick: I don't know if I can think of that many

Rich: "Like a Motherfucker" by JOHNNY THUNDERS AND THE HEARTBREAKERS, "Vicious Cycle" by ZERO BOYS, CLASH self titled, anything by the NEW YORK DOLLS.

Sean: "Feast of Shame" by BRUTAL KNIGHTS. I cannot stop listening to that "Epics in Minutes" by FUCKED UP. "Damaged" by BLACK FLAG.

Warren: "Shattered" by the EXPLODING HEARTS, the "SARS" EP by CAREER SUICIDE, "Tied Down" by NEGATIVE APPROACH, "The Kids Will Have Their Say" by SS DECONTROL.

Nick: LIMP WRIST complete discography, "Violence, Violence" by CEREMONY. That's gotta be fifteen records by now.

I think that's more than enough. Sean, what are some of the things you're singing about?

Sean: It's a mix of 'fighting against the man' and 'rising above' and all that cool stuff... persevering, and going on and on when you can't go on.





What is your favorite MOLESTED YOUTH song from a lyrical standpoint?

Sean: "Shining Light" because it's about organized religion.

Anyone else?

Rich: I don't know any of the lyrics.

Warren: I'd have to agree with Sean for the same reasons. A few lines really stand out as badass. That or "Watch Me Rise", it's pretty self-explanatory.

It's about bread?

Warren: Yeah.

Sean: Bread has to constantly rise against oppression...the breadmaker.

So tell me about the demo and recording it.

Warren: July sixteenth, we did the whole thing in about four hours and then made all the tapes that night.

Nick: We actually rented rehearsal space and did it all "properly", then decided that sucked and did it all over again in a living room. It actually sounds better.

Sean: It's got that garage sound, which is crucial.

Nick: We released it on cassette tape and we sold out pretty quick.

What's the response been to the demo?

Rich: People fucking hate it.

Nick: We sold them pretty quick.

Sean: Surprisingly, we sold them really fast.

Warren: I dunno...someone told us we were bringing hardcore backs to its roots...ahahhaa.

Sean: Yeah, that's a little much. I don't think it's that good. But people have been saying it's just cool that we're young kids playing hardcore and we're sort of a minority in that sense. There's another Toronto band that's this young, BORED STIFF, which you should all check out. Us and BORED STIFF are basically the two youngest bands. Warren plays for them too by the way.

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

Warren: I think it's better than it's ever been. Greg Benedetto (Stuck in the City) has been putting on some great shows and definitely giving it a sense of community.

Rich: In the past year it's all gone uphill very fast, it's been pretty awesome.

Sean: Especially, we'd like to thank Stuck in the City. They've been great.

Who have you been playing with?

Warren: We played with SHIPWRECK for our demo release.

Nick: Great local bands EATING GLASS, RAH, THE OMEGAS (from Montreal).

Sean: BAD SKIN, REPROBATES, TEEN ANGER. Yeah, uh, we played with Led Zeppelin once. That was pretty cool. They were O.K.

Warren: It seems like there's been a boom.

Rich: It feels like there was a gap that needed to be filled. There wasn't this many kids around or bands around. I used to be part of a different scene with different kids...

Kids notice the vacuum and take it upon themselves to fill it.

Sean: Stuck in the City has been doing a lot to fill that vacuum. Stuck in the City is a hardcore promotion deal...

Warren: A few guys who like what they do and do it well.

So what is the bands plans for the next little while? Recording? Touring?

Warren: Jonah Falco (CAREER SUICIDE/FUCKED UP) might be doing our next release actually. Hopefully we'll get a 7" out.

Any thoughts on a label?

Warren: It might be a DIY release, we might send it out to a few labels and see what the response is. The demo plus three new songs.

Any idea when that will be?

Warren: Last I talked to him he said the next couple months, but there's pressing and all that...a few other steps along the way before the final product.

What's the best way for someone to get a hold of you?

Sean: www.myspace.com/molestedyouthhc. We love friend requests.



***DEATH IS EASY** are from the Troy / Albany area. The band features the Krak Brothers with some local scene veterans cranking out some ferocious power violence inspired hardcore. The band played up here with METALIAN from Montreal on a small weekend tour to promote their split ep with each other. And in true co-operative fashion the bands shared equipment. This is an interview conducted down in Studio 3 on May 10th, 2009.*

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

Jay (J): My name is Jay Krak and I sing vocals in DEATH IS EASY.

Dave (D): I'm Dave Stevenson and I'm the bass player with DEATH IS EASY.

Jared (Jr): I'm Jared Krak, Jay's brother. I play drums in the band.

Mike (M): I'm Mike Robbins. I play guitar.

How long has DEATH IS EASY been together for?

J: About two years.

And how did the band form?

J: We were in a band called PERMANENT TRIP for a while with Nate Wilson and he ended up moving to New York City. We tried out another guitar player and after that I called up Nate and asked him if he knew any other musicians because me and Jared wanted to get another band going and he said "Actually Dave Stevenson from one of my earlier bands might be into it. I will look up his number." We called him up one day. We had met him at a show before but I didn't know who he was or anything. We got this number and he showed up. We got some beer and smoked a little and started writing some songs.

D: You called me up at my house. I called a couple of friends of mine and told them I got this call on my phone and they explained who you are and you explained that you knew Nate and were looking for a guitarist and I said "I play bass" and you said "that is good enough". Then



DEATH IS EASY

shortly after that I recruited this guy named Dave Boyce which didn't pan out.

J: Yeah we had another guitar player in the band for the first year we did two demos with him and the split 7". At that point it was August of last year when we asked Mike if he would join the band.

So I was having this conversation with Mike earlier about all these different bands that you guys were all in. Mike's in a few bands. Maybe you guys could tell me about some other bands that you were previously in? PERMANENT TRIP was an awesome band. Up until last week, Mike was in seven bands. So what are some of the other bands you play in?

M: I was in a power violence band called FINAL FRIDAY until Monday. I am in a funk punk kind

of MINUTEMEN thing called I WURDALACK with John Sullivan and Shawn Fince formerly in MURPHY'S LAW. I am in GIRLS OF PORN which is a psychedelic punk band, DAMNATION ALLEY which is a hardcore band. I play in a couple of noise acts now and again. And DEATH IS EASY.

What about you guys? Were you in any bands prior to PERMANENT TRIP?

J: We originally grew up around the Albany area and I was the oldest. I was born in '78 so in 1988 I was ten and I didn't have an older brother so I didn't get to find out about hardcore. I was just listening to WHITE SNAKE and MOTLEY CRUE, JOE SATRIANI. Compared to what was going on at the time it was a bunch of crud, but my parents got divorced and me and Jared went up north to Plattsburgh and I met this kid Jay Ormsby at Stony Acres Trailer Park and he turned us on to a ton of old Boston punk. His friend Phil was really into skating in the 80's and through ads and ordering he just had an amazing tape collection and records and showed the rest of us. We used to go out of town a lot to see shows in Burlington, Montreal, and eventually one day we were like why don't we just start playing and doing shows here. Me and my brother have been doing this since 1996. We started playing together then. That band was called NUT SPONGE.

Jr: I think I was twelve when Jay first introduced me to ... he had a WARZONE shirt and I had just got a WARZONE album and he made me learn all the lyrics to a song so I could sing along to it before I could wear his shirt. That was my first experience.

Like an incentive.

Jr: Yeah. But it was good because ever since then we have been playing in bands together. I think there have only been a couple of years where we weren't because I moved down to Albany for a while and then eventually Jay moved down. Then we started PERMANENT TRIP.

And Dave, you were in INTENT before?

D: Oh yeah. That was the first band that I actually formed with Nate Wilson of DEVOID OF FAITH and Kevin O'Sullivan and this other guy named Steve Watts. I was with them for about a year and a half and we had some different issues going on. I guess my heart wasn't into it as much and so they let me go. I did a bunch of other bands like an industrial band called FLESH HOOK, there was another one called POLICE CHURCH. I was in a couple of metal bands too like INTERNAL CRISIS which was a local Albany band. They played a couple of shows. I didn't play any shows with them. I did a little project called SCALPEL INCISIONS and I am still in a metal band called EVIL EXISTENCE. Shortly after that I joined DEATH IS EASY and I am also involved in a couple of side projects.

Where does the name DEATH IS EASY come from?

J: I made it up a few years ago. Sometimes everything just gets so overwhelming that death is easy but you wake up everyday and living is the hard part. You make the best of it. It's the easy way out.





Living goes against the odds. What was the idea behind DEATH IS EASY when you were first started?

D: Hardcore punk.

Jr: Yeah it was pretty much straight up punk hardcore. Once mike joined the band he totally changed in a good way the direction of the band.

D: He added a little bit of a stoner rock feel to it.

J: Or like CHRIST ON PARADE or NEUROSIS.

M: It was all natural.

Jr: Yeah before that it was pretty straight forward and now there is added structure and fills to the music. It works a lot better.

Mike brings a lot of depth to the music. It's a lot crazier in good ways. When I was watching you I was thinking of GONE. That's not a good fit but they had that anger of later period BLACK FLAG where it was filtering through in their music. But I didn't have the same adverse reaction when listening to you guys today that I had when I listened to GONE. And Jay, your vocals remind me so much of DEVOID OF FAITH. I am nervous to say that because you probably get referenced to that being from Albany.

J: We are big fans of that band. Them and MONSTER X. When we first got into punk and stuff in the 90's we found out a good amount of stuff, but eventually we really found out about *Gloom Records* and MONSTER X and DEVOID OF FAITH and POLICE LINE. I had seen a lot of hardcore at clubs and stuff before that. I remember I was at QE2 and someone was passing out flyers and there was a Mexican wrestler on it and it said SPAZZ, DEVOID OF FAITH, MONSTER X, QUADILIACHA and JUDAS ISCARIOT. I went to the show and I had never seen a distro like that before. It was at a VFW and CHARLES BRONSON jumped on the show. It was an instant awakening. DEVOID

OF FAITH was a great band.

So do you purposely try and sound like Jim?

J: No. If anything Louis Armstrong. They yell at me in the car for singing like him.

Really?

M: Oh he does.

That's crazy and faster.

M: It is hardcore Louis Armstrong.

Okay well we have been talking a little bit about influences, who would you credit as being influences on the band?

D: A lot.

I am mostly interested in punk influences. Maybe if you could limit the band's musical collection to five punk releases what would they be as a reflection of your sound? You got to work together on this.

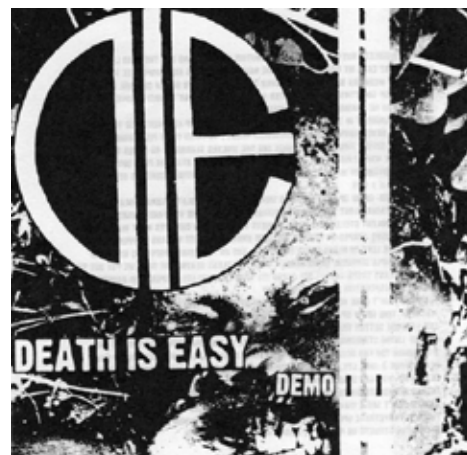
J: NEUROSIS would be one. Pain Of Mind we have all listened to that a lot.

D: Oh yeah I remember when that album came out.

Jr: I listened to a lot of punk and hardcore growing up like New York City hardcore.

J: But for the sound

Well there is a bit of that in there. There is for lack of a better term a New York sound. Albany's not that far from New York City and



I figured there is a bit of an impression there.

J: Oh yeah like SHEER TERROR is there.

D: Some NEAGTIVE APPROACH. Our older stuff is more like that.

J: But what would you say for Mike's psychedelic part.

M: SCRATCH ACID. I like that a lot.

D: CORROSION OF CONFORMITY.

Jr: It's hard to think of influences.

D: We have so many.

M: MELVINS would definitely be there.

Jr: They came and actually played in Albany a couple of years ago.

Let me ask you this because you have got some recordings together and some of them are out have you gotten much feedback about them? What have people said about them? What do people describe you like? What do people say you sound like? Or even from shows what have people said?

Jr: NEAGTIVE APPROACH I have heard a bunch of times.

D: M.O.D. too.

I had forgotten about them.

Jr: They were better than S.O.D.

Weren't they a similar band?

D: Oh yeah well Billy Milano was in both.

That's it. NEGATIVE APPROACH and M.O.D.? We can leave it at that.

Jr: What is the question again ?

I am asking you what you have heard with people describing your sound.

M: I had somebody say BLACK SABBATH called and wanted their riff back.

D: Oh that was that one guy. He didn't know what he was talking about.

Yeah I don't get that one. Albany has produced a ton of great bands in the past. I was thinking of bands like LIFE'S BLOOD, MONSTER X, DEVOID OF FAITH, EUCHAREST, POLICE LINE, currently ACID REFLUX. There is so many generations of great punk bands that have come out of Albany. Can you give us a bit of a breakdown on what the current scene is like? Who are some of the bands you might play with at home.

J: There are a lot of local bands. ACID REFLUX, SECRET SERVICE. There are the INFIDELS which has got the drummer from the JURY in it. When JURY broke up there was two bands that formed. INFIDELS were one of them and the guitar player and the bass player started up a band called POINT BLANK. They are really great. They just went out to Cleveland last weekend.

I just got a recording of theirs. They just sent it to me in the mail last week.

J: Oh wow. There is NUCLEAR FAMILY. That 7" just came out on *Loudpunk*. That's another good thing. Nate is an awesome person for doing *Gloom* all through the 90's into the 2000's in the Albany area. He still does stuff for his label in New York City but Chris really started picking up in the last couple of years in Albany. We started our own label too by putting out our 7". Chis Lawrence is like an awesome guy. He books a lot of shows. He supports out of town bands. He has been putting out some good records and re-

J: There are also some good places to play. There is a small local bar called Valentine's. Chris Lawrence works there. There is a punk Monday every Monday. It's either free and there is punk records being played or sometimes there will be bands from out of town and donations asked for. There is that place, Landing Zone and two

Jr: There is another band from Western Mass

I wanted to ask you about recordings. The first thing I ever heard from you was a demo recorded in 2007. But I imagine you might



have had another recording before that. Can you tell us about your first recording?

J: That was a five song demo. We recorded with Will Killingsworth. He was in ORCHID. He has a home studio. His place is called Dead Air Studios. It's in Amherst and he does a great demo deal with bands. He'll give you the twelve hours and at the end of the day you will walk out with a demo. We went to him. We recorded with him for PERMANENT TRIP too.

How long ago was that?

D: It was in 2007.

Then the second demo, where was that recorded?

Jr: That was recorded at North Sea.

J: It used to be Max Traxx and it has been around for a while in an industrial area in Albany. This guy Brett who used to play in FALKIRK and quite a few bands in the 90's has been recording there. He recorded a lot of the *Gloom* bands.

Jr: On the second demo I also brought in my friend Ryan Slowey to help us record everything. He has helped us ever since. He used to play in a local band called CLITORTURE. He is a death metal guitarist guy. He has a good ear and knows what we should sound like. He has been there. He has played a bunch of shows.

J: The other thing is that he would help us out. We would record and stuff that we didn't get finished up we would do at his apartment. I think we did all the vocals in his apartment.

Jr: A lot of times we would pay him in beer. Great guy.

So the next thing would have been the split with METALIAN.

J: Yes.

So was that a different recording?

J: Yes. In August.

Did all the songs from that recording go on to this single or is there other unreleased material?

Jr: A couple of songs didn't make it on to the 7". And we ended up re-recording it with Mike. It's called "Carriion Shadow".

Mike was telling me more recently that you did another recording. This is your fourth recording.

Jr: Yep.

Jared you did the recording.

Jr: It was part of my senior project at school. I graduated from College at St. Rose originally for Music Education but then I switched to Music Industry so I learned a lot about recording.

Which is kind of like Sound Engineering.

Jr: Yep. I brought in Ryan Slowey to help with whatever questions I had. It was nice to be able to record my own band. Not too many people get the opportunity to

So what do you have planned for that recording?

J: When we went out to Cleveland last time we played with a band called SHORT LIFE STRANGERS. We had a really goods time. They had a line up change and they added the drummer from CAUSTIC CHRIST and the singer from ANNIHILATION TIME on guitar.

Those are some big names. Those are great bands right?



J: People just have to check it out because I will butcher it trying to explain their sound. It is a punk soul but with weird parts. It is really cool. We were going to do a weekend with them this summer. We will probably make a live demo recording with what we recorded here today.

That would be great if you would use this. How did the split come together with METALIAN?

How did you come to know those guys?

J: I went up to Montreal for a weekend and we were there to see a show on Saturday night. But we were there early and we heard that there was something going on the Friday night at the Gates of Hell which is a DIY spot next door to where the Loud House used to be. We got there and there was a death metal band called BLUDGEON playing, METALIAN, and I think RAMMER played too. At the time I had been listening to a lot of the new wave of British heavy metal and to see a band like that was insane. A couple of weeks later TOXIC HOLOCAUST wasn't on *Relapse* yet and Nate was doing a show for them and BLUDWOELF downstairs and they were looking for an extra band and I recommended METALIAN. From there we just started helping each other out. We go up there and play and hang out with them and they come down and play.

Jr: It started with them coming down and playing the show. It was a great show and they just partied all night. Since then we go up there and party all night. These guys party way harder than we do though. I'm out by three or four in the morning and they keep going.

They told me they were doing push ups at five in the morning.

M: Makes sense. They were lifting weights last night.

J: The other thing why we get along together good is when Jared and I grew up in Plattsburgh, that place is nowhere. These guys had the same thing. They grew up in Halifax which is way up there. They played in punk bands from there and moved to a big city. We moved back to Albany.

What are DEATH IS

EASY's plans for the next little while? You have a new recording. Are you going to play out more?

J: We should have some more weekends coming up this summer. Mike works at a silk screening store. Dave just got the axe as a janitor. He had been working there for eight years and he got the axe from the boss last week.

Jr: Speaking of the axe, we are going to be stopping playing at the end of September because Mike is going to be making I WURDALAK more full time and GIRLS OF PORN, which were bands he was already in. He agreed to play with us even though he was already in four or five bands.

That's got to be crazy.

M: It got to be too much.

Jr: So if you see us on a bill this summer come out and see us because we won't be around.

J: I know that after that me, Jared, and Dave want to keep going. I don't think we will be called DEATH IS EASY. I think we are just going to jam for a while.

Jr: Me and Jay have been playing in bands together since I was thirteen. We are just going to keep doing stuff. Dave is an awesome bass player and we are all stoked about doing shows and stuff.

I find that if there is brothers in the band they somehow stay together. You can fight more often and still put up with more.

Jr: Get down to blows but then we will be fine fifteen minutes later.

You are able to work it out.

Jr: Yeah exactly.

Because you have been doing that all your life.

Jr: Because we are dumb Polish brothers who fight rather than talk.

J: One thing we have to apologize for is Dave brought the swine flu pandemic up here.

D: Don't listen to them.

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

J: Myspace. We know it is cheesy, but it is a free website.

Can you tell us what the website address is?

J: www.myspace.com/deathiseasydie



REVIEWS

...And the Saga Continues "Making Enemies & Burning Bridges" LP

49 songs on a 12". Montreal's answer to SPAZZ. And they self-released this fucker on thick wax. It's heavy as a motherfucker. Heavy like the 140 gram collector's edition vinyl. It plays beautifully. Comes with a lyric booklet. This is the way things used to be done and this used to be the gold standard for DIY releases. Props on this alone. But these are first impressions. The pummeling attack of ferocious hardcore speaks for itself. (Fuck The Bullshit Records - 2133 ave. du Mont-Royal E. #33 / Montreal, QC / H2H-1J9 / Canada / <http://www.andthesagacontinues.com>) - SP



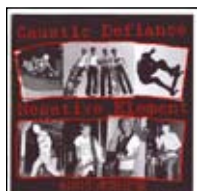
Blank Stare LP

This is BLANK STARE's latest recording. Nine songs that hardly take up a 12". But that is the ingredients for a great record. Think of MDC's "Millions of Dead Cops" or CIRCLE JERKS "Group Sex". Both records are over before you have any time to recover. BLANK STARE falls into the same category. Blazing Boston hardcore that is over before you know it. And to pay tribute to their roots they cover LAST RITES. The band sounds more like BLACK FLAG on this record than past outings. And I still hear an underarching 9 SHOCKS TERROR meets FOR THE WORSE. The band thanks BLACK SHEEP SQUADRON, PULLING TEETH, and COKE BUST in the liner notes. They moonlight in POSITIVE REINFORCEMENT and SOCIAL CIRCKLE. And they have written me about their personal worship of FUCKED UP. But I can't help hearing 9 SHOCKS and FOR THE WORSE in their sound. And the Ginn like riff gnashing is present throughout this. If there is any justice for the current day scene this record would come to be recognized as the new "Damaged". It's on par for sure. (Refuse Records - P.O. Box 7 / 02-792 Warszawa 78 / Poland / www.refuserecords.prv.pl) - SP



Caustic Defiance / Negative Element split CD

This is another great example of what is called Reagan era hardcore. This is a re-issue of two bands from Chicago that started out in the early 80's. Actually they are one band that basically changed names, but the sound is totally traceable. NEGATIVE ELEMENT was the initial band. They started in a suburb of Chicago in 1980 and play a classic hardcore sound inspired by the CIRCLE JERKS and the ADOLESCENTS. But NEGATIVE ELEMENT sound more like the HATED YOUTH from Florida. They played a style of stop and go thrash that was indicative of the early hardcore scene. And their lyrics reflect how shitty things were at the time with getting picked on by the police, the scamming behind religion, and crappy things geared towards us like PacMan. PacMan was one of the shittiest games ever trying to replace pinball machines with this half circle eating smiley face thing. CAUSTIC DEFIANCE was a band that formed out of the break up of NEGATIVE ELEMENT. The deal was that the Stepe brothers had to move away from the Chicago suburb into a more rural setting. But they continued to play a stop and go thrash sound that started to sound more like the F.U.'s from Boston. Think of how good "Kill for Christ" is or the tracks on "This is Boston Not L.A." are. CAUSTIC DEFIANCE have their versions of "Daisy Chain" and "Green Beret". "Teens Against Society" sounds like a missing F.U.'s track. And "Don't Let it Die" is a real scene anthem for keeping it alive. I love hardcore cheerleading. Chopper plays in a band called REGRESS and they have a similar unity type of song on one of their eps. You can totally connect the dots with this CAUSTIC DEFIANCE material. This collection is a real hardcore gem. Snotty sounding, rally cry oriented, and just giving her. This is also a missing link for folks that would go on to form bands like NAKED HIPPY and RIGHTS OF THE ACCUSED. This is a crucial archive on



the early Chicago scene. (Akashic Records - Mukaso 1058 / Hasimoto / Wakayama / 648-0025 / Japan / <http://akashic.groups.io>) - SP

Deep Sleep "Paranoid Futures" ep

This is DEEP SLEEP's third ep. It still has that back to punk roots sound that bands like DEAN DIRG and the REGULATIONS have been trying to unearth. But like the PSYHED TO DIE ep below the band has brought dischordant melody into their sound. It's equal parts SPERMBIRDS, DESCENDENTS, and MINUTEMEN. Driving punk with glimpses of melody and themes of unpleasantries. Fuckin' lovin it. (Grave Mistake - P.O. Box 12482 / Richmond, VA / 23241 / USA / www.gravemistakerecords.com) - SP



Germ Attak CD

This is Jo from TRIOXIN 245's other band. This is their second full length within a year. And I have to say that the opening track about Palestine sounds like a lost DISCHARGE track. But the rest of this disk is more in the vein of DISORDER and the VARUKERS kind of sound. It is a classic early UK hardcore sound. A soundtrack for bristles and bullet belts. And why not. That was a great sound. That was a sound that inspired most of us before we heard our own local scenes. It makes total sense in an era where contemporary bands are looking back and rediscovering the roots of punk. It is a surprise that there aren't more bands that sound like this. But GERM ATTAK bring something to the sound. The guitar sound is played with less fuzz and more twang. It kind of reminds me a bit of the DEAD KENNEDYS and East Bay Ray's guitar sound if East Bay ray were to play more UK style punk. And Jo's lyrics deal with military cover ups and insighting action. This is an all round great record and I am glad a label in Kyoto has recognized it. (MCR Company - 157 Kamiagu / Maizuru / Kyoto / 624-0913 / Japan / www.dance.ne.jp/~mcr/) - SP



Leathervein LP

Punk guys doing metal. It sounds a lot like TURBONEGRO or ZEKE in that dirtball rocker kind of sound. Hard rawkin punk. But the metal dressing is all for show, like the guitar wanking metal dude on the cover set against songs like "Crossed the Line" you realize this is a bit of a pisstake of cock rock. LEATHERVEIN remind me a little of METALIAN from Montreal, but LEATHERVEIN bust out a little more MOTORHEAD worship as opposed to METALIAN's JUDAS PREIST fixation. Songs like "Endless Night" remind me a lot of BRUTAL KNIGHTS. This has it's moments. (Hjernesvind - P.O. Box 505 / 2200 Copenhagen N. / Denmark / www.hjernesvind.com) - SP



Middle America "It Repeats" ep

MIDDLE AMERICA sounds like a cross between BLACK FLAG and JFA. The crazy dischordant riff gnashing is pure BLACK FLAG sound. The scratchy fast guitar play is totally JFA in sound. This band from Allentown brings that "Damaged" sound up to the rust belt. (Home Invasion Records - www.myspace.com/homeinvasionrecords) - SP

Point Blank demo

This is a band made up of former members of the JURY and the current drummer of ANAL WARHEAD. They have that straight forward fast hardcore sound that bands from Albany area have continued to produce over the years. This band embodies the perfect hardcore sound. Short, fast, and loud. They totally remind me of UBSTAB in sound. The singer Joe could be mistaken for an Erba. Chris or Tony take your pick. That means UBSTAB or h-100s on the one hand or GORDON SOLIE MOTHERFUCKERS on the other. Fuckin' raging either way you hear it. (1702 State Street / Schenectady, NY / 12304 / USA / e-mail: bloodshot.)



Psyched to Die "Sterile Walls" ep

I would have never pegged this band for ex members of the ERGS. This isn't *Mutant Pop* territory, although on songs like "Permanent Solution" and "New Hampshire Man's Quandry" there is some melody. It is melody as in "Can I Say" era DAG NASTY. Combine that with a west coast sound of early CIRCLE JERKS and PSYCHED TO DIE is what you'll get. The vocalist does remind me of Lee from the SPERMBIRDS as MRR identified. Early US sounding hardcore with flashes of melody. (Grave Mistake - P.O. Box 12482 / Richmond, VA / 23241 / USA / www.gravemistakerecords.com) - SP



Reprobates "Stress" ep

There is lots of ex members of going on in this band, but people get pissy whenever I mention the history to a band because they feel they are forever tarred by the actions or descriptions of past bands. So I will leave that history out of the equation. Suffice it to say these guys can play and this isn't their first band. They remind me of DOUBLE NEGATIVE in that way. And to reinforce that part of the band's make up, the opening song "Failure" is a slower heavier sounding number not entirely indicative of the REPROBATES sound. "Failure" reminds me of the way the song "Grim Reaper" sounds on the S.I.E.G.E ep. It's a little out of place but not entirely. This is an indication of how the REPROBATES can play. But they are more prone to sounding like a cross between early GANG GREEN and early JFA. The guitar sound behind the combined efforts of Gabby and John's is fast, sloppy sounding, and most importantly raw. It has that whole "Boston Not L.A." feel to the recording. According to the liner notes this was recorded live off the floor. This is a great release and makes me sad that they broke up. Another huge loss to this city. (No Way Records - 324 S. Pine Street / Richmond, VA / 23220 / USA / www.nowayrecords.com) - SP



Sick Error demo

Gena from DISGUSTING BODY has a new band. She has teamed up with some guys from ABJECT FAILURE and some other lesser known bands from around here. The first song "Entitlement" starts out with what could be a brooding power violence intro and breaks out into something more like GORILLA ANGREG or MARGARET THRASHER in sound. Mid-paced rudimentary punk. The band credits some of your basic pillars like BLACK FLAG, but the singer has a fascination with the scenes in the Philippines and Indonesia. (Sick Error c/o Gena Meldazy / 200 Palmerston Avenue / Toronto, ON / M6J 2J4 / Canada / e-mail: sickerrorhc@gmail.com / www.myspace.com/sickerror) - SP



Sonorous Gale "Two's a Crowd" LP

The irony is that SONOROUS GALE are a two piece featuring Aaron Weese formerly of ABUSING THE WORD and Steve Kerfien formerly of ROBOT HAS WEREWOLF HAND. On this release they have recruited Karen Ounsworth of BALLAST making the three's a crowd saying apt. A good play on sayings for the title. All excellent musicians in their own right. And SONOROUS GALE have made the brave decision to make hardcore with just bass and drums. Aaron plays the bass with loads of distortion. Steve has a two deep dish floor toms that are stacked on an equal set of deep dish toms to give him a very heavy and deep sound. It is a drum sound unlike any I have heard before. SONOROUS GALE have a folk punk sound to them but with a sinister NOMEANSNO feel to it. Not unlike the old Montreal sludgeabilly duo DEJA VOODOO who had a fixation with the 50's horror, like the MISFITS. SONOROUS GALE are more firmly rooted in the horrors of everyday life. (Wrong Foot Records - 50 Normal Avenue,



Time to Escape "Cost of Living" ep

A DC band that sounds like it should be from Richmond. Off the hook GOVERNMENT WARNING styled hardcore that I never get sick of. This makes sense because Brandon has been recruited into the ranks for this recording. And what band doesn't Brandon play in. They still remind me of NO JUSTICE meets the TEEN IDLES. Scrappy fast paced hardcore the way it was meant to be played. (Grave Mistake - P.O. Box 12482 / Richmond, VA / 23241 / USA / www.gravemistakerecords.com) - SP



Urban Blight "More Reality" 12"

Take the URBAN BLIGHT ep and re-record it at a volume that sounds like you are playing this out some busted speakers. That later period EXCLAIM fuzzed out sound permeates this 12". URBAN BLIGHT obviously want you to hear this loud regardless of what volume you are actually listening to this at. Beav's vocals sound a lot more like Joe DeNunzio from INFEST. URBAN BLIGHT still have that no nonsense east coast sound of SSD meets URBAN WASTE. It's tough sounding and it is short, fast, and loud. Like a bulldozer moving at a jet plane pace. Hit the fuckin' deck. A lot of people have been commenting on the hip hop like nature of the cover. It is a 12" sleeve with a big hole in the middle as opposed to your traditional LPs. But this record is a 45. A 12" albeit, but a 45 nonetheless so the cover. What I find neat about it is the use of photos of kids from the scene that check out the BLIGHT. It's a great use of another scene's style because it works here. And maybe the band didn't have an idea for cover art. Either way it is always neat to see scene shots and it helped get this record out quicker. Besides who cares about the artwork, it's the fuckin' music that you want this for. The cover is just window dressing. (Slasher Records - 629 Ossington Avenue / Toronto, ON / M6G 3T6 / Canada)-SP



Vapids, the "The Point Remains the Same" ep

The same title as the last CD, but this doesn't appear to be the single from the full length, like they used to do back in the day to try and re-sell music to folks. The ep seems to have three new tracks, including the title track. "The Point Remains the Same" has got that same driving RAMONES beat, but the pace has been slowed a touch. The opening track "Hazzard County" is an ode to the 'Dukes of Hazzard', originally written by another Hamilton band, known as the BAD LUIETENANTS. It is a more favourable take on the show as opposed to the DEAD KENNEDYS "Goons of Hazzard", which is more a critique of the glorification of redneck culture. And the title track takes dead aim at the rock scene that punk replaced. Jimmy strings lines from bands like LED ZEPPELIN and AC DC to demonstrate how ridiculous they were. My favourite line is "take the Stairway to Heaven or the Highway to Hell". (Surfin' Ki Records - www.myspace.com/surfinkirecords) - SP



