

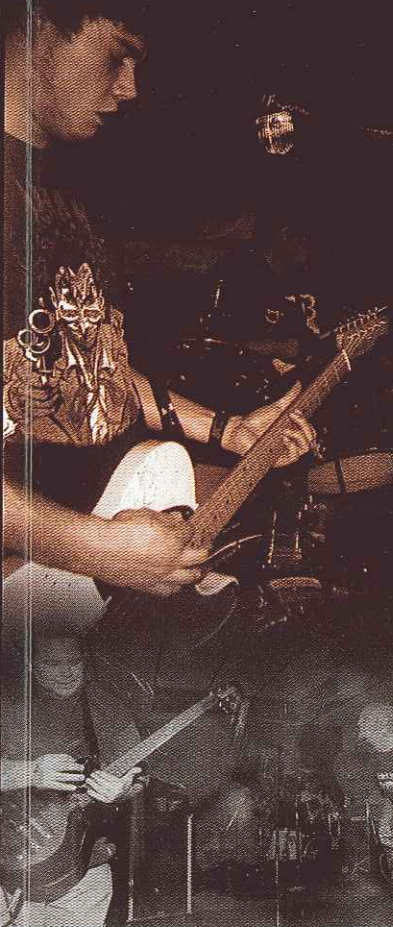
# FULL CONTACT

M A G I N E



Sick of 'It All'  
Ringworm  
Verbal Assault  
9 Shocks Terror  
100 Demons

Hokiyoshi III Tattoo  
and Seth Enslow Profiles





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Located at 401-485 Huron St  
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FULL CONTACT Magazine is  
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BIGTOP NEWSSTAND SERVICES  
For further information contact:  
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415-643-0161

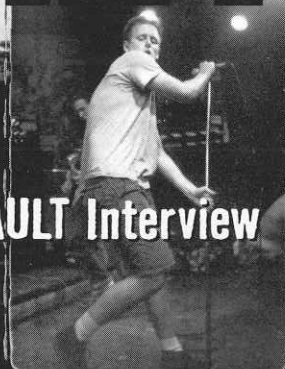
Canadian distribution by:  
GORDON AND GOTCH PERIODICALS  
FULL CONTACT MAGAZINE  
is printed and bound in  
CANADA by I.D. APrint Inc.

FULL CONTACT MAGAZINE is published  
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# FULL CONTACT

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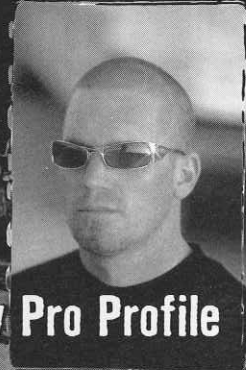
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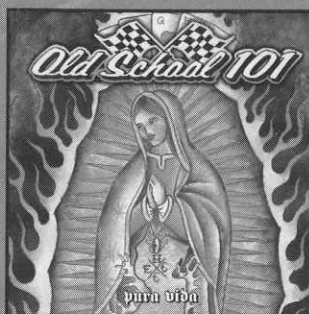






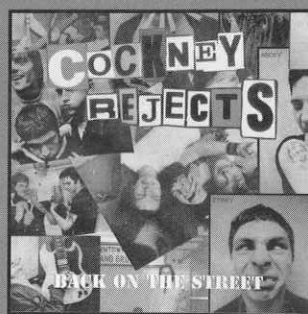
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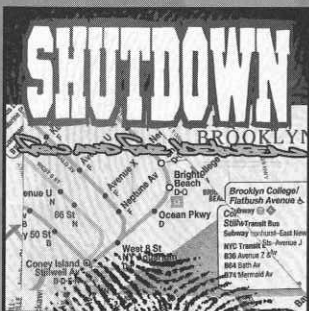
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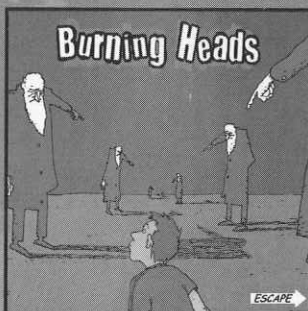
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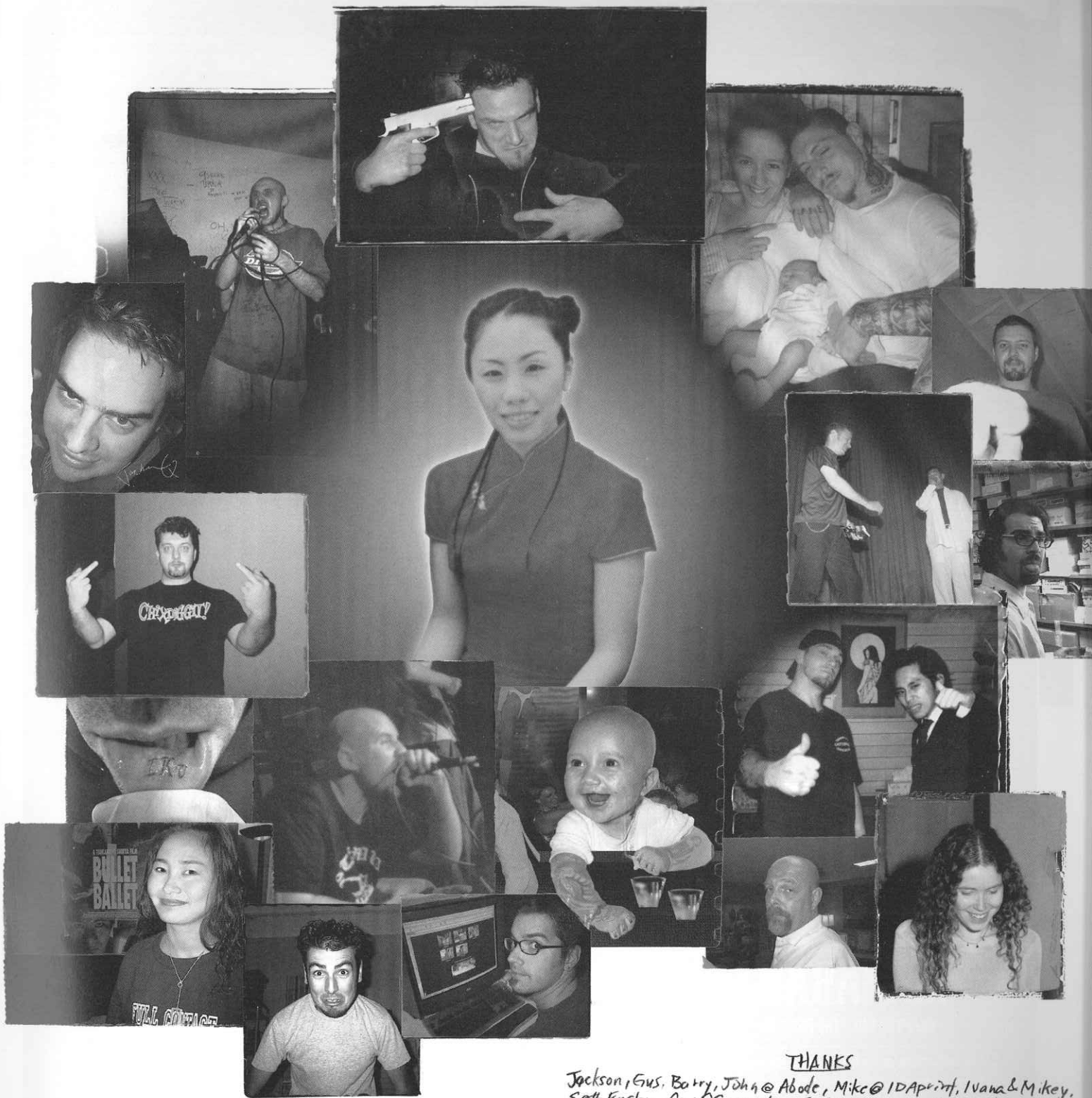
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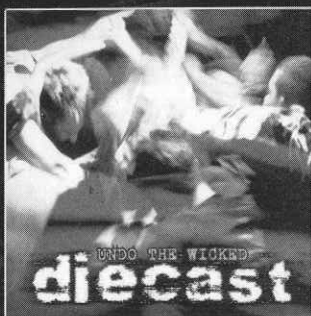






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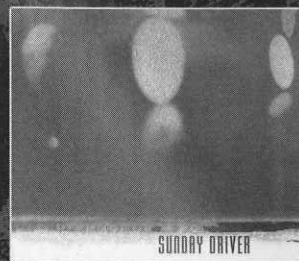
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# VERBAL



# ASSAULT

Story by Stephe Perry Photos by Christopher Gorman

Chris Jones, the singer for Verbal Assault, and I have been pen pals (and friends) for well over 10 years. Chris is the type of person who would take being a pen pal seriously and was very responsible with his correspondence. Now you may think I am reading a little too much into letter writing, but Chris inspired a sense of integrity around the things he was involved with. This is especially true of Verbal Assault. This is a common comment of people who took the time to get to know members in the band.

I had lost touch with Chris after Verbal Assault had called it a day. And then a mutual friend forwarded a website U.R.L. for [www.verbalassault.com](http://www.verbalassault.com). It was there that I learned of a Verbal Assault double CD discography, which is about to be released. It was there that I learned of the doubtful chance of a Verbal Assault reunion. It was there I learned about the whereabouts of the band members. It was there where I reconnected with an old but dear friend.

Verbal Assault のシンガー Chris Jones と筆者は 10 年来のペン・パル（そして友達）だ。Chris はペン・パルということを真剣に受け止め、文通も堅実にするような人だ。皆はそういって文通という事を筆者が考えすぎていると思うだろうが、Chris は彼の取り組むこと全てに一種の誠実さを吹き込むようなところがある。特に Verbal Assault に

ついてはその通りだろう。これはバンドのメンバーを個人的に理解した人達に共通するコメントだ。

Chris とは Verbal Assault が解散してから随分の間接触を断っていた。そんな時に共通の友人が Web サイトのアドレス [www.verbalassault.com](http://www.verbalassault.com) を転送してくれた。そこで Verbal Assault のダブル CD ディスコグラフィがリリース寸前だと習った。そこで Verbal Assault の再結成のチャンスは期待出来ないだろうとも知った。そしてそこでバンドのメンバーの行方についてを知った。ここで古い、そしてとても大切な友人ともう一度再会を果たすキッカケを掴んだ。



**What's with launching the new Verbal Assault site?**

**Chris:** The site grew out of our current project, a 2 CD re-release, in chronological order, of all of Verbal Assault's studio work. After I bought a new computer, scanner, and started to go through the old flyers and photos, re-typing the lyrics, etc., it occurred to me that since all of this would be residing on my hard drive I might as well send it up into the ether.

I've always had an amateurish interest in graphic design and layout, so all of this made verbalassault.com a no-brainer, really. What I like about the idea of the site is that it's easy and inexpensive to put up and maintain, and that anyone with web access can stumble upon it. Plus, we can throw things up there that we won't be able to stick in the CD booklets.

**Tell us about the new CD. What's on it?**

**Chris:** I suppose we need to put "new" in quotes. The first CD will contain our earliest material, "The Masses", our first demo, and "Learn", which is the EP we did for Positive Force. We only made about five hundred

copies of "The Masses", and I believe that "Learn" is out of print (or only available on bootleg) at this point.

The two recordings sort of "bookend" the year 1985. "The Masses" was a live, on-air recording that we made in January, and "Learn" was completed in November at Inner Ear Studios, with Ian MacKaye co-producing. This CD will include a short instrumental track that got inadvertently left off of "Learn", and later re-surfaced on a Positive Force compilation titled "Another Shot for Bracken". In all, this CD will have about 45 minutes of material. After some debate, we figured that this was the right way to go: neither title has ever been released on CD, so folks who want to round out their VA collection won't feel ripped off by being forced to buy material that they may already have.

**Why put out a new CD of your older material?**

**Chris:** I think it's worth listening to. While "The Masses" and "Learn" are honestly not my favorites, the songs still stand up. By putting out the material chronologically, I

think it will show the evolution of the band that essentially grew up in one small town at a certain point in time (1983-1991). For fans of VA's later material, I hope they'll enjoy hearing the band coming into its own, lyrically and musically.

**Are any of you still playing in any bands?**

**Chris:** For the most part, yes, but not hardcore. Here is a quick flip through the "Where Are They Now?" file... Peter Chramiec (guitar) went on to sing and play guitar for a DC band called RAIN LIKE THE SOUND OF TRAINS. Recently, he's been playing acoustically with a woman named Lois (Kill Rock Stars). I saw them recently on tour and it was great (though, needless to say, very far removed from the VA sound). Pete's been living in Olympia, WA for some time now, so I think it's natural that he's hooked up with the people around Kill Rock Stars and that scene. Dylan Roy (bass on the majority of Verbal Assault's recordings) is constantly on tour with an old blues guy named Eddie Kirkland. He's been jamming with him for over a year now, and if you're a fan of acoustic and electric blues, it's

excellent. Tom and Chris Gorman (bass and drums, respectively, for most of 1987, though we never recorded with them) went on to form a pop band named BELLY with our friend Tanya Donnelly from THROWING MUSES. BELLY did pretty well for themselves through the first part of the 90's, though they split up in 1995.

You'll notice that Chris did a lot of the photography for Verbal Assault, and he works doing that professionally in New York, where Tom's living as well. Tom is on the cover of "Trial".





何を思って新しいVerbal Assaultのサイトを立ち上げる事になったの？

Chris: サイトは現在携わっている、2 CD 再リリースのプロジェクトで年代順に Verbal Assault のスタジオでの作品の総集版から始まった。新しいコンピューターとスキャナーを買って、古いチラシとか写真を入力して、歌詞の打ち直し、とか整理してて、僕のハードに眠らせておくなら送ってみても、って思ったんだ。僕は元々グラフィック・デザインにアマチュアながらに興味があって、verbalassault.com を創ったのも大した事じゃなかった、ほんと。サイトの良い点は安く、簡単に創れて、管理もできて、Web アクセスできる人は誰でも行き着くことができる。その上 CD の小冊本に入らないことも掲載できる。

新しいCDについて教えて。  
内容はどんなもの？

Chris: 「新」ってカギカッコに囲っておかないとイケないな。一枚目のCDは僕達の初めての作品で、初めてのデモの "The Masses" と Positive Force の為に出した EP "Learn" が入っている。"The Masses" は 500 枚の限定盤だったし、"Learn" は今の時点では廃盤（海賊盤のみ）になっている筈。この2つのレコーディングは 1985 年を「飾った」んだ。"The Masses" は 1 月にライブのオン・エア録音で、"Learn" は 11 月に Inner Ear Studios で Ian MacKaye との共同制作で仕上げた。この CD には "Learn" に何故か入られなくて、後で Positive Force の編集盤にカム・バックを果たした短い器楽曲、"Another Shot For Bracken" も入っている。とにかく、この CD には 45 分程度の内容がつまっている。何回か討論を繰り返した挙句、僕達がこれが一番正しい選択だと結論を出した、どっちのタイトルも CD リリースされていないから、VA コレクションを完全にしたいと思っているファンも既に持っているものをまた買う気持ちにならない筈だ。

何故古い曲を新しくCDで出そうと思ったの？

Chris: 聴く価値があると思うから。"The Masses" と "Learn" は正直、僕のお気に入りって訳じゃないけど、歌としては今だに通用する。年代順に曲を並べる事によって、ある年代(1983-1991)に小さな町で育ったあるバンドが、どう発展して来たかがよくわかると思うんだ。VA の最近の曲が好きなファンには、歌詞からも曲からもバンドが確立されていったところを楽しんでほしい。

まだバンドでプレイしているメンバーはいる？

Chris: 大体、うん、そうだね、でもハードコアじゃない。ここで簡単に「彼等は今、」を紹介しよう、Peter Chramiec (ギター) は DC のバンド Rain Like The Sound Of Trains に歌と、ギターをプレイする為に移籍した。最近では Lois (Kill Rock Stars) っていう女性とアコースティック調の音楽をやっている。この間彼のツアーを観たけど良かったよ (勿論、言うまでもなく VA のサウンドとはかけ離れていた)。Pete は今ではオリンピア、ワシントン州に永く住んでいるから Kill Rock Stars とそのシーンの音楽に入り込んだのも自然だったんだろう。Dylan Roy (ベース、Verbal Assault のレコーディングの殆どを手懸けた) は Eddie Kirkland っていう年のブルース系の人と精力的にツアーをこなしている。一年以上一緒にプレイしているよ、もし

アコースティックとエレクトリック・ブルースが好きなら結構いけると思う。Tom と Chris Gorman (ベースとドラム、レコーディングは一度もしたことがないが 1987 年大半を一緒にプレイ) は Belly っていうポップ・バンドに僕達の友人でもある、元 Throwing Muses の Tanya Donelly と転向した。Belly は 90 年代前半は売れていたけど、1995 年に解散した。Chris が Verbal Assault の写真をかなり手懸けていたのは皆も気がついていてと思うけど、彼は Tom も住む NY でプロとして活躍している。Tom は "Trial" のカバーに出ている。Nick Barbato (ドラム、"The Masses", "Learn") は何年も全く話しもしてない、いつか探してみなきゃ。Darren Mock (ベース、1988 から 1990 間、EP 盤 "On") にも連絡しなきゃいけない。最期に聞いた話によると西でインディー・レーベルをやっているらしい。Doug Ernest (ドラム、"Trial", "Tiny Giants", "On", "Exit") は現在プロの木細工士、アマ・ロック・クライマー、それからロード・アイランドのレゲエ・バンド The Ravers のドラマーをしている。僕 (ヴォーカル) はというと学校を卒業してから、90 年前半を Belly (上記参照) のツアー・マネジャー、ローディー (付き人のようなもの) をしていた。その後は自分の道を探すべく、不思議な取り合わせだけど、もの書きになろうとしながら、コックをして生計を立てている。





バンド解散後からハードコアのこの数年の移り変わりで気が付いた変化って何？  
Chris:それは僕には答えにくいな。もう、「シーン」から離れているし。あまりショーに行かないし新しいリリースとか雑誌とか買わないし。別に、もう子供だまは卒業したんだ、っていう、おごりがある訳じゃないんだ。説明するのが難しいんだけど、友達の殆どがまだバンドをやっけて、バンドを通じて知り合った人達とは今だに連絡を取り合っている（実際、殆どの人達があの頃からの知り合いだ）。あとは、僕が言える、予期してなかった大きな変化という、解散をしてからハードコアのビッグになった事かな。特に超現実的な場面に出会ったのは僕がベルギーの夏のフェスティバルでBellyと働いていたときだった。僕が彼等を小さい方／もう一つ’のステージに誘導していたら、メイン’ステージ前でThe Offspringがその5倍もの観客の前でプレイしていた。神様、一体何が起こったんだ、って思ったね、6年前に彼等とポートランド、オレゴン州の誰かの地下室でショーをしたのを思い出して。

ハードコアの良いところ悪いところ、それからどういう方向に向かっていると思う？  
Chris:繰り返す様だけど、こういう意見は加減して聞いてほしい（前の問い参照）。僕は2つのプラス（肯定的）点が見える。1）ハードコアの生命力、そのもの。繰り返すようだけど、あまりにも沢山の人がハードコアを否定したがるから（再び、あの、不快な’まだあんなものを聴いているのか？’精神）満足できることは、まだ音楽に感動する子供がいること、楽器を取り上げて、バンドを結成して、ファンジンを発行して、そこから始まる。例えばメインストリーム／法人がハードコアがもう珍しくなくなっている、と見切りをつけたとしても（これは避けられない事実ではないか）、僕自身は存続することを期待したい。2）実際にはパンク／ハードコアの本質、精神が音楽自体に反映されてきた。ここで僕はPete Chramiec（質問、「彼等は今？」参照）のVerbal Assault以降のプロジェクトを思い浮かべる、Rain Like The Sound Of TrainsもLoisどちらも特に’ハードコア’風のサウンドじゃない、でも双方共にあの、同じような価

値観／道徳／地についた落ち着きのあるコミュニケーションを表現している。幅広い断面的な人達と音楽とを、戦って守るに値する根本主義に取り巻いて一つに集める、これは僕にとっては良い点にしか見えない。

現在ハードコア・バンドで好きなバンドはある？あったら誰？

Chris:前問2つの返答をここでも使うよ。僕は今だに古い、元祖ハードコア（Bad Brains, Minor Threatと昔のDischordのリリース）を、ちょっと思い出に浸るって理由と、もう一つ、まだまだ通用するっていう2つの理由からよく聴いている。少し前にニューヨークのH20を観てかなり感動した、でもちょっと地元の偏見が入っていて、バンドのメンバーの内の2人が僕の育った近所のニューポート出身なんだ。

誰の／どのショーが覚えている中で最高だった？それは何故？

Chris:僕の回答は最高のショー、または一番思い出に残るショーかな。いつもスゴイと思って見上げてて、聴いて育ったバンドと一緒にプレイできた時は毎回最高だった、Bad Brains, Youth Brigade, 7Seconds, 他。特殊な意味でいわゆる、「有名な店」で演奏する、例えば、NYCのCBGB's、アムステルダムのMilkyWay, Paradisoとか、それも全く違う体験だったよ。そういう場所でプレイしながら、「スゲえ、Bob Marley & The Wailers(または、The Clashそれか

The Ramones)が今立っているこのステージにいたんだ。。。」とか考えているんだ。今から思うと胸を掴まれる思い（後になって）が起こるショーは、内争が起こる前の、1989年にサラエボかな。ショーそのものはヒドかった、でも数年後攻城が始まって、胸を衝かれたような気持ちだった、僕達が車で通った山々が現在実際にボスニア系セルビア人が砲撃、狙撃し合っている、同じ山だって思うと、「ヒドい、まるで金魚鉢の中の魚を狙撃しているようなもんだ。僕達がプレイしに行くと聴いてくれてた子供達を殺している（最悪はあの子供達が互いに殺し合いをしている可能性もあるんだ）」とか考えた。この体験から去年のセルビアでのNATOの空のストライキに対して、必要以上にずっと関心が深かったんだと思う。

バンドとして出来なかった事で達成したかった事は何？

Chris:僕達がツアーを出来る限りした代償が、曲の少なさだと思う。もっとレコーディングをしておけば良かったと思う。でも、その裏にはいろいろな場所を見て学んだ体験が貴重なものだったから、それほど後悔はしていない。最終的には僕達自身のしるしは残したから、それを誇りに思っている。





Nick Barbato (drums on "The Masses" and "Learn") is someone who I honestly haven't talked to in years... I need to track him down at some point... Darren Mock (bass player from 1988-1990, and is on the "On" EP) is another soul who I need to get in touch with. The last I heard, he was doing an indie label out west... Doug Ernest (drums on "Trial", "Tiny Giants", "On" and "Exit") is currently a professional woodworker, amateur rock climber, and the drummer for a Rhode Island reggae act called THE RAVERS. My own bad self (vocals) finished school, then worked as a roadie and tour manager for BELLY (see above) through the first part of the 90's. I've been casting about for a direction in life ever since, juggling a strange combination of trying to write while cooking to keep a roof over my head.

**What do you notice has changed in the hardcore scene over the years since the band has been done?**

**Chris:** That's a hard one for me to answer. I'm not really part of the 'scene' anymore. I don't go to too many shows, buy new releases or zines, etc. I don't mean that in a snotty, I've-grown-out-of-that-greasy-kid's-stuff way. It's hard to explain: most of my

friends are still in bands, and I stay in touch with a lot of the people who I met through the band. (In fact, that's the majority of the people who I remain in contact with). That said, I suppose the strangest or biggest difference is just how huge hardcore became after we broke up. An especially surreal moment occurred when I was working for BELLY at a summer festival in Belgium. As I was hustling them onto the smaller-sized/ 'alternative' stage, THE OFFSPRING was playing in front of five times the amount of people on the 'main' stage. Christ Almighty, I thought: I can remember doing a show with them in some kid's basement in Portland, OR six years back.

**What are the good and bad things in hardcore and where do you see it going?**

**Chris:** Again, these opinions need to be taken with the requisite grains of salt (see last question). I do see two positive things, though: 1.) The sheer longevity of hardcore. Again, after seeing so many people be dismissive of hardcore (again, that obnoxious 'you still listen to that kind of stuff?' attitude), it's satisfying to know that kids still get into the music, pick up instruments, form bands, start

fanzines...and it starts all over again. Even when the mainstream/corporate forces are done with hardcore as a novelty (which, inevitably, they will be), I like to think that it will still go on. 2.) The fact that the essence, or spirit, of punk/hardcore has transcended the music itself. Here I think of Pete Chramiec's (see the 'where are they now?' question above) post-Verbal Assault projects: neither RAIN LIKE THE SOUND OF TRAINS nor Lois are especially 'hardcore' sounding, but both embody a lot of the same values/ethics/low-key grassroots type of communication. I only can see this as a good thing, bringing together a diverse cross section of people and music around some principles worth fighting for, and defending.

**What, if any, are some hardcore bands you like now?**

**Chris:** The disclaimer for the past two answers applies here as well. I still listen to a lot of the older, seminal hardcore (BAD BRAINS, MINOR THREAT and old Dischord releases), both out of a slight sense of nostalgia and the realization that, fuck yeah, this stuff still holds up. I was very impressed with H2O from New York when I saw them a while back, but there's a local bias here: two members of the band and I grew up in the same neighborhood in Newport.

**Who/what show was the best that you remember? Why?**

**Chris:** I'd have to put that as best shows, or most memorable shows. It was always great to play with band that we grew up admiring and listening to: BAD BRAINS, YOUTH BRIGADE, 7 SECONDS, etc. In its own weird way, doing gigs at 'famous' venues \* CBGB's in NYC, the Milky Way and Paradiso in Amsterdam - was a trip as well. I can remember playing those places and thinking in the back of my mind 'Man, BOB MARLEY & THE WAILERS [or THE CLASH or THE RAMONES] were here on this same stage...' A show that was heartbreakingly memorable (after the fact) was the one that we did in Sarajevo in 1989, before all the shit started there. The gig itself sucked, but years later, when the siege began, my heart sank: I could remember how we drove down through the very mountains where the Bosnian Serbs were now shelling and sniping from and thinking 'Fuck, that's like shooting fish in a barrel. Right now they're killing the same kids we played for. (Or worse, those kids are now killing each other.)' As an aside, I think that experience made me more hawkish than I otherwise would've been regarding the NATO air strikes on Serbia last year.

**What would you have liked to have accomplished as a band that you weren't able to?**

**Chris:** I think we ended up touring at the expense of writing more songs. I wish that we recorded more. On the other hand, we learned and saw so much by all of that traveling that I don't regret it too much. In the end we left our mark, and I'm proud of that.



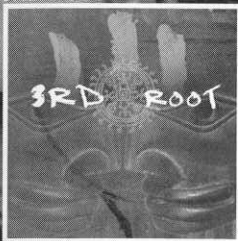
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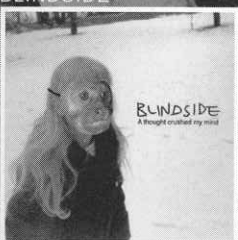
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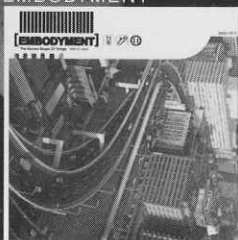


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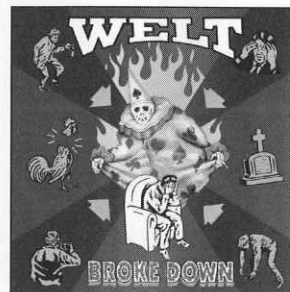
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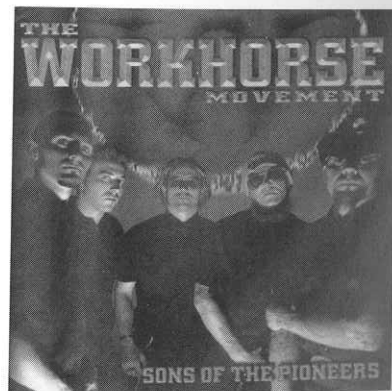
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## Interview by RodFC

**Tell us how, why, where, you started Ferret.**

Carl: I started Ferret Music 5 years ago to release the first Endeavor 7". I roadie'd for that band and lived with a bunch of them and all that shit, they needed to do a record so I did it. I didn't do anything again for over a year, then I ran into Converge and loved them. Dave from Harvest sent me their first stuff so I cranked both those 7"s out. About 6 months after those came out I decided to actually try to keep putting out records. It was fun and keep me emersed in hardcore. I started to have some luck with it have yet to come across a reason to give it up. Things got really busy about 2 years ago and have been growing since.

**What do you think is the hardest part of running a hardcore label? Is Ferret a hardcore label?**

The Hardest part of running a label, at least my label anyway, is coming up with the money and time to do everything I want to do. I have to force myself to not get in over my head and try to do too much immediately. Money is a really hard thing to deal with through friendships with bands and distros and all that. I've owed friends stacks of money and vice versa, it strains things, I've been fucked by a couple close friends over bands and label stuff and it's really hard.. and Yes, Ferret Music is definitely a hardcore label. I run the label based on the ethics I got from hardcore and growing up a hardcore kid. While I don't really care much about the whole 'sell cds for 50 cents be punk rock' thing I try to treat my bands really well, give them total control and work on a level where we have a relationship that is as much a friendship as it is a business partnership. Music-wise I am drawn to the progressive side of hardcore music as it blends with metal, but I don't think hardcore is a sound, it's an idea, a thought process. I have plans to release records that no one would consider 'hardcore', which is fine with me.

**Do you think hardcore kids are closed minded these days ?**

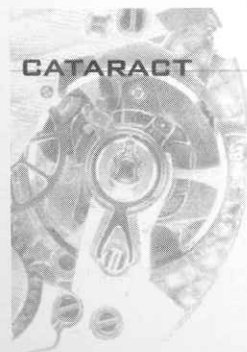
Of course. But not in a really bad way. I was closed minded as hell when I was 15, I got past it. I think kids today are way more open to new styles of music, I think they are ready for hardcore bands to push it to the limit and come up with interesting and aggressive music. But the scene in general is always going to be a bit closed minded, but it's human nature and I don't worry about it to much.

**Does it seem like kids just want the next Hatebreed and aren't as open to new styles as kids in the past?**

No, I don't really think that's the case. Actually I think mainstream music is becoming more and more heavy and aggressive and those kids that have no idea about hardcore are getting marketed to by hardcore labels and the line is beginning to blur. You have a band like Slipknot selling a million records. Then you get a band like Hatebreed ready to step up and release a second album that is going to be a monster. I could drop off my Killswitch Engage record or the new Martyr A.D. record at major labels and I know it would raise some interest. It's because kids are looking for that next extreme record. I think they want the next Hatebreed not because they are stuck in that style but because for them that is new. Hardcore is just ahead of the game. Look at Dillinger Escape Plan, it's the most extreme thing going, and it's doing really really well. What if they max out their hardcore potential and become the next Hatebreed.

**What do you look for in a band when looking to sign?**

Honestly the first thing I really look for is that unexpected feeling to hit me. Every band I've ended up working with did something at some point me make me go 'oh shit, this rocks'. Blood Has Been Shed played in front of 6 people in a basement in NJ and destroyed me. All Chrome sent me a demo that just hit me right. I have been friends with and working with Mike from Killswitch Engage for awhile, he sent me the



|GOLEM



new stuff and I was stoked, I let it go like I wasn't that into it because I already knew other labels were talking to them and I didn't want to get into a bidding game, but it didn't work out for those labels and it did for me. After that, everything needs to fit, the material, the performance, their attitude and willingness to commit, and about a million other things. I won't lie and tell you there isn't more vain shit rolled up in there as well like who they know, what they look like, what their pasts are, etc.. any label that tells you different is lying to your face. One thing that is a big deal and has kept me from working with bands whose music I really enjoyed was their actions as people, I have to be willing to have these people represent me and I have to be willing to represent them.

months of the year and generally going full on then they should expect me to step up and treat them as a full on band – solid recording budget, solid marketing (ads, web, metal radio promo, etc). All that shit adds up. If a band wants to do their thing, play now and then. I'll still go all out, but their recording budget and certain other forms of monetary support would be less. It's just fair. Being in a band and running a label I see it from both sides. A band deserves a lot from a label. There are a lot of labels out there, the heads of which I'm friends with, that I would NEVER let my band work with, there are just shitty deals. At the same time there are a number of awesome labels that are really good to their bands like EVR. In the end everyone is always going to want more, bands want more and labels need to spend less, it's really a matter of getting on the same page from the start.

### What are your goals, now and future for Ferret?

Honestly, I'm not entirely sure. I'm reaching the point where Ferret is becoming really really busy and the only way to allow it to grow at the speed it wants to is to feed it my time full on. In the not to distant future I'll have to figure that out. As far as my immediate goals? I have a few new artists that are putting themselves into their bands full on, quitting their jobs and hitting the road. My goal is to support them in that and see what we can do. I have some great shit coming out, I'd like to see some of it really blow up.

### Where do you think hardcore is going in the future, and how does Ferret fit into the whole scheme of things?

I don't really know where hardcore is going. It's fucking weird, it's definitely changed since I got into it. My concern is that as it melds with the mainstream (which it is) it will get diluted. There are already so many hardcore bands that sing about worthless shit, that don't question anything, that promote violence, that will kick the shit out of some 17 year old kid that put on a show for them because no one showed up and they aren't getting paid enough, etc.

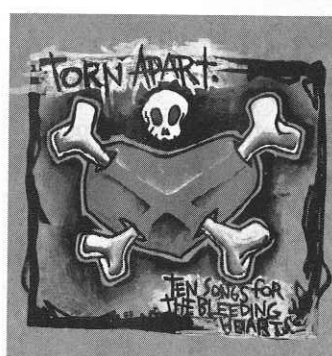
It doesn't help keep this alive. Hardcore is definitely going to keep getting more and more like a business, the music getting more and more commodified. Kids start bands and labels with an agenda to get big and make money right from the start now. I'm not passing judgment on that at all, it just is. Ferret will stick around as long as the label keeps supporting itself and it keeps being fun. I don't have any real notions of blowing up and making stacks of cash off this. I won't turn it away if it comes up, hell, I'd shit myself, but I'll be happy if I can keep putting out records that kids remember for awhile. My original goal was really to become one of those labels that people will always think of when they think of hardcore labels. The way I thought of Rev, Victory, Doghouse, New Age, and Conversion when I was growing up. I think I made it. I think Trustkill, Second Nature, Hydra Head, EVR, Escape Artist, Indecision and Ferret Music have all grown to be the new generation of labels like that. I love that. There are going to be new ones coming up as well.

### Do you think that you unfairly came off as the bad guy in the whole ETID saga?

I personally think that if a label can't back their promises they're breaching their contract with the band. I've heard that the band wasn't going to do another cd for Goodfellow because there wasn't any budget anyway so why should you have to apologize for having backing? Ha, I don't want to get into this. Chris Logan is probably one of the coolest people I've met since I've been in hardcore. Chokehold were one of my favorite bands, since I got their demo – all the way to their last show I loved them. Chris and I worked out the whole thing with ETID. They are a sick band I really wanted to work with, and if they were going to leave Goodfellow I figured I definitely wanted to work with them. I don't really feel like the bad guy, but I'm sure some people feel that way. That's cool. You know it's really weird. I didn't know what to do with that situation. I tried to work it out so things were cool with Chris and I and they are. It's also important that he and the band, a few members especially, work things out with Chris. It's not worth shitting away a friendship over any of this.



**What do you feel a label should do for a band in hardcore, and what should the band be giving the label in return?**  
It really depends on the goals of the band and the label. When I hook up with a band I sit down with them and we all get on the same page. If a bands comes to me with the goals of touring a lot, like minimum 3-4





Andy from ETID says you're futuristic with your cool glasses (he kept going on about them) and you're futuristic approach /thinking. Do you feel that you have a futuristic approach to running a label? Care to explain?

I hung out with Andy a lot at Hellfest and I have these glasses with changeable lenses. They're pretty smooth. I could put yellow lenses in at night and keep rockin' the glasses. It kind of turned into a running joke that weekend. I think the futuristic approach thing is probably a nice way to say I'm some sort of opportunist with goals of ruling the world, being the hardcore Fred Durst, again, I'm pretty sure Andy was fucking with me. Other than that I'm drawing a blank. I think I just killed a question that could have been really funny. I'm sorry.

**What in your opinion is the worst thing in hardcore today? (violence, stuffed animals, sweater vests...???)**

NORA pulled up to play a show outside of Philly the other day and there was a kid laying in the back of an ambulance, all fucked looking. The show went on after the cops left but the vibe was kinda killed (to say the least), so yeah, violence is getting out of hand. I had dinner with some awesome kids from Salt Lake City last night and a slew of other people and we were talking about all the different places/scenes where kids are getting fucking stabbed at shows, beaten with bats, that sort of extreme violence. What is that shit? Can you imagine getting stabbed at a hardcore show? I've been mugged, I've had my ass kicked pretty well a few times, I've had a gun pointed at my chest, but never at hardcore show. Dude, I can barely fight my way out of a paper bag, I wouldn't know what to do if someone stabbed me. All this gangster fantasy shit is ridiculous. I remember in our hometown once this 12 year old tiny little kid tried to fight Josh from Trustkill in a mall, no reason (Josh was like 22). It was more or less funny. It's just sad that that mentality has seeped into hardcore. Violence and wearing your hat side-ways, seriously, what the fuck is that? It's a toss up between the violence and the side-ways hats.

**I heard that Ferret has joined forces with another company that's going to get you some crazy distro and a bigger budget to run the label. True? and do tell...**

Haha, well I have a company that I'm starting to work with, but it sounds like you got the exaggerated version of the story. Really it's a company run by a bunch of people I respect a lot, that offered to jointly release a record with me. We haven't kicked anything off yet but we have a lot of ideas and plans for the future. If it works out it will definitely be a huge step for the label, but it's not that crazy and it wouldn't affect my budgets, I'll still be scraping by.

**Are there any bands you wished you did sign but missed the chance?**

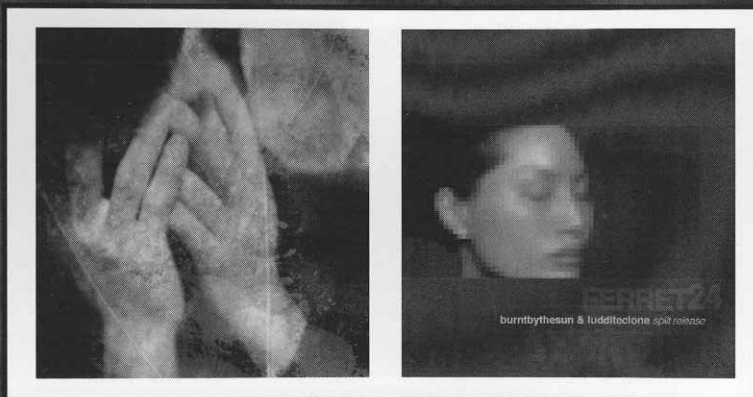
I would have loved to have signed Botch, I have no idea if they would have worked with me but I get along with them really well and before their first album came out I was talking to them briefly about it. They are amazing. I would have liked to have kept working with Converge, I love that band and they are great people, but their move made too much sense. I should have found a way to come up with some money. I remember I talked to Ben from Dillinger Escape Plan about working with them about two days after contracts had shown up in the mail from Relapse and Rev. I missed that boat, but I don't think I would have been able to do justice to them at that time anyway. That and Stretch Arm Strong. They are the best hardcore band going, period. First time I saw them it didn't take half a song for me to end up dancing (I don't dance really). I talked to them after and they had already signed to Solid State, they were making fun of me later, saying they had sent me a demo, but I guess I never listened to it. I'm stupid.

**What band/cd do you wish you could have released? (Cro-Mags, Slayer, Spice Girls??)**

If there were any records I would love to have my label's name on it would have been Deadguy's Fixation record and At The Gates 'Slaughter of the Soul'. Definitely two of the best records ever.

Final thoughts, death threats ...

Thanks for the interview and taking care of Ferret. It's appreciated and respected. Check out NORA, we have a full length coming out in April on Trustkill and it's going to rock and stuff. We are putting up a site at [www.norarockmachine.com](http://www.norarockmachine.com) I'll stop plugging myself now and save some shame.





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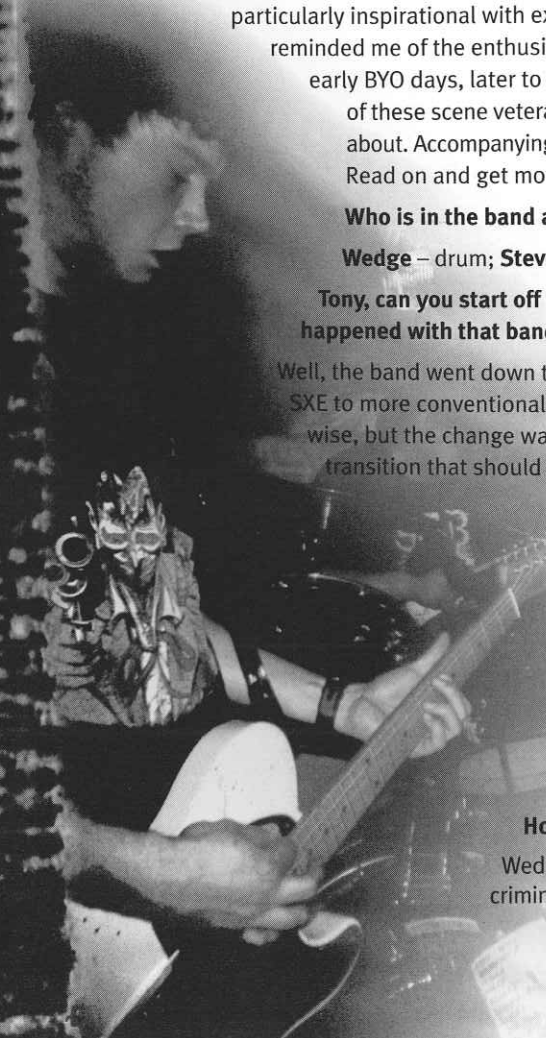


Yannick Lorrain (the guy who played in UNION OF URANUS and then made the move to Memphis to play for HIS HERO IS GONE) got to see h-100s at a church. The story he told me about Tony Erba went something like this... "We (URANUS) played this riot with the h-100's. They came out throwing hammers at the audience. The show was in a church basement. The kid who put on the show was a first time promoter at the church hall. During the first song Tony knocked off the head of the Virgin Mary statue with his bass. He was using it like a baseball bat." I started to hear tons of stories about this notorious band. So much so that it started to earn Tony his reputation as the "Godfather of the Cleveland scene". LEFT FOR DEAD claimed h-100s to be their inspiration. The h-100s became a symbol for a kickstart to the scene. 9 SHOCKS TERROR followed in their footsteps (at least to kids from scenes outside of the rust belt). I got to see 9 SHOCKS in the basement of Who's Emma last summer. It was the first time I danced in years. They were so fuckin' awesome. I finally got what everyone had been talking about. Tony was particularly inspirational with explanations and dedications in between sets. The in-between song banter reminded me of the enthusiasm behind "Crew" period 7 SECONDS. The urgency of hardcore from the early BYO days, later to find life in the YOUTH OF TODAY renaissance was reincarnated in this body of these scene veterans. 9 SHOCKS embodied that "all or nothing" ethic behind what hardcore is about. Accompanying this interview is a white trash glossary to help you interpret what Tony says.. Read on and get motivated. Start your own scene recovery project and win one for the ripper.

## Who is in the band and what instruments do they play?

Wedge – drum; Steve – vox; Kev – lead gtr.; Erba – bass gtr.

## Tony, can you start off by giving us the lowdown on what happened with FACE VALUE? What happened with that band?



Well, the band went down the shitter in rapid fashion in late '92. The music went from youth-crewie SXE to more conventional rock riffing, song structure and what not which I was fine with, music-wise, but the change was way too sudden for people that dug the band. That's the kind of transition that should take years to happen and suddenly we're practically doin' NUGENT's

"Stranglehold" every night and kids were like, "what the fuck is THAT?" More than everything, really, was that our personalities, ideals, beliefs, attitudes, lifestyles, etc. were always markedly different and becoming this immensely popular band just magnified it. They were, and are, small-town Ohio crossover partier types who weren't "down for the struggle", y'know, dyed-in-the wool punk rockers. And kids knew it. I finally reached a point where I couldn't hang and walked away. They still fuckin' went to Europe with any warm body they could find to be the stand-in vocalist, what a total joke. That's like THIN LIZZY without Phil!

## How did the h-100s form?

Wedge and I were friends; him and some other ragers were in this great, criminally underrated Cleveland band called GAG REFLEX, I was their biggest fan.



# s terror

Yannick Lorrain (Union Of Uranus 後、His Hero Is Gone でプレイするためにメンフィスに移った)はh-100'sを教会で観る機会があった。彼の Tony Erba に関する話は次のような内容だ。「h-100'sとこの暴動と一緒にプレイをしたのは僕達(Uranus)だった。彼等はハンマーを観客目がけて投げながら登場した。ショーは教会の地下室で行われた。このショーを上演した教会のプロモーターはこれが初めて手懸けた仕事の素人だった。一曲目の途中でTonyがマリア様像の頭をベースで叩き落としたんだ。まるで野球のバットを振り回す感じでさ。」この悪評高いバンドの事を頻繁に耳にし始めていた。その悪評の高さからTony自身も「クリーブランド・シーンのゴッドファーザー」の評判を取り始めていた。Left For Dead はh-100'sを彼等のインスピレーションだと自称していたし、h-100'sはこのシーンの先駆者のシンボルにもなっていた。9 Shocks Terror は彼等の足跡を辿っているようだ(少なくとも元鉄鋼ベルト外のシーンのファン達にはそう思われている)。昨年夏 Who's Emma の地下で9 Shocksを観る事ができた。自分自身、数年ぶりに踊り出してしまった。彼等は最高に良かった!!そこでやっと巷のうわさの意味が理解できた。Tonyは特に各セットの合間に説明やデディケーションとかを挟んだりして活気を保っていた。その合間に差し込んだ歌の雰囲気と意気込みがまるで、かの、「Crew」時代の7Seconds想わせてくれた。ハードコア初期BYO時代のハヤる気持ちだが、その後のYouth Of Todayの復興期を経て彼等の様なベテランの中で復活されつつある。そんなハードコアの「全部か皆無」的表現を表現しているのが9 Shocksだ。このインタビューに添付されているのは(残念ながら日本語には翻訳されません)Tonyの言っている事を理解するためのホワイト・トラッシュ語録だ。インタビューを読んで刺激されてほしい。自分のシーンの復興案を始めよう、そしてそれをバネに他へも。

バンド・メンバーの紹介と各ポジションを教えて?

Wedge - ドラム ; Steve - ヴォーカル ; Key - リード・ギター ; Erba - ベース・ギター。

Tony、事始めにFaceValueと何が起こったのか、内幕を話してくれない? 一体あのバンドと何があった訳?

えーと、あのバンドは1992年末に急にスタれたよ。音楽がユース・クルー調SXEからもっと一般的なロックに変化した、それ自体は自分としては音楽的には問題無かったんだけど、バンドの理解者にはその変化について来られなかったってところかな。そういう変化って年数かけて起こる事で突然僕達がNugentの「Stranglehold」みたいなのを毎晩演奏しだしたからファンが「何だコレ! ?」と思ったんだ。でも本当はそんな事よりも僕等の性格とか理想、思想、考え方、生き方の諸々が他の誰よりもかなり違っていて、それに輪をかけてスゴくポピュラーなバンドになったことでそれが増幅されたんだと思う。

ハッキリいって、奴等はオハイオの小さな街出身のパーティー・タイプの掛け合わせだった、今でもそうだけど、「苦勞を知って」るタイプじゃない、言え、苦勞を知らずに死ぬパンク・ロッカーだ。ファンもそれを見通してた。僕は遂に我慢ができなくなるまでになって辞めた。それでも奴等は誰でもいいからヴォーカルを立たせてヨーロッパまで行った。ホンと、ジョークでしかない。それってPhil 無しのThin Lizzyと一緒にさ!

h-100'sが結成された経緯は?

僕とWedgeが友達で、当時彼は他の奴等とGag Reflexっていうスゴい、犯罪的に語り尽くせないクリーブランドのバンドにいた。僕は彼等の一番のファンだった。必ずクリーブランドのValueと共演するように僕がブッキングしてた。初めの頃のPoison Ideaのサウンドに似てたかな。それで僕がヒッピー・バンドを辞めて、すぐに強力なスラッシュ・バンドを始めることにした。それでGag ReflexのWedgeとChard、そしてChris (僕の兄貴)とh-100'sを結成して破壊を開始したのさ。

h-100'sが解散した理由は何?

兄貴と彼の(当時のイヤな女)彼女が僕の家を出て、バンドを辞めてRuinersのPaulとニュー・メキシコに移ったんだ。彼が砂漠に住みたがるのは判らないことはなかった。出来たら自分もしたいよ。でもあの女、ヒドい女だ。でも、考えてみると解散の仕方のもそれほど悪くなかったかも。バンドは一年半ほどの間一緒に、その間にイカすレコードを3枚出し、暴動や騒ぎのせいで一度として完全に演奏し終わった事も無く、最

## white trash glossary

**banger** \ˈban-er\ *n* 1: Old-school metal kid into NWOBHM bands like SAXON, TYGERS OF PAN TANG, ANGEL WITCH, LIZZY, MUSCLE BITCHES, etc.; 2: Short-form for headbanger; 1: Brit (ca. 1919) a sausage, 2: an old car.

**beater** \ˈbet-er\ *n* 1: short form for wifebeater; as in the undershirt; 2: a run down car.

**cake** \ˈkāk\ *n* [Italian] 1: a white bred person 2: short form for Manga Cake [ME fr. ON kaka; akin to OHG kuocho cake] 1: a block of compacted or congealed matter 2: a hard or brittle layer or deposit.

**dogfucker** \ˈdog-fuhk'-er\ *n* a lazy ass warehouse worker, usually used to describe someone who is goofing off. Used in phrases like "What are you doing, fucking the dog?" OR "Get off your lazy ass, you dogfucker".

**ham-n-egger** \ˈham-n-'eg-er\ *n* 1: a colloquial form for bacon & eggs that was adopted as an insult, as in "You stupid fuckin' ham-n-egger" 2: someone who tries to show off, but fucks it up.

**hesher** \ˈhesh-her\ *n* 1: "I'm a metal dude with long hair and tats who loves to party at all hour of the night. I am 6' 4" 210 long (to my ass) hair, played in San Francisco bands for 13 years. I have 5 Ozzy tats and 2 DIO tats. What can I say, I luv Sabbath. New in L.A., saw your add for more info and photo pleez wright back. We need to hook up and get shitfaced. Did I mention I'm hung like Tommy Lee?" 2: a person similar to a skid, not as white trash, but same styles. Likes heavy metal music.

**jag off** \jak-'of\ *n* 1: a slang for the name 'jack off'. Used in phrases like, "You jag off"; 2: a short form for ejaculation. When used as a name, the word becomes an insult; (1603) 1: a sudden discharge of semen from your penis.



I'd book 'em all the time with VALUE in Cleveland. They sounded like early POISON IDEA. So we talked about doing a balls-out thrash band as soon as I quit the hippie band. So Wedge and Chard from GAG REFLEX and Chris (who's my brother) and I started the h-100s AND commenced to wrecking.

#### **Why did h-100s break up?**

My brother and his – then whoreass – girlfriend moved out of my house, quit the band and moved to New Mexico with Paul from the RUINERS. I can't blame him for wanting to move to the desert. Fuck I'd love to do that. But fuck that bitch, she sucked. In retrospect it was kinda cool how it ended. We were around for a year and a half, put out three ripping records, almost never played a complete set on account of riots and bedlam, play our best show ever, and break up that night. Kids never knew what hit 'em.

#### **What bands were all of you in previously?**

**Steve** – MORMONS, YETI, RAZAK SOLAR SYSTEM (current, awesome!!).

**Wedge** – GAG REFLEX, CHEMICALLY RETARDED, FALSE HOPE, RUINERS, INMATES, BOMBBUILDER, h-100s, GORDON SOLIE MOTHERFUCKERS.

**Kevin** – CRIPPLE KID, RAZAK SOLAR SYSTEM, MORMONS, THE DUKES.

**Tony** – LEK, FACE VALUE, E.156th St. RHYTHM BAND, h-100s, GSMF, etc.

#### **I heard there was a change in the line-up. You have a new guitarist. What happened with the old guitarist?**

He didn't show up for a gig so off with his head! I love Kevin; he plays the shit out that battered old Tele.

#### **How long has 9 Shocks Terror been together?**

Since the summer of '96.

#### **Where did the name 9 Shocks Terror come from?**

It's the great LIPCREAM mini-LP, y'know, the one with "Yellow Beauty" and "Codeine Dream" and all that shit on it.

#### **What do you sound like? How would you describe your sound to someone who has never heard of you?**

GRAND FUNK RAILROAD and BUDGIE getting' wasted at a LIPCREAM party while GIRLSCHOOL borrow the car to go pick up the STALIN, listenin' to MOB 47 and UFO all the way.

#### **What about the comparisons to 80's Japanese thrash? Do you find those comparisons legit?**

Sure, we love those bands, they have that basic rock song structure played at a million miles an hour sound that comes natural, NOT forced to us, so it's no surprise that we sound the way we do. We NEVER force our sound, though. NEVER.

#### **What records do you have out?**

1) "Earth, Wind and the Sheik throwing Fire" 7"; 2) a split with Devoid Of Faith; 3) the "Zen and Art of Beating Your Ass" LP; and tracks on the following comps: "Spanking Nurse" (hi Craig); "Ohio Kings" (fuck that record); Suburban Voice #43 and the 15-year anniversary issue; "Midwest Rocks" 12". The new Havoc Records single is referred to as the "Mobile Terror Unit" ep. We have a song on the Sound Pollution comp (comin' out this spring); a split with the KILLERS on Gloom (that ain't out yet); and a new 12" out on Sound Pollution this summer, (this one'll blow the balls off a charging rhino at thirty paces). Stay tuned.



#### **What is the name of the Sound Pollution release? Does it have a title, yet?**

No, though we're working with "5-Year Contact High", or "Extreme Championship Wrecking".

#### **The LP was recorded using analogue recording equipment – that's really rare these days. What kind of sound, from a production standpoint, were you trying to get? Was there a similar goal behind using vintage guitars and amps? Do you wear vintage underwear as well?**

Just striving for that THICK, FAT, and WARM 70's sound. Tryin' to get Malcolm Young's guitar sound and Felix Pappalardi's bass sound; old Sunns and Marshall Super Leads and Acoustics and Music Man's with dirty pots are the way to fuckin' go, jack... My boxers are first pressing with original ass juice and felch stains. They're on the Rev board for \$US150, dick...





高のショーを終えたその晩に解散した。ファンは何が起こったのか全く知らない。

メンバーの過去のバンドの経歴について教えて？

Steve—MORMONS, YETI, RAZAK SOLAR SYSTEM (現在所属、最高!!) Wedge GAG REFLEX, CHEMICALLY RETARDED, FALSE HOPE, RUINERS, INMATES, BOMB BUILDER, h-100s, GORDON SOLIE MOTHER FUCKERS Kevin CRIPPLE KID, RAZAK SOLAR SYSTEM, MORMONS, THE DUKES Tony LEK, FACE VALUE, E.156th St. RHYTHM BAND, h-100s, GSMF, その他。

メンバーの変更について聞いたけど、新しいギタリストがいるようだけど、古いギタリストはどうしたの？

本番に来なかったから首にした。Kevinは最高だ、彼は前のTeleを遥かに上回るプレイだ。

9 Shocks Terrorは結成してどれくらい？

96年の夏以来。

9 Shocks Terrorの名前の由来は？

あの有名なLipcreamのミニLPからだよ、"Yellow Beauty"とか"Codeine Dream"とかが入ってたヤツ。

君達のサウンドを表現するとしたら？君達を全く知らない人達に君達のサウンドを説明するとしたら？

Grand Funk RailroadとBudgieがLipcream主催のパーティーで酔っ払ったところでStalinを向かえに行くのにGirlschoolが借りた車でMob47とUFOを聞きながら行くって感じ。

じゃあ、80年代の日本のスラッシュとの比較については？この比較は妥当だと思う？

勿論、その手のバンドは大好きだし、彼等の、ロックの基本音楽構成を時速100万マイルで自然に演奏する、あくまでも無理をしない、それが僕等がこういうサウンドだっていうのに不思議はない。僕等は絶対にサウンドを無理じいしないんだ。絶対。

今までに出したレコードは？

1) "Earth, Wind And The Sheik Throwing Fire" 7インチ盤  
2) Devoid Of Faithとのスプリット盤; 3) "Zen and Art Of Beating Your Ass" LP盤; そして次のコンプ中のトラック: "Spanking Nurse" (Craig元気?), "Ohio Kings" (このレコード最悪); Suburban Voice #43と15周年記念版; "Midwest Rocks" 12インチ盤. Havoc Recordsからの新しいシングルは "Mobile Terror Unit" ep盤と呼ばれている。新しい曲が Sound Pollutionとのコンプ盤に入っている (今春リリース); KILLERSとのGloom (まだ出て無い) のスプリット盤; そして今年夏に12インチ盤をSound Pollutionから (これは突進してくるサイの玉も砕く位スゴい)。期待して待ってて。

そのSound Pollutionからのリリースは何ていうの？もう題名は決まっているの？

まだ、でも今のところ "5-Year Contact High" または、 "Extreme Championship Wrecking" の線で動いている。

リリースされたLPはアナログの録音技術を使っている、最近では珍しいけど、これは制作の視点からどんなサウンドを期待してた訳？古いギターやアンプを使ったのも同じ効果を狙った為？下着も古いのが趣味？

70年代の太く、豊かで暖かいサウンドを求めてただけだ。

Malcolm YoungのギターとFelix Pappalardiのベースのサウンドを決めようとしていたんだ。古いSunn'sとMarshall Super Leads, Acoustics, Music ManのWith Dirty Pots調でいくのが最高でしょう、キミ。僕のボクサー・パンツは先に特製のケツ汁とフェルチで染まっている。それが評議会に150米ドルでかけられて。。。

過去にリリースされた曲がかなりLPに入っていたのは、何故？

何でって、Chardがどうしてもないアル中であれ以上の曲をこなすプレッシャーに耐えられそうに無かったから。イイ奴なんだけど、この録音を一つのバンドとして乗り切れるか皆の心配の種だった。僕自身は古い曲をやり直すなんて全く思ってたけど、とにかく大変な状況だった。まあ、過ぎたことをくよくよ言いたくないけど。

歌詞の内容はどんなこと？

イヤな奴等とキラリな仕事について。

いくつか曲のタイトルを紹介して？

"Hit it or Reality will go Flying out the Window" (どういう意味?!), "Yeti Smasher", "Not a Fuckin' Anthem", "9th Symbol", "Attack with a Gas Mask", etc...

歌詞の内容的観点から一番気に入っている曲は、それは何故？

殆ど全部かな、特にSteveが "80% of this place is filled with assholes and Speds" っていうのと、それか "Here's my foot, break it in half. Here's my cock, break it in half. Here's a sped, break him in half."

**jobber** \ˈjāb-er\ *n* 1 : a loser, originated from the term applied to the wrestlers who get their ass beat every week on TV in the old days of territorial wrestling, we've just expanded it to include everyone on the planet; 1 : one that jobs.

**matler** \ˈmat-ler\ *n* 1 : a metalhead

**mint** \ˈmint\ *adj* (1902) 1: excellent (15c). 1 : unmarred as if fresh from a mint <~coins>

**mullet** \ˈmel-et\ *n* 1 : a hairstyle which is short (sometimes spikey/fluffy) on top, short on the sides and long at the back. Varying degrees of wavy/stringy/curlly at the back as well. a.k.a. Hockey Hair; Short long; 2 : a really bad haircut; a clean shag or spiked top, with long ungroomed hair in the back; [ME molet, fr. MF mulet, fr. L. mullus red mullet, fr. Gk. myllos; akin to Gk melas black, Skt malina dirty, black] (14c) 1 : any of a family (Mullidae) of moderate-sized usu. red or golden fishes with two barbels on the chin - called also red mullet.

**rager** \ˈraj-er\ *n* 1 : a person who likes to rock out; [ME, fr. OF fr. LL rabia, fr. L rabies rage, madness, fr. rabere to be mad; akin to Skt rabhas violence] 1: one who exhibits violent and uncontrolled anger.

**ripper** \ˈrip-er\ *n* 1 : someone who's a total rager, wild and outrageous, usually into crazy-ass rock 'n' roll, a bit of the old ultraviolence, some rasslin', usually bangs drywall for a livin' or some other 'salt-of-the-earth' type blue-collar white trash employment situation; (ca. 1611) 1 : one that rips; 2 : an excellent example or instance of its kind

**scrub** \ˈskreb\ *n* 1 : a TLC reference to describe guys who are pigs; 2 : a brother that fronts like he's all booked up but he's always broke. No job, "always on the passenger side of his best friend's ride", FUBU gear off the 6.99 rack at TJ Max, that sort of thing. A fake playa. also see Destiny's Child's "Bills Bills Bills" for further exploration. 1 : a domestic animal of unknown parentage and usu. inferior conformation; 2 : a person of insignificant size or standing 3 : a player not belonging to the first string.

**Why were so many previously released songs included on the LP?**

'Cause Chard was a degenerate alcoholic who could barely handle the pressure of recording any more than we threw at him. Love that dude but it was anyone's guess if we would survive the studio as an intact band...believe me, it wasn't my choice to rehash all the old shit, it just was a very tense situation. That's not my style and we shan't be rehashing anymore.

**What topics do you sing about?**

Assholes and jobs we hate.

**What are some of the titles to your songs?**

"Hit it or Reality will go Flying out the Window" (what the fuck does THAT mean?!), "Yeti Smasher", "Not a Fuckin' Anthem", "9th Symbol", "Attack with a Gas Mask", etc...

**What is your favorite song from a lyrical standpoint and why?**

Almost all of them, especially the one where Steve goes "80% of this place is filled with assholes and Speds" .... or how about the one that goes "Here's my foot, break it in half. Here's my cock, break it in half. Here's a sped, break him in half. What's a sped? Shut the fuck up!!!"...or the classic "Those bald dudes in jogging suits give me the fucking creeps!!" The kid's a bonafide GENIUS. I believe that as the gospel, brother.

**You toured with Boulder this summer - how long did that last and how was the tour?**

It was the most awesome spectacle I've ever experienced, getting to watch the best band alive right now dismantle my skull every night. What a blast. Waaaay too short. THE CASH REGISTERS from Indianapolis rule.

**I heard a rumor that Wedge and Tony were put in charge of the next Cleveland fest. Is it true? Last year's fest was really different (not having shitty workshops, the general lack of distro tables, the fact that good bands actually played) and I think the differences made for a better fest - what can we expect this time around?**

Expect this: Boulder, a Motorhead tribute band, and live professional wrestling. I'm NOT kidding.

**What is your relationship like to the thug-core scene in Cleveland? Is Mean Steve pissed off that your singer uses "Lean Steve" as his e-mail address?**

They blow, we rule. Mean Steve is obese. Tank is god.

**Can you go into more detail about you knowing some of the cats from CONFRONT and INTEGRITY. Didn't you guys come up in the scene together with your former bands?**

I guess, in some weird way, there's this unwritten respect they have for us older dudes. Some of those guys kinda 'step into character' if you know what I mean. I'll see those dudes at wrestling or at a bar or party and everyone's just smashing shit and laughing and what not. The two scenes don't interact with any frequency, but sometimes

they do and it's cordial and 'cool', I guess. Those guys are basically a bunch of degenerate gamblers and drunks. The only ones that anyone sweats is Blaze (pretty cool guy, crazy violent Russian loanshark), fatass Tony Pines (loser, scumbag, jagoff. Everyone's kicked the shit outta him at one time or another), and Steve (harmless, balding law school dropout into tanning, golf and bad rap). We don't care about their stupid bands and neither should anyone else.

**Tony, I heard that you do a video dubbing service. What is it called and what kind of videos are they?**

It's called "Crimson Mask Video" and I sell and trade 1,000s of rare pro wrestling, rock/punk, and bizarre videos. For a catalog, write to:

Crimson Mask,  
5872 Edgehill Drive,  
Parma Heights, OH  
44130, USA.

**How can people get in touch with the band?**

Write to Wedge at:

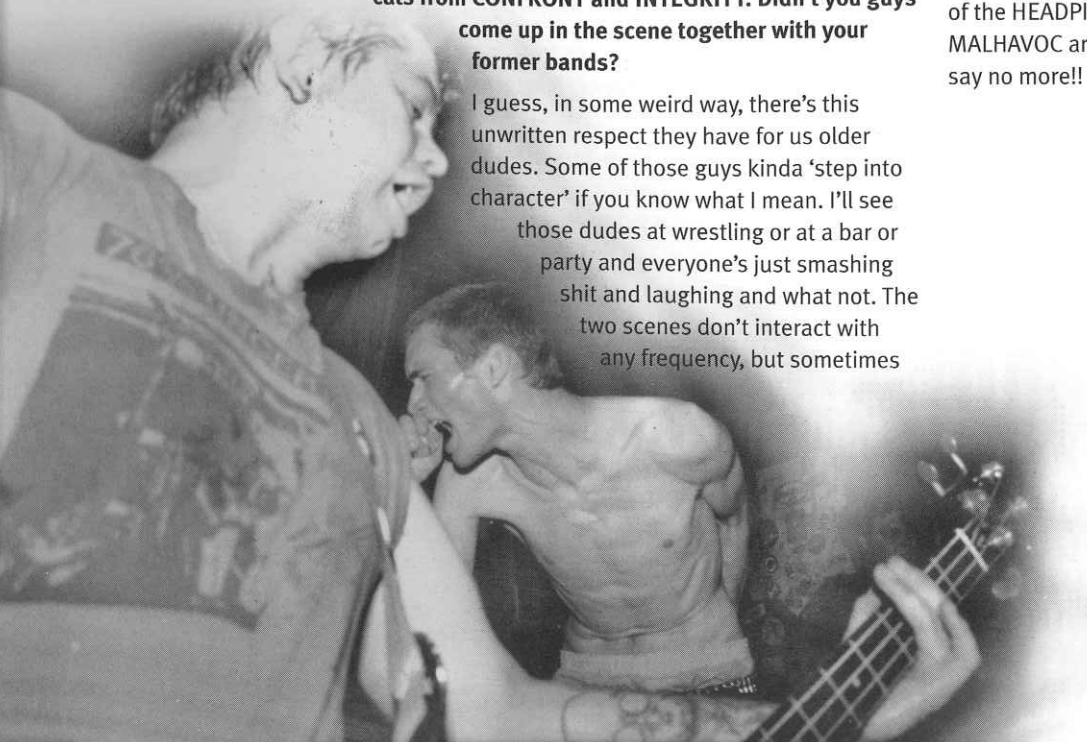
122 Gillett,  
Painesville, OH  
44077-4258.

E-mail us at:

leansteve@yahoo.com,  
clevoripper@yahoo.com, or  
nineshocks@hotmail.com.

**Any last comments?**

We love all of our friends in Canada - cheers to Jaime, Katie, Imants, Mark Rodenheizer, Craig Caron, Naomi, yes you too Simon, dudes at Who's Emma, Mike Woodford, Craig Wattie, Leah Visser, and especially you, a long time ripper whom I've known since the MSI days, Stephen Perry. Thanks and see you in Hamilton or Toronto or Guelph or Red Deer or Lethbridge or Medicine Hat or wherever you go to thrash in Canada! Long live APRIL WINE !! BTO rock!! LEE AARON rules!! Darby Mills of the HEADPINS is my baby!! HEAVY PETTIN' kick ass!! MALHAVOC are the devil's emissaries! RIK EMMETT - say no more!!





めようとしていたんだ。古いSunnsとMarshall  
uper Leads, Acoustics, Music ManのWith Dirty  
ots調でいくのが最高でしょう、キミイ。僕のボ  
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うかあの、クラシックになっている “Those bald  
fades in jogging suits give me the fucking creeps!!”  
いつは正に天才だね!! これを信条と決めて  
いるよ。

今年Boulderとツアーしたね、ツアーの期間と  
接触について？

僕が今までに経験した中でも一番の壮観さだっ  
た、現代の最高のバンドを毎晩観られて頭をカ  
ン割られるようだった。衝撃だったよ。でも短  
かった。インディアナポリスからの  
theCashRegistersが最高!!

聞いたところによるとWedgeとTonyが来年の  
クリーブランド祭を任されたらしいけど、これ  
本当？ 去年の音楽祭は今までと違ってた (つ  
まらないワークショップとか、配給会社の机が  
なかった、良いバンドが実際に演奏した)、  
それが良い結果になっていたと思う。今年はどう  
いう事を期待したらいいのか？

それを期待してほしい、Boulder, Motorhead進呈  
バンド、そしてプロレス。冗談抜きだよ。

君達とクリーブランドのThug-core  
シーンとの関係はどういうもの？  
君達のシンガーがemailアドレスに  
”LeanSteve”を使っていることで  
MeanSteveが怒っているとか？  
奴等は駄目だ、僕達が上さ。Mean  
Steveはデブ。Tankは神様だよ。

ConfrontとIntegrityのメンバー  
を何人か知っているようだけでも  
うちよっつと詳しく教えて？ 昔のバ  
ンドで一緒に歩いてきた仲間じゃ  
ないの？

まあ、奇妙だけど彼等なりに古株  
の僕等に対して敬意を表してくれ  
ているらしい。奴等の中には必要  
な時に「キャラにハマる」ってい  
うのもいるみたい、言ってる事分  
かるよね。奴等をレスリング場と  
かバーとかパーティーで見かける  
、皆もの壊したり笑ったり、好き  
な事してる。別々のシーンだから  
普段殆ど交わりが無い訳、でもあ  
る時は誠意をもってクールにする  
よ、と、思う。そいつらは大体が  
どうしようもないギャングラーの  
飲んだくればかりだ。その中で  
際立っているのがBlaze (結構ク  
ールな奴、クレージーで危険なロ  
シア人借金取り)、デカケツ  
TonyPines (負け犬、ヤな奴、云  
々。皆、一度や二度は誰でも奴に  
強力にケリを入れている筈)、最  
期にSteve (ハゲかかった法学部  
落ちこぼれ、日焼け、ゴルフと腐  
ったラップ好きの無害な奴)。僕  
達は奴等のバカなバンドなんか気  
にしないし、他の誰も気にする  
ことない。

Tony、ビデオのダビング・サー  
ビスを営んでいるそうだけど、  
名前は、どういうビデオを扱っ  
ているの？

“CrimsonMaskVideo”って呼んで  
いる、珍しいプロレスとかロック  
／パンクに一風変わったビデオを  
売り買いしている。カタログがほ  
しかったら、Crimson Mask, 5872  
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44130, USA.

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skid \ˈskid\ n 1 : a person that sports  
a mullet, or just long hair, tight light  
colored jeans and a bad metal t-shirt  
(maybe with the sleeves cut off). Add  
wrap around sunglasses for style; 2 :  
sometimes used to describe metal  
heads. [prob. of Scand origin; akin to  
ON skith stick of wood – more at SKI]  
(1609) 1 : a vagrant or alcoholic who  
lives in a district of cheap saloons or  
flop-houses. 2 : one of a group of objects  
(as planks or logs) used to support or  
elevate a structure or object.

souped \ˈsüp\ v [E slang soup (dope  
injected into a racehorse to improve its  
performance)] (1931) : to increase the  
power or efficiency of <~ up an  
engine>.

sped \ˈsped\ n 1 : slang for  
‘retarded’, a funny word to refer to  
dickface kids when we poke fun at  
them; 2 : Short form for Special Ed,  
has a special meaning for SXE kids  
who are stupid - SPecial EDge; 1 :  
the past tense of to speed - accelerate;

trash \ˈtrash\ n 1 : short form for  
white trash or trailer trash [of Scand  
origin; akin to Norw trask trash;  
akin to OE teran to tear] 1 :  
something wirth little or nothing 2 : a  
worthless person : such persons as a  
group are known as RIFFRAFF.

turnip \ˈter-nep\ n 1 : an idiot;  
[prob. fr. 1 turn + E. dial. neep  
(turnip); fr. the well rounded root]  
(1533) 1 : a thick rooted vegetable; 2  
: a large pocket watch.


wigger \ˈwig-er\ n 1 : a white  
person who inappropriately  
appropriates Black culture.

yeti \ˈyet-ē, yāt-\ n 1 : “Bigfoot”!!!  
[Tibetan] (1951) 1 : Neanderthal;  
2 : The Abominable Snowman.

### Legend:

word \pronunciation\ n - noun, v -  
verb, or adj - adjective [place of  
origin] (date or origin) 1 : white trash  
term; 2 : supplementary white trash  
meaning; 1 : Webster’s dictionary  
definition; 2 : any subsequent  
Webster’s dictionary definition that  
relate to the white trash definition.

Compiled with the help of Chris  
Colobon, Andy Dempz, Tony Erba,  
Dirk Gomez, Hardcore Sue, Jeff Sky,  
Jaime Towns



Seth Enslow, known as Sethro to his friends, has a well deserved reputation as an insane, ballsy daredevil, and its been well documented in the Fleshwound Films **Crusty** video series. Starting with his legendary 200 ft, 5<sup>th</sup> gear jump off the highest peak at the Dumont dunes ending in a bone crushing rag doll landing, resulting in a broken nose and bruised back. While some may simply see Enslow as a careless and wreckless rider, it was his plan all along to push the limits and out jump anyone in the motocross scene. After leaving upstate NY for his calling in California with only \$100 and an old pickup, Seth quickly gained a reputation for making up whatever skill he might have lacked with heart. And his plan has worked perfectly. Enslow is being sponsored by *Honda*, *Etnies*, *Black Flys* and a host of other companies as well as two new videos, his own **Seth: The Hard Way** which compiles all the **Crusty** footage as well as new footage of his attempt at breaking Doug Danger's world record of 251 ft., and **Frezno Smooth** a feature film with Seth in the lead role playing himself. **Frezno Smooth** was originally made for *Fox* to be released under the

S

*Shift* label, but after going over budget and *Fox* not wanting to put their name on the final product due to some of the content, film company *4 Leaf* took over and finally put it out. According to Enslow the film suffered because "everyone lagged too long getting it out and when it was released it was a weaker version, and by the time it *was* released the hype was gone"

Off the bike and away from the whole motocross scene, Seth is known for being a very quiet and laid back guy who hasn't let his fame go to his head. When we called Seth at 8:30 am, as per management's instructions, Seth was laid back and sleepy (never a good start to an interview). I was reassured that Seth isn't any more talkative even when he's fully awake. His record attempt in the video, without giving away all the details, did not go according to plan ending with Enslow being air lifted to hospital with a small hole above his right eye leaving some speculation as to whether or not Seth would *ever* recover from his injuries. If his injuries have affected him, as I ask him what went wrong with the attempt, it doesn't show. "We needed a bigger flatter, area with more room. As well we learned new stuff about the take off, landing, and the bike itself" explains




Seth rather matter-of-factly. Enslow's rough landing taught him something about pain, staples and how many it takes to hold your head together. Only 30 days After 4 1/2 hours of surgery which included having his face peeled down below his eyes, 2 titanium plates and 55 stainless steel staples to hold his head back together, he was jumping monster trucks in Houston. Despite doctors orders to not even wear a helmet.

Until his next record attempt, Seth is happy doing promo jumps and making some money to make another video and travel. You can count on France not being on his list of countries to visit. In the vid Seth states his dislike for french "Culture" when he took the \$2500 bus a promoter shelled out to get him to jump at a show in France (+ airfare) and in return gave them "ghost rider" with Seth bailing off the bike and sending the bike airborne riderless and ending it all by giving the crowd the finger. Despite the insult, Seth says there hasn't been any backlash from the Frenchies. "The promoters were bummed" laughs Enslow, "They were confused. I just told them the throttle stuck" Chances are

Enter Seth.

With his next record attempt yet unscheduled, Enslow is willing to wait until someone is willing to put up the cash to make the jump an event and get it aired on TV. "Until then I'm just going to run the website and keep jumping." What will be a safe record to rest with? "I figure around 300 feet will take someone a while to touch." While its some time away still, Enslow knows what his plans for after his distance career is in the books, and don't look for him to be in the freestyle show coming to town.

"I'm going to travel, build Harley's and maybe open an extreme sports bar and chill." With his experience with **Frezno Smooth**, is there a chance of future movie or acting after this jumping days are done? "It's not something I'm going after but yeah, it'd be cool to do some if it came my way, whatever happens..."

While the details of the next attempt aren't finalized Enslow has a location. The Las Vegas airport's runway. Follow Seth's schedule and get up to date info from his website [www.sethenslow.com](http://www.sethenslow.com). 

# SETH

Enslow won't be invited back and that's just fine with him "I don't really like it there, I try and stay away from there."

Seth makes no bones about the fact that he's in this for the money. He's started his own company *Enslow Enterprises* which will release another video of new footage in the same vein as the **Hard Way** vid, and sell stuff like his Seth action figure which comes with a motorcycle and accessories. What's it like having your own action figure? "I was stoked" exclaims Seth; "they use a mold of your face so it looks like you," pointing out "that's where Evil Knevil made all his cash was in the toys and merch." Adding, "I'm going to milk this as long as possible." Which brings up the King daredevils lame son Robbie. For those who maybe don't know the difference between Robbie and Seth, let Seth state the obvious. "Robbie's an older guy who has never raced or jumped. His jumps are a lot safer; he just uses the right camera angles to make it look better than it is. People are tired of the name and want someone new."



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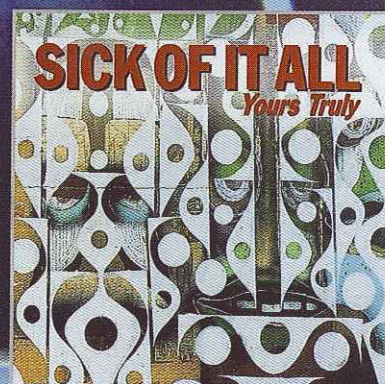
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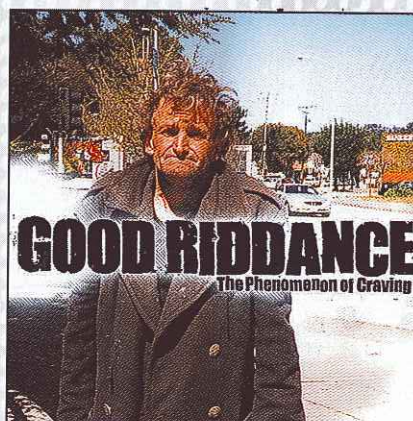
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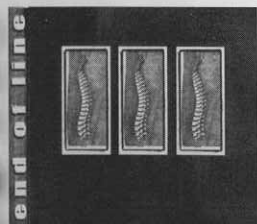
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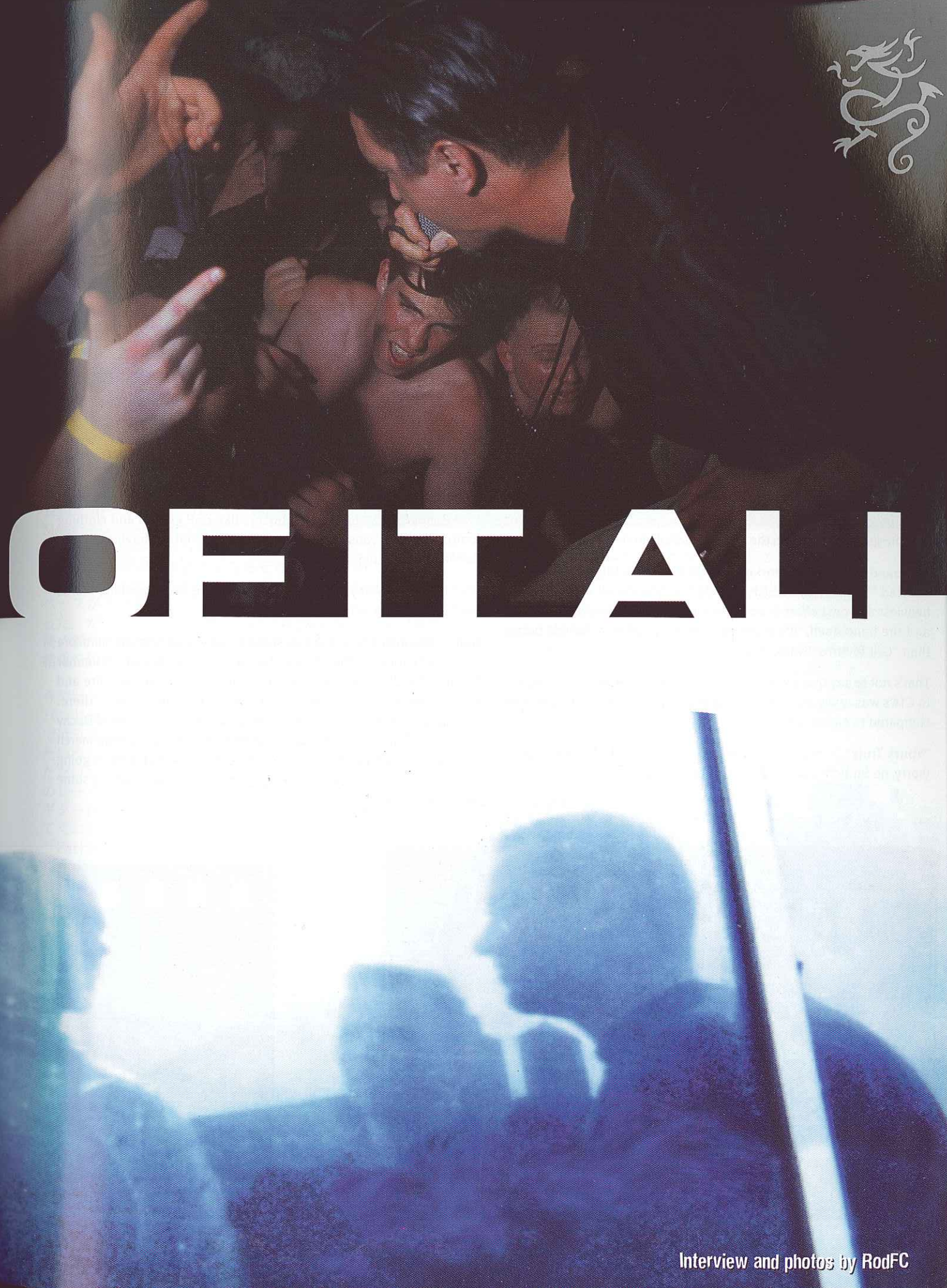


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# OF IT ALL



Interview and photos by RodFC



**Sick Of It All** have been playing their style of NY hardcore for almost 15 years now. In that time they've become successful enough to travel to and play shows where most people will never get a chance to even see. They've survived member changes, the tough NY scene and the label of sellouts after signing with major label EastWest records for 3 releases before being released and returning to sign with independent label Fat Wreck. The fact that they were able to return to the hardcore scene after being with a major label shows that the band has staying power.

With releases like 1989's "Blood, Sweat and No Tears", SOIA quickly developed a name as a contender to the NYHC thrown owned by such bands as the Cro-Mags and Agnostic Front. The band went through a rotating door of drummers and bassists until drummer Armand who played on Blood Sweat. Rejoined and bassist Craig Setari joined after the breakup of Agnostic Front solidifying the bands lineup and sound.

When the band was left without a label after the now classic "Built To Last" was released, the word on the street had SOIA signing with hardcore biggie Victory Records. The band surprised everyone by not only turning down Victory but by signing with West coast label Fat Wreck famous for bands like NOFX and the SoCal sound.

Guitarist Pete Koller explains the bands decision to go with Fat Wreck.

"Fat is the best label we've ever been on! Great people own it and great people work there. As for Victory, the label was not good for us and the guy who runs it is the biggest asshole in the world."

The band is currently working on their second full length for Fat entitled "Yours Truly" which despite the title hyped as being their heaviest and best effort to date, from those who've heard early mixes and the band itself. "It's much meaner, more alive & sounds better than "Call To Arms." warns Koller.

That's not to say that call to Arms" wasn't well received. The response to CTA's was really good in the US and great in Europe as always even compared to earlier releases."

"Yours Truly" is due out November 21 and should have 17 songs (sorry, no Straight Ahead covers this time around).

Rumors of all the old Straight Ahead and rest in Pieces being re-released by Setari seem to be just that. Setari explains that while he would like to have the old material re-released, it doesn't look like it will be happening any time soon. According to Setari, all the people who've offered to put it out have been "shady."

With SOIA occasionally doing covers on cds and live, including a reunion at the Hardcore for Hunger show a few summers back, Straight Ahead's popularity hasn't dwindled over the years. Who ever does manage to put the re-release out will be guaranteed great sales.

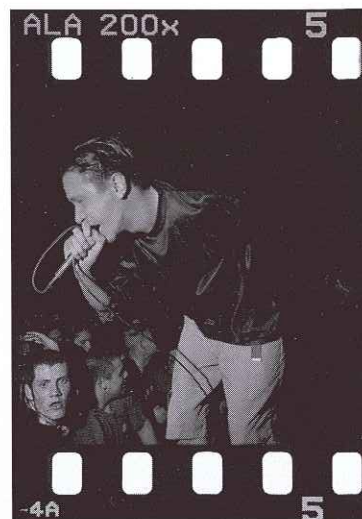
The closest Straight Ahead fans can get is Setari's side band Creep Division who've just released their first effort on Indecision Records.

While Vocalist Lou Koller says they haven't been getting the sellout tag pegged on them in a while, he does admit there's still a few who sometimes state their opinion on the matter. Setari defends their right to be able to make a living doing the band especially after paying their dues in the underground scene for a number of years.

In the last 5 or so years the hardcore scene has developed into a more business savvy scene where thanks to easier access to the internet etc, bands have been able to get a larger return on their investment. With websites, and mainstream interest in hardcore increasing over the years it seems only natural that hardcore bands can play huge shows like Ozzfest with such mainstream bands like the Deftones and Korn. Bands are now gaining sponsors like ESP guitars and clothing companies like Vans and Etnies shoes as well as having stores, clothing lines of their own.

SOIA have their Alleyway Crew clothing line in such specialty stores like "Sub-mission in Tokyo, Japan.

While some might look at it as a smart business investment, hardcore fans might look at this as another way of selling out. Drummer Armand Majidi insists that the band have no hand in the store and don't profit from the sales of Alleyway Crew merch sold there. According to Majidi the store is run by Japanese hardcore band Decay who are their friends of the band and also sell H2o and Ensign merch in addition to SOIA merch. All I can say, with basket ball jerseys going for \$88 and shirts getting up to \$55, some one is sure making some sweet profits there!





Sick Of It Allは彼等流のNYスタイルのハードコアを15年あまりプレイしてきた。その間に成功し、多くのファンが簡単には観に行けない様な遠くにまでもツアーが出来るまでになった。バンドはメンバー・チェンジ、困難なNYシーンも乗り越え、メジャーなレーベルEastWest Recordsから3枚リリースをする前にレーベルの売り払いを経験、独立レーベルであるFat Wreckに戻ってる。メジャーなレーベルとの契約後にもう一度ハードコアに戻って来られるということはバンドの実力故ではないだろうか。

1989年のリリース  
"Blood Sweat And No Tears"からSOIAはCro-MagsやAgnostic Front等のバンドのものであった

NYHCの王座の継承者として名を築いた。元Blood SweatドラマーのArmandが戻ってくるまでバンドはドラマーとベースが入れ替わり立ち替わり替わっているという状況だった。が、ベーシストCraig SetariのAgnostic Front解散後の参加で、バンドはメンバー面でもサウンド面でも更に結束を固める結果となった。



今ではクラシック化している"Built To Last"リリース後にバンドがどこのレーベルとも契約していなかった時に、巷ではSOIAがハードコアの大物Victory Recordsと契約をしたという噂が流れた。バンドは、Victoryの誘いを断わっただけでなく、NOFXやSoCalサウンドで知られる西海岸のレーベルFat Wreckとの契約を発表して皆を驚かせた。ギターPete KollerがバンドのFat Wreckへの決断を説明してくれる。

「Fatは僕達が使ったレーベルの中でも最高だ！経営者も働く人達も皆いい人達ばかりだ。Victoryに関しては僕達には合わないと思ったし、経営者は世界一の大バカ野郎だ。」

バンドは現在Fatと2番目のフル盤に取りかかっている、"Yours Truly"と呼ばれるタイトルに似合わず、バンド並びに録音初期のミックスを聴いた誰もが、これが彼等の結成以来一番ヘビーで最高の出来だと期待している。Kollerいわく、「"Call To Arms"よりもサウンド的にもっと激しく、生きている。

別に"Call To Arms"が良く受け止められなかった訳じゃない。事実、CTAはアメリカでもヨーロッパでもそれまでのリリースに比べてもかなり良かった。

"Yours Truly"は10月31日に17曲（今回はStraight Aheadのカバー無し、ゴメン）でリリースの予定。Straight Ahead全部と残りをPiecesでSetariで再リリースするという噂は、噂として終わりそう。Setariとしても古いものの再リリースをしたいのはやまやまだがすぐには

実現しそうでないようだ。Setariによるとアプローチしてきた人達は皆信用出来そうに無かったそう。SOIAの度々の、CDやライブ（数年前の夏のHardcore For Hungerショーを含む）カバーもあり、Straight Aheadの人気は年々落ち目を見ることはない。この再リリースをどのレーベルが果たすことになってもその売り上げは保証されたも同然だ。Straight Aheadのファンがそれに近いものにありつけるとしたら、つい先日第一作目をIndecision RecordsからリリースしたばかりのSetariのもう一つのバンドCreep Divisionだろう。

ヴォーカルのLou Kollerによるとバンドは売り切れの札をつけられるほどのヒットは長い間ないが、それについての意見をよく聞かされるそう。Setariは彼等がバンドだけで生計を立てていけるのも、長年のアンダーグラウンド活動のもたらした功績の当然の権利だと主張している。

この5年余りの間にインターネット等の普及に伴い、バンドの投資に対する利益も増し、ハードコア・シーンはビジネス感覚が発達してきている。また、Webサイトからも年々ハードコアへの一般からの関心が高まり、ハードコアバンドがDeftonesやKornみたいな主流バンドとOzzfestのような大きなショーでプレイできるのも自然の流れだろう。バンドはESPギターやVans, Etnies Shoesのような衣類店のスポンサーがついてきたり自分の店やファッション・ブランドを所有したりしている。SOIAは日本の東京にあるSubmissionのような専門店で特製ブランドAlleyway Crewを入れている。これを利口なビジネス投資と考えることもできる手前、ただの金儲け主義だという見方をするハードコア・ファンもいる。ドラマーArmand Majidiによると、バンドは店には手を出していないし、店で売られているAlleyway Crewグッズからの収益はないと主張している。また、彼は、店が彼等の友人の日本のハードコアバンドDecay



によって運営されていて  
SOIAグッズの他にも  
H2O, Ensignグッズも売  
られていると言っている  
。自分の意見としてはバ  
スケ・シャツが88ドル  
、他のシャツが55ドル  
で売られているからには  
誰かが儲けているに違  
いない。

ハードコアのバンドとシ  
ーン全体が店を出す等の  
ビジネスに手を出すなど  
、現代のシーンがメイ  
ンストリームのビジネス  
流の金儲け主義の面ば  
かり似てきているよう  
だ。

これについてKollerに  
意見を求めると「これは  
あくまでビジネスで、も  
しそう思わないのなら  
数年後にもう一度会いた  
いもんだ」という。



最近ハードコア・バンド

が北米のハードコアのキッズの事を、例えば日本のキッズに比べて甘やかされていると比較されているが、Kollerはそれが必ずしも正しい見解ではないという、「そういう子達も大勢いるけど、皆じゃない。中には僕くらい本当に音楽が好きなき子達もいる。」Kollerは日本のハードコア・シーンを次のように言っている、「日本とは状況が少し違う。ファンはシーンに浸っているだけじゃなくもっと音楽にハマっているんだ、言ってる事分かるよね。」

バンドがハードコア・シーンに戻って以来、売れ行きが停滞しているが、去年夏の、今は悪名高いカナダ越境事件からバンドが認める以上にバンドの収益が高いのではと噂されている。Warpedツアーでカナダに入るのに現金を持ち込みすぎという理由で入国拒否をされたらしいという噂が立った(1万ドル以上所持していると入国管理で嫌疑が掛けられる)。噂は更に、彼等が2万ドル以上を所持していただけでなく、現金にコカインの痕跡があった等と広がっている。紙幣が数年もの間に株式ブローカーから薬の売人へと、様々な人達の手を渡っている事を考えても、現金についたドラッグがバンドのものだと判明したとは信じ難い。バンド側の話しをLouがしてくれた。「奴等は(入国管理が)僕達が持っていないものまで探していた。だから僕達の金を全部没収して国境で何時間も拘束したんだ。現金をあれだけ持ってた理由もただ単にWarpedツアーの終わりに近かったから、それだけ。結局カナダへ入国が許可された時、これ以上運が続く事に賭けなかった。それに金が全然無かった。

Louが続ける、「入管の奴は最高にヤな奴だった! NYに帰ってからクリスマスに近かったかな、散歩したらマネジャーから、金を返してもらおう手続きの為に入管の奴と電話をするように言われた。話しもしたくなかったから、他人に僕のフリをさせたりとか、でも最終的には話すハメになった。とにかく、電話に出て、大バカ野郎が、クリスマ

スのショッピングをしているかい? って聞いてきた。してないって答えたら「そりゃそうだろう、俺がお前の金を全部差し押さえているからな」って、笑いやがった!  
あのバカ、AIDSにでもかかって死ねばいい! 奴の事を好きな奴は皆AIDSで死じまえ!」

ショーをやらなかったのはカナダが嫌いだ、とかカナダ人に対して問題があるからじゃない。それに入管の奴がカナダ人だったからでもない。僕達は国境警備からいつもそういう待遇を受けている。アメリカ側でも何の為にカナダまでショーをしに行くのか、とか聞かれる。Louがこう締めくくる、「結果的には奴等が僕達をおとしめようとしたけど、結局は僕達の金を返すハメになった。それ以後問題は全く起こっていない。」

最期に何か言いたい事、または最近のハードコア・シーンで変わると良いと思う点については? 「皆が着ている服じゃなくて、もっと音楽に興味を持ってほしい。楽しんでほしい、バカにするんじゃなくて。皆、自分が信じる自己を主張するべきだと思う、他の誰かがいった事に従うんじゃなく。かつては自由な思想を持つ集団のシーンだった、もう一度そうあることを願うよ!」

Sick Of It AllをNYハードコアの伝説とも、ハードコアの売り渡しとも、どんな見方をしてもバンドからの謝罪は期待できないだろう、何といっても彼等は自分達の一番やりたいことをやっているから、ハードコアをプレイすること。それだけ。

SOIAのCDリリース情報やツアー日時についてはFat WreckのWebサイト[www.fatwreck.com](http://www.fatwreck.com)をご覧ください。





With hardcore bands and the scene in general getting more involved in businesses like stores, the scene seems today seems to be becoming more like the mainstream with it's concerns becoming more money oriented and of a business.

When asked if this seemed true from his experiences, Koller simply states, "This is a business, if you don't think so, then I'd like to see you in a few years"

With lots of hardcore bands today calling North American hardcore kids spoiled compared to kids in say Japan, Koller says that isn't necessarily true, "A lot of them are, but not all of them. There are some who still love this music as much as myself." Koller explains the hardcore scene in Japan. "Things in Japan are just a little different. The kids are more into the music not just the scene, if you know what I'm saying"

While the band maybe hasn't been called sellouts to their faces since their return to the hardcore scene, incidents such as the now infamous Canadian border crossing last summer put the idea that the band was perhaps making more money than they are willing to admit. While crossing into Canada on the Warped tour, the band was rumored to be refused entry in to Canada due to the fact they had too much cash on their possession (anything over \$10,000 is considered suspicious by authorities). Rumors then spread that not only did the band have over \$20,000 US on them, but there was also traces of cocaine on the cash. The fact that you're talking about money that has changed hands over a number of years from stock brokers to crackheads, the mere idea that any drugs found in the cash could be traced back to the band was ridiculous. Lou gives us the band's side of the story.

"They were looking for something that we did not have. So they decided to fuck with us and took all the money we had and held us at the border for hours. We had all that cash because we were at the end

of the Warped tour, that's all. When we were finally allowed to enter Canada, we decided that it was a good idea for us to just not push our luck any further. Plus the fact we didn't have any money.

Lou continues, "that border guy was such an asshole! When I was back in NY around Christmas was walking around when I get a call from our manager who says I have to talk to the border guard on the phone to release our money. I didn't want to talk to the guy, let someone else pretend to be me, but had to in the end. Anyway, I get on the phone and the asshole asks me if I'm doing my Christmas shopping, when I said no he says "Yeah, that's because I have all your money, and laughs!

I hope that guy dies of fucking AIDS! I hope anyone who likes him dies of AIDS!!"

It wasn't anything against Canada or Canadian's that we didn't make the show. It's not even the fact that the border guy was Canadian. We get the same shit from ALL border guards. We get US guards asking us why we're going into Canada to play shows and shit like that" Lou sums up the story like this; "It came down to the fact that they tried to screw us and in the end they had to give our money back. We haven't had any problems since."

As for any final thought or what he'd like to see change in the hardcore scene today? "For people to be into the music, not what they're wearing, have fun, not make fun. People should really be what they FEEL like being not what the rest say to be. This was once a scene of free thinkers, I'd like to see that again!"

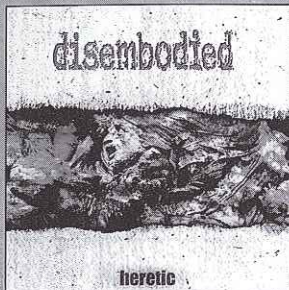
So whether you look at Sick of It All as NY hardcore legends, or hardcore sellouts, you won't be getting any apologies from them for making a living at doing what they love to do. Play hardcore. Period

Check out the Fat Wreck website at [www.fatwreck.com](http://www.fatwreck.com) for SOIA cd release information and tour dates.

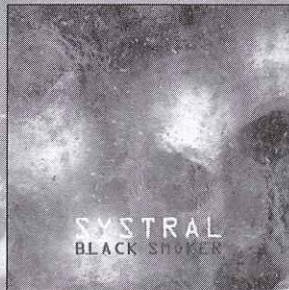




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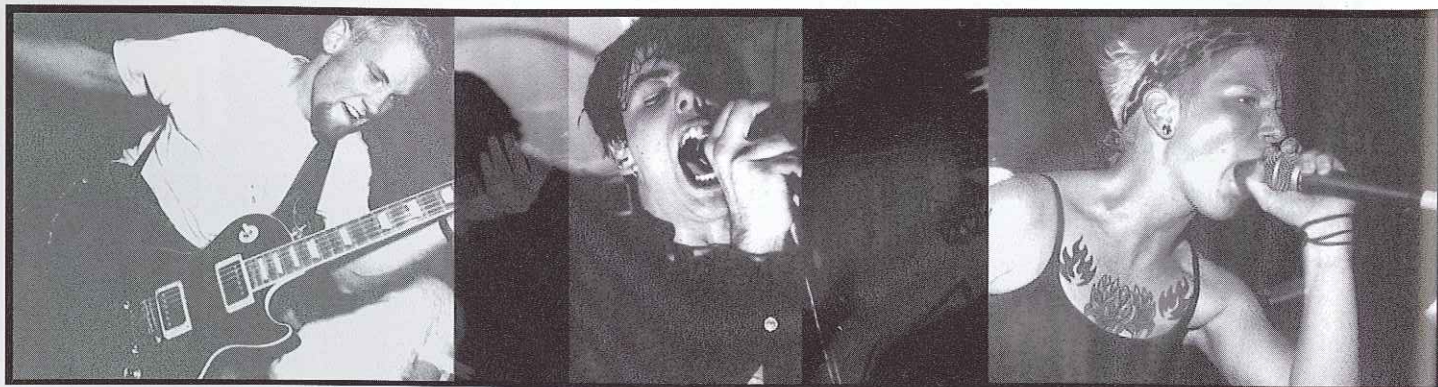
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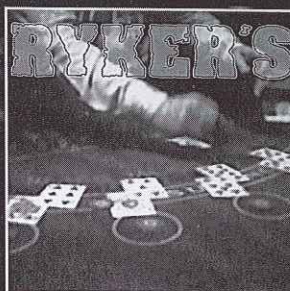
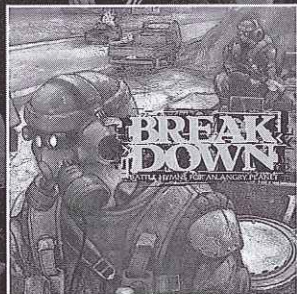


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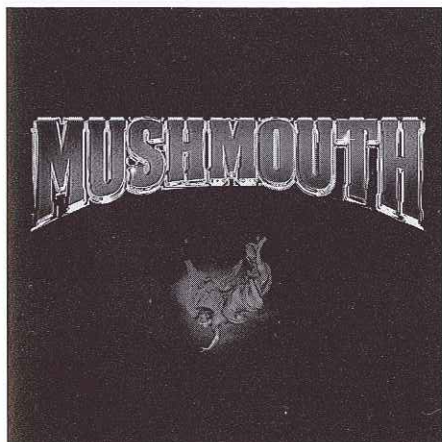
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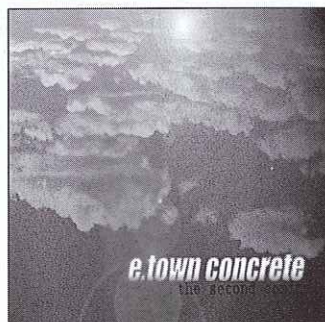
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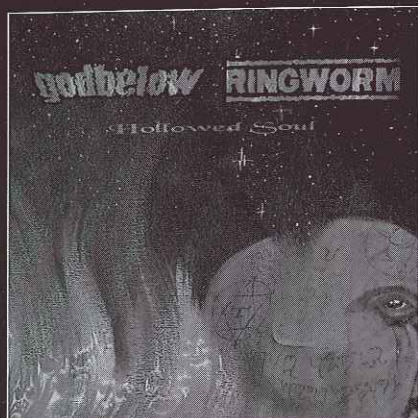


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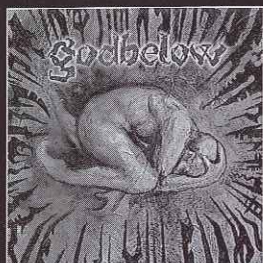
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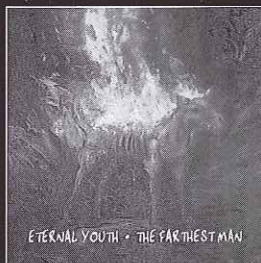
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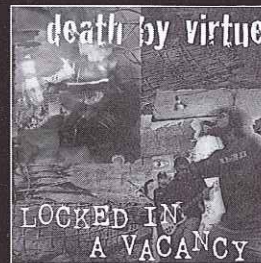
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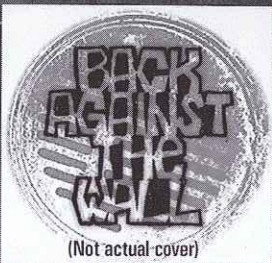
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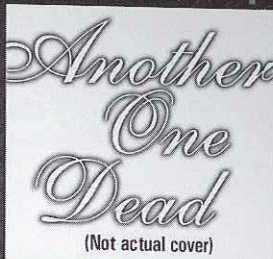
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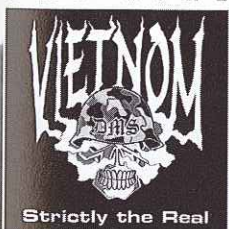


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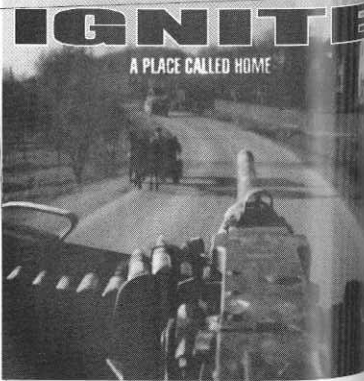
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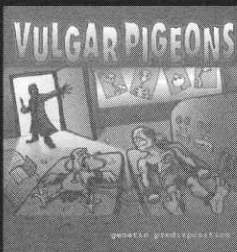
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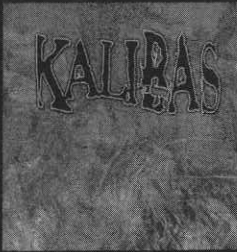
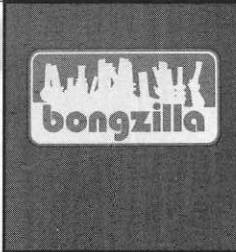
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## BOOK REVIEW S by RodFC

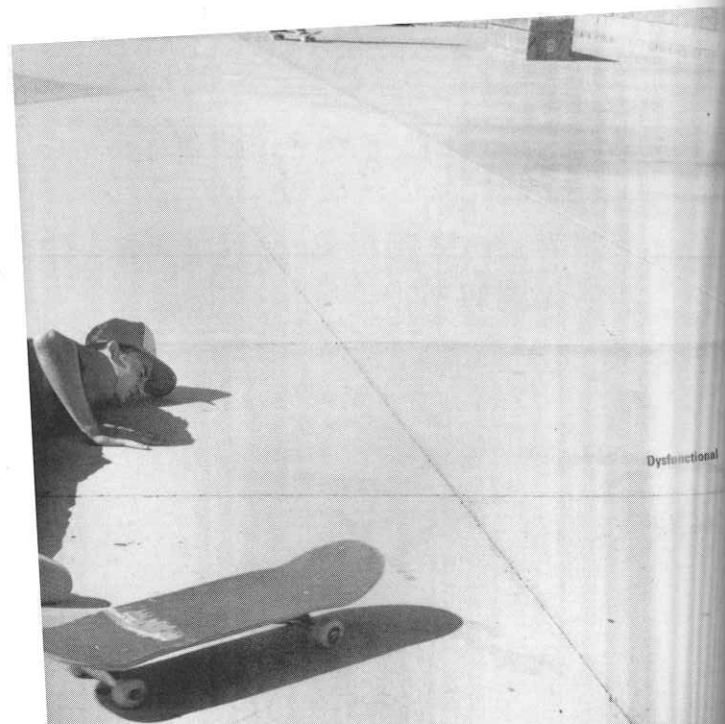
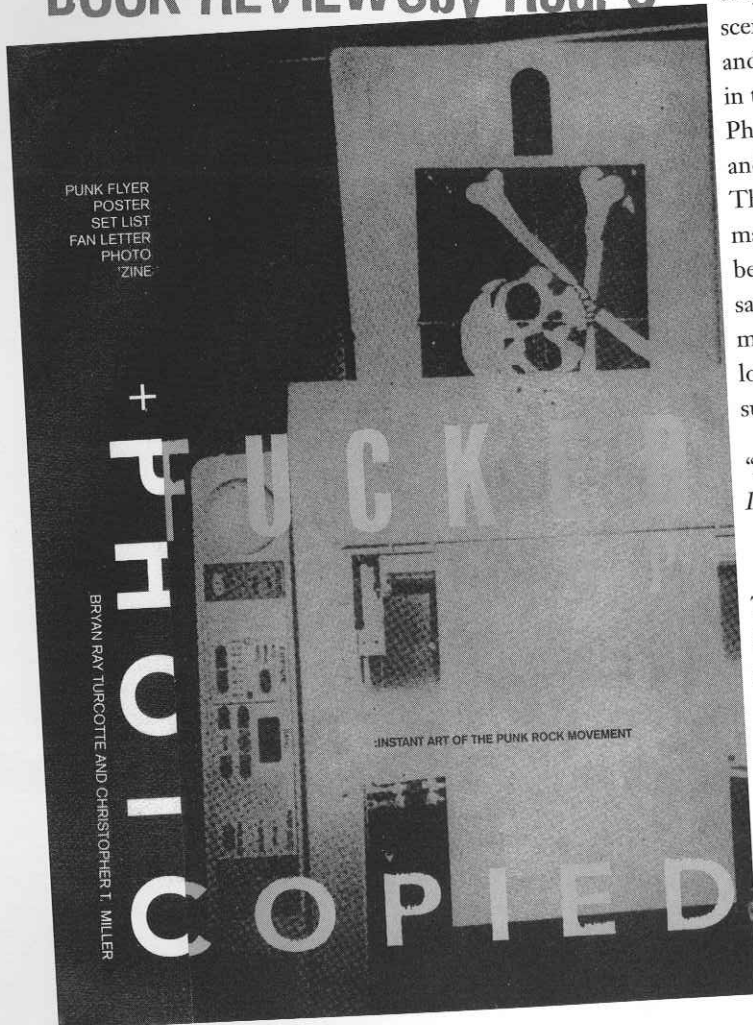
### FUCKED UP AND PHOTOCOPIED:

by Brian Ray Turcotte and Christopher T. Miller (Gingko Press)

This book is one of the best, if not *the* best representation of the hardcore scene through the years. With examples of flyer art from such bands as **JFA**, **Minor Threat**, **Dead Kennedys** and **Black Flag**. It not only represents the music and bands of the day but also the state of the scene and the trends of hardcore. If you compare the artwork of the 70 and 80s to what's going on today you can see how the scene has changed in terms of creativity originality and work ethic, with the Adobe Photoshop™, Quark™ and other software programs replacing the cut and paste generation with slick lazy and rather un inventive flyer art. These flyers reflect, to an extent, what's going on in hardcore today with many bands having little or nothing to say in their lyrics and shows becoming the boring monkey-see-monkey-do attitude of today. Not saying that everything was better in the day, but that over the years for many reasons, computer technology being a big influence, the scene has lost a lot of it's creativity and hands-on approach to things. The perfect summary is in producer Spot's quote:

"IF YOU WERE THERE, NO EXPLANATION IS NECESSARY,  
IF YOU WEREN'T, NO EXPLANATION WILL EVER BE SATISFACTORY..."

This is a book that not only represents hardcore's past, but should also influence and inspire those in hardcore today. This is most likely one of the best representation of the hardcore scene by a book to date. Excellent.



### Dysfunctional

Booth-Clibborn Editions/Gingko Press

Much like the **Fucked Up and Photocopied** book documents artwork and ideals of hardcore, **Dysfunctional** serves as a reference of skate culture with a collection of stories, advertisements, lots of photos and deck artwork from back issues of Thrasher, Transworld Skate, Big Brother and Slap. Great layouts, as well as information and history that not only serves as a collector piece for scenssters, but as an educational reference book for those new to the skate scene. A great book that can draw interest from people who don't care for skating at all, with a great mix of art, history and style that makes it a book that keeps you picking it up and checking it out.



# TKO technical knockout

written by Mark Finklestein

Hey! I had the opportunity these last couple of weeks to test out a piece of gear I've had my eye on since it came on the market fairly recently.

The BSS DPR944 which is a dual gate/dual parametric dynamic compressor is one of the first of a less expensive series developed by Brooke Siren Systems.. a high end, well respected manufacturer of PA equipment used extensively worldwide. They've made a more affordable OPAL series and this was my first chance to try it out and really put it through some rigorous testing.

The unit consists of two noise gates and two dynamic compressors. A nice choice for any situation on the road or studio where you may want both gating and compressing facilities without taking up much space (it's one rack space) and without costing a lot of money (suggested Canadian retail is \$1440.00).

I'll first explain what the two basic functions of the unit are designed to do. The noise gate, for those who are unfamiliar, is a way of shutting off the signal

on a channel of a mixing console until it's needed. It turns the signal flow of the channel on and off automatically by sensing if the channel is being used.. most commonly by a drum. The sound of the drum opens the gate which then opens the channel and allows the signal to pass through. The gate then closes the path in a controlled fashion and waits for the next signal, which would be the next time the drum is hit. It is used primarily for two reasons.. isolation, meaning keeping the channel off when it's not needed so that adjacent instruments (another drum) to that channel's microphone are not picked up and also to tailor the sound somewhat as in the case of a very live sounding floor tom that you wish wasn't so live sounding ..ie. implementing a faster decay by forcing the gate closed in a specifically set time to make the drum sound a little more dead or controlled with less after ring. For example, you would probably want a kick drum gate to close quickly, maybe in a tenth of a second, to give a nice tight punchy sound whereas a floor tom would close more slowly to allow some natural decay.. probably a half second or so.

The compressors used in this unit are quite a bit different than most commonly available on the market. Normally a compressor is basically used to keep a lid or ceiling on the overall volume of a signal whether it's a vocal, a musical instrument or a whole mix. It listens electronically to the sound and when it reaches a user pre-defined level (threshold) begins to compress or limit its volume.

The BSS parametric dynamic processor does more than that. It allows you to choose a specific frequency to work on instead of compressing the entire signal. It lets you pick out the most offending section whether its the grating 2-4Khz screech of a really abrasive sounding singer, the 250 Hz low mid woof of a husky sounding voice, the 125hz boominess of a bass guitar or even a single note on an uneven sounding acoustic guitar or piano. You can search the entire usable sound frequency spectrum on any source, from very low to



very high, compress just that area and leave the rest of the sound untouched. This gives it a more lively dynamic and natural sound without the loss of volume or a pumping/breathing effect that can happen with conventional compression methods.

I used the dynamic processing on a few different sources, primarily vocals and bass guitar, where compressors are most commonly used in a live (or studio) situation. I have had quite a bit of experience using its predecessor the BSS DPR901.. a high quality 4-band processor designed mostly for vocalists (the 901 will allow you to pick any four frequency ranges to individually process as opposed to my test unit's one). I have to say the 944 performed extremely well. It was easy to pick out the offensive part of the sound source

mix channel thus giving me even more flexibility on shaping the sound. It passed this little test with flying colors, each band working perfectly and adding no audible noise to the mix as may occasionally happen when connecting two separate compressors in line with each other. I'm a little surprised there isn't a switch on the front or rear panel allowing you to do this without repatching. That would be a very handy feature.

My only complaint about the dynamic processor was that when there is a signal present and you try to bypass the function, using a very obvious bypass switch, there is an audible click that can be heard even over the din of a band playing. I had to wait for a short break in the singing or playing to use the bypass because for some reason when there was no signal the



by just sweeping through the entire frequency range and listening for the targeted part of the signal to appear smoother or less harsh. A well laid-out operating panel made this a simple task to accomplish.... just find the frequency causing the problem, decide how much of it I wanted to make disappear (using the width control which allowed me to widen or narrow the bandwidth, or the breadth, of the sound I was keying on) and then by setting the threshold (at what relative volume I wanted it to start working) and ratio (subtle or severe elimination) I was able to set up and use the process in not much more than a few moments. The processor, incidentally, can also very quickly set up to operate as a conventional compressor- i.e.. broadband.

I was particularly impressed with its lack of coloration on the source. It did only what it was designed to do..reduce the offensive parts of the signal.. nothing more, nothing less. And it seemed to do it as well as it's

big brother the original DPR901 (although it must be said that the 901 gives more you some more control over the processing but it's almost twice the price).

I also tried chaining the two compressor channels together to make use of two bands of processing on one

switch was dead silent. That made it a little difficult to make comparisons between the effected and non-effected signal. One other small annoyance is the labeling or scaling of the numbers around the frequency select knob.. there are very large jumps between numbers.. meaning that if you know ahead of time what frequency you wish to set a control at you can't really do it with any great degree of accuracy until you could become familiar with the unit. This is something that would be important in setting up a mix without a soundcheck such as in a multi-act festival situation where there would be very little or no soundcheck allowed. It is helpful to be able to preset as many of your controls as possible and with the broadness of the some of the numbering on the 944 it might be best not to try until you can hear what you're doing.

The noise gates are also very natural sounding. They added no color or distortion to the original signal. They open seamlessly and silently and close very naturally without sounding like they are choking off the end of the sound. They also have a very nice function of allowing you to choose a frequency to key off of for the specific item you are gating. This means that you can pick the dominant frequency of the instrument you want to gate and allow that small part



of the sound spectrum, and only that part, to key open the gate. When the gate opens it allows the full range of the gated channel's sound through regardless of how you've set up the key filter. For example you can set up a gate on a rack tom by choosing its dominant note of around 200hz to open the gate while not allowing the very loud 2Khz snap of a nearby snare drum to open that same channel thus allowing for maximum isolation. The noise gates are very simply and obviously laid out and unlike the dynamic processor would not take prior experience with the unit to set up preset values before a show.

I allowed some other sound engineers to use the processor to see what their reactions would be and they all noted how easy it was to use without having to

*Product not exactly as shown*



refer to the owner's manual. That's a sign of a well-designed piece of electronics.. especially something as somewhat esoteric as a parametric dynamic processor. You just don't see one of these every day so to be able to operate it right off the bat is quite an accomplishment. One of the very few complaints I ever heard about the original DPR901 was how long it took to figure out how to make it work properly. Not so with the DPR944's simplified layout.

Note that BSS uses a non-American standard of wiring. They use electronically balanced connectors (all XLR- pin 2 hot). It would be best to check with the vendor to be sure you have the correct cables for installing this unit. It should also be mentioned that it is not designed for on stage or instrument use. The input and output levels are optimized for patching at line level into a mixing console.

Thanks to Contact Distribution Canadian distributors of BSS for supplying the DPR944 for me to play with.







**vocals:** Daisuke **guitar:** Takemura **guitar:** Tomoki **bass:** Sakoda **drums:** Fujimoto



One of the best new Japanese metalcore bands today is Kobe's Dying Race who play crushing All Out War-ish metalcore without falling into the copycat trap too many Japanese bands these days are succumbing to. While I was in Japan this summer I hooked up with the band after their show at the Sun Hall in Osaka for the Japanese version of the Superbowl of Hardcore.

**What bands were the members in before DR?**

**Tomoki:** Fujimoto, Sakoda and me were in "Age Limit 20", which had sort of a pre-Dying Race sound. Daisuke used to sing for "Protest", a NYHC style band and Takemura was in the death metal band called "Cryptic Revelation", the 1st album is great!!

**How did you hookup with SIH Recs and how do you like the label?**

**Tomoki:** In '97 SIH released two Age Limit 20 7 inches. We've always been friends through shows. So SIH has given DR good support since the start.

**What's the scene like in Japan? Are there alot of shows?**

**Tomoki:** Yes, there are lots of shows in Japan. A lot of bands from the US or where ever tour here. There aren't really alot of hardcore bands in Japan though. Like for instance, our scene in Kobe, we are the only East Coast[US] hardcore style band, which isn't so popular here. Kobe bands tend to be more punk/japcore style.

**What are DR's lyrics about?**

**Daisuke:** I sing about my lifestyle, personal thoughts and experiences that I feel our audience can relate to.

**What's the biggest problem in the Japanese hardcore scene in general?**

Being there are very few HC bands here, different types of bands get billed together at shows. So we'll play with say punk bands that aren't really into what we play. Other than that I guess the same type problems any scene has.

**Who are some of the bands you like? (Japanese/US)**

For Japanese bands TJ Maxx, Second To None, Device Change and State Craft. For US Merauder, Cro-Mags... mostly a lot of NYHC bands. There are more but that's all that comes to mind right now.

**Have you ever toured the US/North America, and how important is that to the band?**

No, but we'd love to tour with other HC bands in the US. That would be our ultimate goal.

神戸のDying Raceは、最近のAll Out Warタイプもどきのコピー・バンドが陥りがちの失敗で終わる事のない、今の日本の新しいメタルコア・バンドの中でも一番最高のバンドです。今年の夏、在日中に大阪のサン・ホールで開催された、日本版スーパー・ボール級ハードコアのショーの後彼等の話を聞く事ができました。

**DR結成前の各メンバーの所属バンドを教えてください**

トモキ：フジモト、サコダと僕はDying Raceの原形みたいなサウンドを持つ "Age Limit 20"ってバンドにいた。ダイスケはNYHCスタイルのバンド、"Protest"で歌ってて、タケムラは "Cryptic Revelation"っていうデスメタル・バンドに所属してた。最初のアルバムはスゴイぜ!!

**SIH Recsと契約をしたきっかけは何？このレーベルをどう思う？**

トモキ：97年にSIHがAge Limit 20の7インチ版を2枚リリースした。以後ずっとショーを通じて友達だ。だからSIHはDRにとって始めっからささえてくれていたようなもんだ。

**日本のシーンはどんな感じ？ショーは頻繁に行われますか？**

トモキ：そうだね、日本でショーはかなり頻繁に行われている。アメリカとか他の国のバンドも沢山ツアーしに来る。ハードコア・バンドの数は日本は少ない。例えば僕達のシーン、神戸をとってみても僕等がこの辺で唯一の東海岸（アメリカ）風ハードコアのバンドで、この辺ではそんなにポピュラーじゃない。神戸のバンドはどちらかというとパンク/ジャップコアに傾いていると思う。

**DRの歌詞の内容はどういうもの？**

ダイスケ：自分のライフ・スタイルとか個人的な思想や経験とか聴く観客が共感できる事を歌っている。

**日本のハードコア・シーンで一般的に共通した一番の問題点は何ですか？**

ハードコア・バンドが少ないから違うタイプの音楽バンドが一つのショーで共演させられる。だから、僕らの音楽に全く興味ない、パンク・バンドとかとプレイしたりする訳。それ以外は他のどこのシーンにもある様な問題じゃないかな。

# dying Race

Interview and photos by RodFC





どんなバンドが好き（日本／アメリカ）？

日本のバンドだとTJ Maxx, Second To None, Device Change And State Craft。アメリカだとMerauder, Cro-Magsとか、殆どNYHCバンドが多い。他にもいるけど今頭に浮かぶのはそんなところかな。

アメリカ／北米をツアーした経験はある？それはバンドにとってどの程度重要？

まだだけど、機会があれば別のHCバンドとアメリカをツアーしたいよ。それができたら本望だよ。



近々リリースの予定はある？

名古屋で比較的新しいレーベルのJukebox RecordsからDevice Changeとの7インチのスプリット盤を予定してる。

最近の新式のハードコアは日本ではどう受け止められていますか？

近頃段々流行り出して来たところかな。日本のファン全般は基本的にアメリカでポピュラーなスタイルに敏感だよ、特に現・東海岸スタイルとか。

日本のシーンの最良／最悪部分を教えて？

ダイスケ：最良、ファンは皆、尊重の念を持っていて、スゴくシーンを大切にしている。だから殆どといっていいほど、全くに近い位喧嘩がない。最悪、この辺のファンは最近のHCが主流で、彼等の音楽にあまり深みがない（旧式のバンド、違うスタイル等）、で、結局幾つかのバンドが一般的なハードコアのサウンドを共有する結果になる。

君の意見としては、NYサウンドをただ真似しているだけのバンドが多いと思う？

トモキ：かなりのバンドがそんな感じ。DRも最近のNYHCのサウンドに影響を受けてるけど、僕等は独自のサウンドをあみだしたと自負している。音楽をただ真似するだけじゃなくて一味加えたいと思っている。

英語力がそれほど強くもなく、英語で作詞／歌う日本のバンドが随分増えてきている。どうして日本語じゃなくて、英語で作詞をするの？

さっきも言った通り、僕等は随分アメリカのバンドに影響を受けているから、それで歌詞も英語なんだ。僕等の願いは日本以外にもファン層を増やす事、アメリカだけでなく世界中のあらゆるシーンでね。

最後に何か一言？

ダイスケ：ハードコアのファンなら僕達の第一作目のアルバム、"Only Determined Path Remains"を聴いてほしい。それから日本にもスゴいHCバンドが沢山いる事を知ってほしい。もし僕達のバンドを気に入ってくれたらdying@portnet.ne.jpまでメールを書いて！





**Any new releases on its way?**

A split 7 in. with Device Change on Jukebox records, which is a fairly new label out of Nagoya.

**How's the new school hardcore going over in Japan?**

It's starting to get very popular. Basically alot of kids here are in tune with the style popular in the US especially the current East Coast style.

**What are the best and worst parts of the Japanese scene?**

Best, the kids here are very respectful and dedicated to the scene. So there are hardly any fights, if any. The worst would be that alot of kids here are really new school HC and don't have that much of a history of their music {old school bands, different styles...}. As a result some bands share a generic HC sound.

**Do you find that a lot of bands are just a copy of the NY sound?**


**Tomoki:** Yes a lot of bands really do. DR is influenced by the current NYHC sound but we feel that we've developed our own sound. We want to add to the music rather than emulate it.



**More and more bands in Japan are writing/singing in english even though their english language skills aren't very good. Why do you write your lyrics in english instead of Japanese?**

Like mentioned earlier, we are heavily influenced by US bands so that's why our lyrics are in english. We'd like to get more of a fan base outside of Japan, not just in the US, but in scenes around the world.

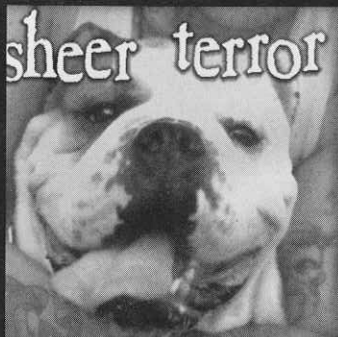
**Any final thoughts?**

**Daisuke:** We really want you guys who are into any HC bands to listen to our 1st album "Only Determined Path Remains", and we want you guys to know that there are some great HC bands in Japan. If you guys are into us, please write us: [dying@portnet.ne.jp](mailto:dying@portnet.ne.jp). 





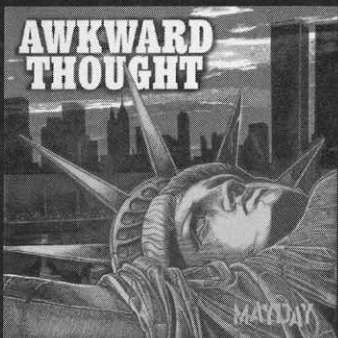
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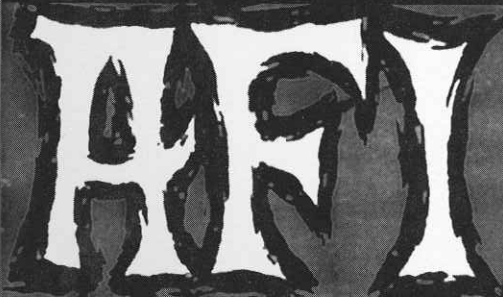
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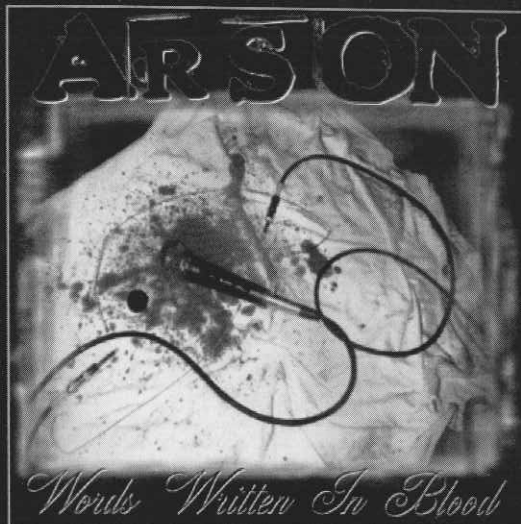


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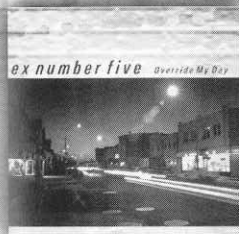
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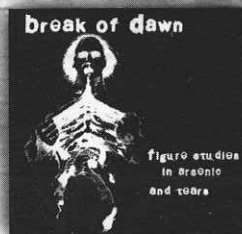


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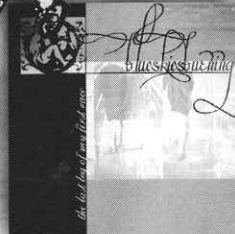
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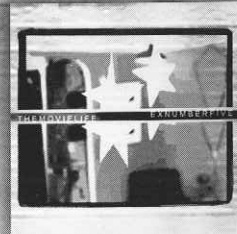
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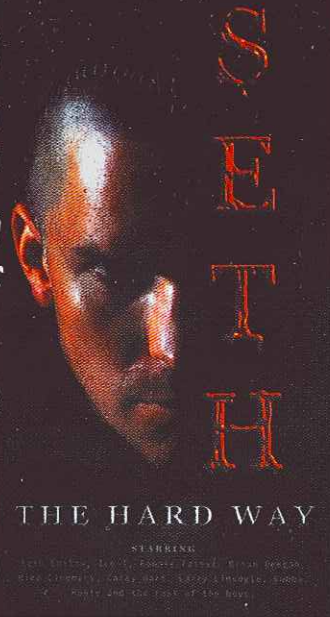
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# & Video reviews

by RodFC



## Seth: The Hard Way (4 Leaf Films & Enslow Enterprises)

"The Hard Way" is a documentary on hardcore motocross airdevil Seth Enslow and his rise to fame in the motocross circuit. "The Hard Way" features all the "Crusty" footage as well as the new footage from his world record distance attempt last year. As with the Crusty vids that no doubt inspired this vid, "The Hard Way" has great edits, a heavy soundtrack with the likes of Sepultura, and also gives you an idea of drives riders like Enslow and how they make the most impossible and dangerous tricks look easy. For those who have the Crusty series this will be a must.

## Fresno Smooth (Gut Brothers)

This is like the rap movie "Friday" but with motocross riders instead of cheesy hip-hop losers, oh yeah except for that Ice-T bitch. I found that watching "Fridays" was unbearable due to the fact I had no idea who the losers were, and it wasn't funny. With Lots of inside humor Maybe that's what those who have no idea of the motocross

scene will think of this. But being I'm somewhat in the know, but anything must be better than illiterate rap tooth suckers, With appearances by stars like Ron Jeremy, Lemmy and Tony Hawk the sub par acting I can tolerate,. I thought it was worth watching if not for the midgets alone!.

## H2o: Faster Than The World (Epitaph)

Having never really been a fan of what H2o do, I was hoping that a video would maybe shed some light on what I wasn't seeing here. Well after watching the on the road behind the scenes and live footage I must say I did come out feeling a little bit better towards the band. I can handle the music when it's in a video format, However I still can't listen to their cds on their own and still think they're an overrated band for what they do.

## Fight Club

Being a big fan of director David Fincher with his work in "Seven" with his underexposed gritty scenes and great characters I was all over getting this on dvd. Even though most guys might not admit it, Brad Pitt is a great actor for roles like this.as well as his work in films like "Kalifornia", "Seven" and "12 Monkeys." "American History X" star Edward Norton is great as the nameless character who narrates throughout the film. Lots of great realistic fight scenes and a great plot that has the great plot twist. This dvd is also great because of all the extras you get. The box layout is something more film companies should be doing to lure buyers. A whole separate disc devoted to behind the scenes footage, SFX tricks and trailers including theatre safety notices from Norton and Pitt.

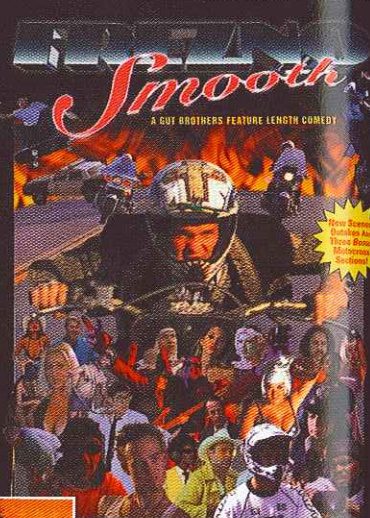
## Perfect Blue (Manga / Palm Pictures)

Coming from the Scooby Doo school of animation myself, Japanese anime is something I've never really been able to get into. The Japanese take their animation very seriously and us westerners are used to the light animation we've grown up with. "Perfect Blue is the first anime dvd that I've really been able to really get into. The story revolves around pop star Mima Kirigoe who quits her career in a chart-topping trio to pursue an acting career and ends up playing a role in a murder mystery where she must play a rape victim. A Hitchcock-ish psychological murder mystery that involves paranoia, hallucinations and a lot of people getting theirs, not to mention nudity (I know about all those guys who want to see Daphne naked). A great introduction to the world of anime. Rubby Doo!

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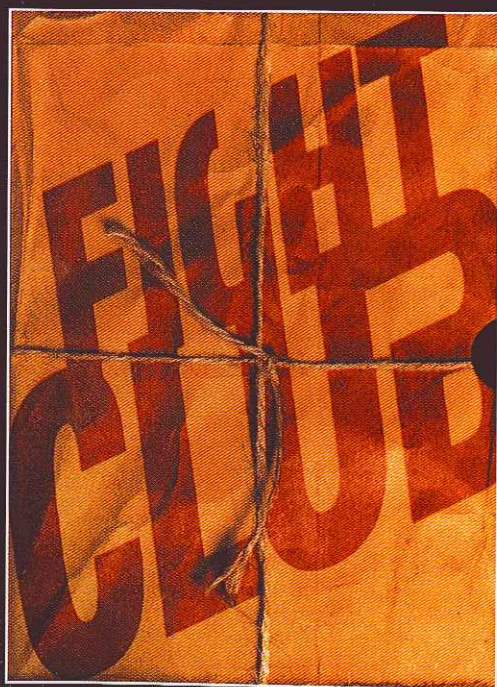
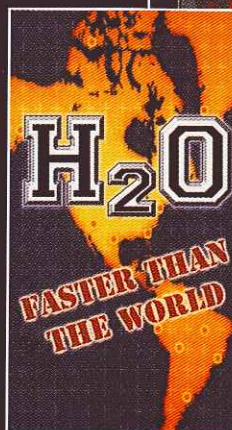
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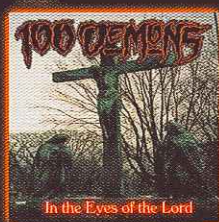
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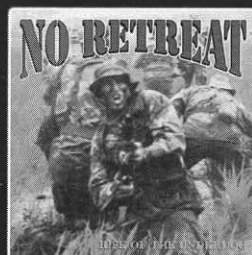
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## WILD ZERO:

### Guitar Wolf Rips The Silver Screen

Guitar Wolf are the leather clad saviors of the Earth, a band that cross-cultural borders, popular not only in Japan, but in North America, opening for The Cramps and the Jon Spencer Blues Explosion. The rawkous three (Guitar Wolf, Drum Wolf and Bass Wolf) deliver

a deafening clash of retro 60's garage and punk rock a la The Ramones. Why, their first album was named Kung Fu Ramone. Unleashed in their motion picture debut, Wild Zero is a speed riff on all things gloriously B, a Japanese cover version of Rock and Roll High School, Kiss Meets the Phantom and Dawn of the Dead.

As UFOs rip through the Earth's skies, Ace, a GW fan summons up courage to introduce himself to his idols backstage. His enthusiasm plunks him in the middle of a gunpoint standoff between GW and their sleazy manager, the Captain. Heads explode and drugs scatter. Ace becomes their rock'n' roll blood brother and is given a whistle to signal for their help as they hit the road for the next gig.

Following on his motorbike, Ace comes to the aid a damsel in distress in a town overrun by the living dead (in grand George Romero style). In a flurry of cracked zombie skulls and ripped flesh, true love blossoms, but is Ace ready romance? And what of the sexily-clad arms dealer waiting for a deal with some fashionably late yakuza? Will the Captain's mad desire for breaking the cherries of fresh new talent interfere in his pursuit of GW? When trouble rears it's maggot-infested face, Guitar Wolf are only a whistle away...

This "Rock'n'Roll Jet Movie" became a cult sensation when released in Tokyo's trendy youth district Shibuya. Music video director Tetsuro Takeuchi (nicknamed "Japan's MTV Man") rips up the screen with video game carnage (nods to Resident Evil) and searing guitar chords shooting in Thailand with military staff and their families as zombies and the band drinking themselves into oblivion. Crushing beer cans underfoot, Takeuchi departs from the psychological horror trend currently popular in Japan and delivers equal parts thrills, speed and stupid zombies, while GW dip their guitar picks into the grue with a sneer. While no distributor in North America has picked it up yet, it's bound to become a cult fave through it's screenings at festivals and at speciality theatres.

by Colin Geddes  
cgeddes@interlog.com



Cleveland's hardest, Ringworm, have returned 7 years after their classic release "The Promise" with a new demo "Madness of War" and a load of show dates. The 7 year absence hasn't slowed the band down at all. With their upcoming release on Surface Records they've kept their trademark sound and added some new school crunch that is guaranteed to show the weak bands today how it's REALLY done.

クリーブランド一ハードな Ringwormが、彼等のクラシック・リリース "The Promise" リリース以来7年ぶりに、新しいデモ盤 "Madness of War" と数々のショーの予定と共に戻ってきた。7年間のギャップもバンドの支障にはならなかった。近々予定されている Surface Records からリリースには、彼等のトレードマークのサウンドに加え、今風の新曲も入れ、最近活動中の不十分なバンドに真のサウンドを教えてくれることは間違いない。





**Take me briefly through the early history of Ringworm up until the current day.**

**Frank** – We formed in 1991. Within a year, we recorded a five-song demo and went through many lineup changes (and still do). In 1993, we recorded “The Promise” LP and did a couple comps, not very many shows and called it quits in 1994. We did 2 reunion/benefit shows for our friends that had passed on, and reunited in late 98 and said, “lets do it again.”

**What made you decide to get Ringworm back together?**

**Frank** – James always wanted to do it. I can tell you that. I couldn’t handle the pressure of everything the first time around. That’s why I quit. I wasn’t doing any bands after Integ, so when we did the reunion shows it was like magic. Here’s me and James (a.k.a. Paul Stanley and Gene Simmons) right back where we started kickin’ ass again, best friends since high school. We never lost a step (nor any weight, either). Since our shit was so ahead of its time, we knew we could do it again.

**James** – Even though we broke up, both me and Frank knew that we had a pretty good thing with Ringworm. It just never seemed to fall in place. And although Integrity was doing very well, I always had the opinion that we could do that good if we actually gave it a real chance and stuck with it. Well, it took a few years, and a few reunion shows to finally realize that we owed it to ourselves and (judging by some of the responses we’ve gotten out of town) the kids that are into it, to get back together and try to do it right this time around.

**How did the current lineup fall into place?**

**Frank** – I brought Chris Dora from Integrity, actually. I brought him into that, also. I take him wherever I go. I wouldn’t want anyone else playing drums.

**James** – Well, after John and Blaze were gone, we needed replacements. We asked Aaron Ramirez. (who was playing bass in me and our drummer Chris’ other band Holy Ghost) to see if he wanted to come down and play bass and he said, “cool.” Matt, who was then fresh out of Ascension, and forming new band, Descension, was asked to try for 2nd guitar and it sounded great. Of course, me and Frank, have been in it since the get-go.

**Talk about the “Flatline” CD and the split 7” on Lost and Found. How did they come about and did the label pay you?**

**Frank** – We agreed to do sort of an Euro release of “The Promise” with some other shit on it. However, we did not authorize him to do the split with Boiling Point, so everything you’ve heard about that guy is probably true. And yeah, he got us too.

**How did you get hooked up with Incision Records?**

**Frank** – It was supposedly Ron from Overkill Record’s (who was doing Integ’s “Those Who Fear...” friend. As far as I know, it was the labels first and only release. He had distro thru Dutch East, so we did it.

**When did things start to go wrong with Incision Records?**

**James** – I guess, things went wrong right from the start. I think we were just so excited and amazed we were actually putting out an album that we didn’t really think it through. I mean, we were their first, last and only band. I don’t think he (“Bill Baker”) knew how to run a label right and how to promote a band properly. He promised us a lot and we got very little. You live, you learn, I guess. We, didn’t get shit for the record.

**Frank** – It wasn’t like this big war with the label or anything. It got pressed a couple times and we got paid once and that was about the extent of it. No one really gave a fuck because by then the band was no longer.

**How did Dutch East India come in the picture and did they ever pay you? Do they still press the CD?**

**Frank** – It is still being pressed. Mark my words.

# RINGWORM



I remember when "The Promise" came out there was a big buzz about Ringworm, but you never really played out that much to follow up the album. Why?

Frank - I think it was a matter of being too young and not realizing the importance of getting out there and promoting the band, especially since Integrity (at the time) was going out of their way to help us out. Also, we had some uncooperative members in the band at that point, which eventually led to their departure.

James - To be honest with you, at the time, we didn't really take it seriously. Well, we did, but we were very lazy. And we'd rather get drunk. On top of all that, it was too hard to get out of town to play shows. We had no transportation (some things never change) and it seemed that we never really had a steady lineup. Chris, our bass player at the time, would never show up for practice, Spot (our drummer) was either not there or being weird when he was, and me and Frank were always drunk. I mean, it literally took an enormous effort to even record the album. And we weren't really happy with the end result. So, basically, it took everything we had just to keep the band together, let alone play out (of state).

You did that Cleveland compilation on Dwid's label. Did you ever think of having



him re-release "The Promise?"

James - Absolutely not. I'm sure he wouldn't have wanted to. It would probably be worse than we did when we were on Incision. And, he practically lives in our back yard!

Frank - Being friends with Dwid at the time, we could

see why it wouldn't have worked out, and just for the simple fact he was either your best friend or your worst enemy. That's just the type of person he was.

Frank, how did you get the name "3 Gun?" Give me the real deal.

Frank - When I used to roadie with Integrity back in '93, there was a lot of beef then, too, so we had "protection" so to say. Anyway, I got stuck carrying 3 \$#!\* because of a fight with Dwid and some kid. That's it. It was a long time ago. I didn't make up the name, but that's just something I've carried with me since then.

How did you end up joining Integrity and what was the status of Ringworm at that time?

Frank - I was great friends with those guys since '89 or whatever, and I wasn't doing anything musically at that point. When Hawthorne was out of the band they wanted me to be in. Ringworm had been broken up for nearly a year at that point.

How did Ringworm end up touring

クリーブランド (いち) ハードな Ringwormが、彼等のクラシック"The Promise"リリース以来7年ぶりに、新しいデモ盤"MadnessOfWar"と数々のショーの予定と共に戻ってきた。7年間のギャップもバンドの支障にはならなかった。近々予定されているSurface Recordsからのリリースには、彼等のトレードマークのサウンドに加え、今風の最新曲も入れ、最近活動中の不十分なバンドに真のサウンドを教えることは間違いない。

初期のRingwormから現在に至るまでのバンドの経緯を教えてください。

Frank:バンドは1991年に結成された。1年もしない内に5曲デモをレコーディングして、メンバー・チェンジもかなり経験した(今だにそう)。1993年に"The Promise"LP盤と幾つかのコンプ盤をレコーディングして、ショーはあまりしない内に1994年に解散をした。2回、リユニオン/追悼ショーを亡くなった友人に捧げてから98年末に再結成を「やろう」と決めた。

Ringwormを再結成しようとしたキッカケは何?

Frank:Jamesがいつもやりたがっていた。それが事実。僕も最初の頃は総てのプレッシャーに耐えられなかった。だから辞めたんだ。僕はInteg以来バンドに所属していなか

ったからリユニオン・ショーをした時、魔法にかけられたみたいだった。僕とJames(別名Paul StanleyとGene Simmons)は高校時代からの親友で、今、またここで昔みたいにKick Assしていた。僕達は全く遅れをとっていない(役割でも劣っていない)僕等が元々時代を先取りしていたから、もう一度出来る、と思っていた。

James:解散して結果だったけど、Frankも僕もRingwormが成功だったという認識はいつも持っていた。ただ、どう、形にするかが纏まらなかった。実際、Integrityは充分うまくいっていたけど、どうしても、チャンスとやり抜く気持ちさえあれば、あの頃の、っていう気持ちが捨てきれなかった。まあ、数年と何回かのリユニオン・ショーを重ねてやっと、自分達の為にも、ファンの為(地元以外にツアーに出た時の皆の反応から考えて)にも再結成を思い立ち、今回はキチンとやろう、と決めたんだ。

今回のメンバーに決めた訳は?

Frank:僕がChris DoraをIntegrityから連れてきた。実はそこに連れていったのも僕。どこに行くにも連れて廻っている。他の誰にもドラムをプレイしてほしくないから。

James:あと、JohnとBlazeが辞めてから替わりが必要だった。そこでAaron Ramirez(僕とドラマーのChrisのもう一つのバンドHoly Ghostのベース)と一緒にプレイしてみないか誘ったら、彼は「クール」と受け

Europe with Integrity? What was the response like?

James - Well, by then we had been broken up for a little bit, and Frank was playing guitar for Integ and Spot was playing drums. Blaze (who later went on to play 2nd guitar in Ringworm) was going as a roadie. I'm not sure who thought of it, but if MAD would buy one more plane ticket (for me), they would get two Cleveland hardcore bands for the price of one. Blaze sat in on bass. I think the tour went awesome. I was hungry, sick and broke, but it didn't matter. I could've been all those things right here in Cleveland, you know? The response was great. There were kids there that had waited to see us play for years. It was cool. I met a lot of people that I had corresponded with years before. I must say about Europeans, even though their food is fucking terrible, they're totally into their music scene. They appreciate it so much more than people do in the States. Not to say that the U.S. sucks, but I think we take a lot for granted. Music here is



てくれた。MattはAscensionを辞めたばかりで新バンドDescensionを結成するところだったから、セカンド・ギターをどう? って聞いて、すぐに了解がとれた。勿論僕とFrankは始めからいるし。

"Flatline" CDとLost And Foundのスプリット7"盤について話して。それからその経緯、レーベル側は支払いをしてくれた?

Frank:僕達はヨーロッパ向けに"The Promise"と他数曲ものを一緒にリリースしてもいいと同意した。だけど、Boiling Pointとのスプリット盤を承認しなかったから、あいつに関しての噂は多分聞いての通り本当だよ。そう、僕達もだまされた。

Incision Recordsと契約することになったのはどうして?

Frank:元々Overkill RecordsのRon(Integの"Those Who Fear"をやった人)の友達の筈なんだ。僕が知る範囲ではこれはレーベルの初めてで唯一のリリースだった。彼がDutch Eastを通してディストロを持っていったって言うし、それじゃ、で、決めた訳。

いつからIncision Recordsがうまくいかなかったの?

James:もししたら始めからおかしかったかも。僕達はアルバムが実際に出せるんだ、って事に驚いて、興奮していたからよく考えもしなかったんだと思う。僕達が彼等の始めてで最期の、唯一のバンドだったんだ。僕が思うに、彼("Bill Baker")はまとも





practically shoved down your throat 24-hours a day. Radio and TV practically tell you what is good and what is the "hot new thing."

**Frank** – It went really well. The only downside was Bob Zeiger (Spot) and myself had to play in both bands every night, so it took a lot out of us.

**What happened to Ringworm after returning to the states?**

**Frank** – Nothing at all.

**James** – After we got back, nothing happened. Frank and Bob stayed with Integ, Blaze went on to start OLC and I tried to make a living tattooing. At that time no reunion was seen in our future. Ringworm was done.

**Frank, how did the whole Dwid/Chubb**

にレーベルを運営して、バンドをプロモーションしていく手だてを知らなかったんだ。沢山の約束事をして、殆ど果たさず仕舞いだった。間違いから習え、かな。このアルバムの支払いは全く無し。

**Frank**:別にレーベルとひどくやり合った訳じゃない。何回かプレスにまわって、そのうちの一度だけお金が貰えた、それまでだ。でも、特に誰も何も言わなかった、そのときには既にバンドは解散していたし。

その後Dutch East Indiaとはどういう経緯で？また、支払いはあるの？まだCDはプレスされている？

**Frank**:まだプレスされている。僕の言葉を記しなさい。

"The Promise"が出てきた頃Ringwormはスゴい評判だったけど、アルバムのフォローをするような活動を続けなかったのは何故？

**Frank**:若すぎたのと、バンドを売る活動の重要性を認識しなかったこと、それも特にIntegrity (当時) が一生懸命になって僕達をフォローしてくれていたのにも関わらず、それと当時、非協力的なメンバーがいて、結局辞めて行く結果になった。

**James**:ハッキリいうと、あの頃は真面目に受け止めていなかった。いや、分かっていたけど、なまけてた。酔っ払ってた方が楽しかった。その上地元を出てショーをするのが困難だった。車がなかったし (今も昔

would shoot his mouth off. Finally, it went too far and I think it was a key in the demise of the band, as far as worrying about getting in a fight or whatever. The band was pretty much done at that point. It's funny because Ezech is actually a really nice guy and has played a BIG part in getting Ringworm back on its feet.

**How did Dwid convince you and Dora to put on makeup for those hideous pictures on "Seasons in the Size of Days?"**

**Frank** – I know it looks like it, but we didn't. I wouldn't put it past Dwid, though. Dwid had this image he was trying to put on with that record that was like, "ok, we are beyond hardcore now." We didn't have a manager or anything. A lot of people didn't even give that

も変わらない事もある)、メンバーが安定していたことが無かった。当時のベースChrisは練習に全く出てこなかった。Spot (ドラマー) はいないか、いたとしても変だった、そして僕とFrankはいつも酔ってた。本当に冗談なしでアルバムをレコーディングする自体が大変だった。結果も満足のいく物じゃなかった。根本的にバンドをまとめていくことだけで精一杯で、とても (国外) ツアーなんか考えられる状態じゃなかった。

バンドはClevelandのコンプ盤をDwidのレーベルで出しているけど、"The Promise"を彼に再リリースをして貰おうと考えた事は？  
**James**:絶対、ない。彼も絶対にするつもりもないと思うと思う。多分、僕達がIncisionで出した時よりヒドい結果になると思う。それに、彼は家の裏庭でいえる程近くに住んでいる！

**Frank**:Dwidとその時に友達だったけど、何でうまく行かなかったのかわかる、彼が親友なのか天敵なのかどちらかにつくさ。そういうタイプの人間だから。

**Frank**, "3Gun"の異名をとった理由は？本当の理由を教えてください？

**Frank**:93年にIntegrityのツアーのローディー (ツアーの付き人のようなもの) をしている時に結構アブない事があったから、僕達が、いわゆる「護身用のもの」が必要だった。結局、Dwidとあるガキと喧嘩になっ

**Fresh/DMS thing start from your perspective, being in Integrity? What was your reaction when Dwid would call out Ezech on stage?**

**Frank** – It's strange you know... I mean, Integrity was in my opinion, one of the best bands in hardcore. I never could understand the reason Dwid

record a chance just because of the image that was portrayed.

**Why did you and Dora leave Integrity and what are your thoughts on Dwid now? What about Integ2000?**

**Frank** – We didn't really "leave" the band. After coming back from Europe in '97, we had all kinds of shows set up on the East Coast: New York, New Jersey, Connecticut, etc. We (even Dwid, although he wouldn't admit it) knew there was gonna be all kinds of beef if we went. So Dwid called the band and said he couldn't do the shows because he had to move, and we knew it was bullshit, but at the same time, we were gonna run into trouble over his mouth (which we never were in support of in the first place). What's the point in talking shit about people you've never met in your life, especially when we blow these bands away? Anyways, after that no one talked. I haven't seen or talked to Dwid since then, and that's over three years ago. He got these kids who weren't really up on hardcore and did Integ2000, with him being the only original member. Since I don't listen to too much core these days, I've never heard it.

**Did you get any flack from kids for having Blaze and Lockjaw in the band, being that they were in OLC? What led to their departure from Ringworm?**

**Frank** – Well, for starters I could give a fuck about what these little faggots think. Those are our friends and we stick by them. Everyone rode their dick hard when "Crime Ridden Society" came out. Next thing you know... Well I don't have to get into that, but I will say this: Victory wouldn't touch us, and I

たときに自分が3\$#!\*を所持するハメになった。それだけ。随分昔の話し。自分で名付けた訳じゃないけど、以後そのままそれを名乗っている。Integrityに参加する事になった経緯について教えて？その時点のRingwormの状態はどうだったの？

**Frank**:僕は彼等とは89年来から友達で、音楽的にはちょうどなにもしてなかった時だった。Howthorneが抜けたら僕を入れたいといってくれた。Ringwormは解散してほぼ一年経ってた。

RingwormがIntegrityとヨーロッパをツアーした顛末について教えて？どんな反響だった？

**James**:うん、その頃には解散してから結構経ってて、FrankはIntegの為にギターを、Spotがドラムをプレイしていた。Blaze (後のRingwormのセカンド・ギター) はローディーだった。誰が考えついたのか覚えてないけど、MADがもう一枚 (僕の) 飛行機のチケット代を出してくれたら、2つのクリーブランドのハードコア・バンドを半額で連れて行ける、って考えた。Blazeがベースを勤めた。ツアーは大成功だったと思う。僕は腹でこで病氣してお金もなかったけど、そういうことは問題にならなかった。ここクリーブランドでもそういう境遇に有りえる訳だから。反響は最高だった。僕達のショーを何年も待っていたファンの子もいた。良かった。





He's an awesome guitarist and a great songwriter and a friend, but it got to the point where it was just more trouble than it was worth. He had a lot of personal issues he had to work out and the band wasn't a good place for him to work them out in, so it was a mutual thing.

**You finally put out a new 3-song tape at the end of 1999. How has the response been to that?**

何年も前から手紙でやりとりをしていた人達にも沢山実際に会えた。ヨーロッパ人についていうと、食いはクソまずいけど、音楽シーンは真面目に取り組んでいる。アメリカ人よりもずっと関心を持っている。別にアメリカをけなしている訳じゃなくて、僕が思うに当り前だと思っているところがあると思う。ここでは音楽が嫌でも24時間聴かされる。ラジオとテレビで、何が良いのか、"最新のホット"な曲は何か実質上強要してくる。  
Frank:本当にうまくいった。唯一の問題点はBob Zeiger (Spot)と僕が両方のバンドで毎晩プレイしなければならなかったから、ものすごく疲れた。

アメリカに戻ってからRingwormはどうなったか教えて?

Frank:何も起こらなかった。

James:戻ってから何も起こらなかった。  
FrankとBobはIntegに残り、BlazeはOLCを結成しに行き、僕は入れ墨を職業として始めた。当時は特に再結成の予定は無かった。Ringwormは終わりだった。

Frankに質問だけど、Integrityにいた君の視点からDwid/Chubb, Fresh/DMSの状況が発生したのは何故だと思う? DwidがEzecをステージ上で悪態たたいたときはどういう反応をした?

Frank:それが不思議なんだ、だって、僕に言わせるとIntegrityはハードコアの一番の

hardcore bands of today will be able to claim that in 2007. Trends come and go. I think the new stuff is very similar to the older stuff. It's fast, heavy, lots of thrashy parts. But, it also has a new feel to it. Our writing process has not changed at all, but we all have found new things that influence us over the past 7 years. It's going to be a little different. Lyric-wise, it wasn't changed at all. I'm still a sick little jaded man who thinks this world is pretty hopeless. The lyrical content is everything you might expect: pissed.

バンドだから。何故Dwidが悪口を言ったのか理解できない。最期にはイキすぎで喧嘩になる、云々は関係無くバンドの崩壊の糸口だったと思う。バンドはあの時点で終わりだった。可笑しいのがEzecは本当にイイ奴でRingwormをもとの軌道に乗せる為の大きな力になってくれた。

Dwidは君とDoraに"Season In The Size Of Days"のぞっとする写真の化粧をどうやってさせる説得をしたの?

Frank:そう見えるけど、違うんだ。Dwidに絶対そうは言わないけど。Dwidには彼なりのレコードに対するイメージがあって、「僕達はもうハードコアを越えている」みたいなことを象徴したかった。マネージャーとかがいなかったし。殆どの人達が象徴されたイメージからレコードに見向きもしてくれなかった。

君とDoraがIntegrityを辞めた理由と、Dwidを今どう思っている? Integ 2000について意見はある?

Frank:正確にはバンドを「辞めた」訳じゃない。97年にヨーロッパから帰って来て東海岸でいろいろなショーの予定が入っていた、ニューヨーク、ニュージャージー、コネチカット、その他。皆(認めないだろうけどDwidも)、このツアーの可能性は分かっていた。そしたらDwidがバンドに連絡をしてきて引越すからショーが出来ないって言ってきた。嘘だと判っていたけど、

we started to play out a lot more lately. Cities have been the best so far, and you find that a lot of people remember old stuff?

k - Albany, Albany and Albany. No really, Syracuse, Buffalo, Vermont, but it's what we're all about: crazy fuckers love booze and drugs. We might have to take it there.

s - ALBANY. Albany was fucking mint. Went nuts, singing all the words, singing noses. It was fantastic. Syracuse has been good, too. We haven't been out a lot this year so ask me that question again in a few months and I bet I'll have more cities to add.

**What are your plans for future releases?**

k - We are on the new Triple Crown compilation. We have a split with Cold as Life going out on Stillborn, a split with Below coming out on Surface Records, 52 Tattoo comp, the Mushroomhead (who) comp and we're re-recording "The Rise" LP on Surface, also. Look for a new next year.

**How would you compare the hardcore scene now with when you first started the band?**

Frank - Nowadays, it's definitely two scenes. You have your Warped Tour hardcore bands and you have your Ozzfest hardcore bands. I will say this: when Ringworm started in '91, it was one scene. Now, everyone is so uptight about everything. "I better not do this or listen to this because it's not acceptable." There is a reason hardcore is called "hardcore." Emo and pop punk and all that

同時にこれからも彼の口が災いするのが見えてた(元からこれについては賛成できなかった)。大体、会ったこともない人間の悪口をいって何の得になるのか、それも僕達の方が遥かに優っているのに。とにかく、誰も何も言わなかった。あれから3年以上経つけど、Dwidに逢うことも喋る事もない。彼が特にハードコアに興味のない子達を集めてInteg2000をやったらしい。彼一人がオリジナルのメンバーということで。僕自身最近あまりコアを聴かなくなっているから聴いてもないよ。

BlazeとLockjawをバンドに加えたことで彼等がOLCにいた経歴からファンに何か言われる? 彼等がRingwormを辞めた理由は? Frank:事始めに、僕は他の誰が何と言おうと関係ないね。彼等は僕の友達で団結している。皆"Crime Ridden Society"が出てきた時は興奮していた。次には。。。まあ、そんなことまで言う必要はないけど、これだけは言わせてもらう、Victoryは僕達をタッチしない、それにバンドが感情的なバンドじゃない、変な評判がたつのはたまらない。僕達はクリーブランド出身だ、文句あるか? Johnが2時間離れたコロンバスに住んでいて、それが支障になっていた。彼とはいつも話しをしていた。Blazeは無茶苦茶自暴自棄なんだ。彼に王国の鍵を渡しているときに首吊りをするような奴なんだ。彼の僕の親友の一人だけあってものすごく辛か



crybaby shit is what brought hardcore to its knees. It's up to bands like Hatebreed, Madball and other real bands to make it so we don't have shit shows with no one there because there isn't some PC bullshit band on the bill.

**James** - One obvious difference is that hardcore has become more accessible. It's been brought to the mainstream. Seven years ago, do think you'd see a hardcore band at huge metal shows. Hell no!

**What do you see as the biggest problems with the hardcore scene?**

**Frank** - I hate the fact that 90% of the bands in this will tell you what you wanna hear and not what they really mean. I know some friends of mine who are in really big bands in hardcore who hate when girls are up front singing at the shows. Why don't they come out with this? Because it will fuck up their following, money, etc. The hardcore scene has changed since we first started. We refuse to. If we hate something, you're gonna hear about it and that's that.

**James** - I think the biggest problem is the same problem it was back then. You need to avoid the trends. Although, it might take you where you wanna go quickly, as soon as that trend's over, so are you.

**What are some current bands that you like and what bands do you think should give it up?**

**Frank** - Bands I like: Cold as Life, Hatebreed, Death Threat, 100 Demons, Godbelow, Skarhead, etc. Bands I don't care for: Reach the Sky, Good Clean Fun, Boy Sets Fire, etc.

った。いつも僕は自分をこういう状況においてしまう。

**James**:彼等がバンドにいたからって特に悪い評判はなかった。両方ともRingwormは悪態つくためにあるんじゃないって尊重してくれて、それは彼等の所属する他のバンドに取っておいきたい。彼等がバンドにいても大した影響はなかった。楽しかった。あと、奴等がバンドにいたときはあまり地元以外でプレイすることもなかった。僕にはOLCとPB2Kが何だったのか理解できなかった。好きじゃなければショーに行くな、買わない。簡単だよ。近頃、皆簡単に感情を害し、過ぎると思う。Johnに関しては元々替わりが見つかるまでって約束だったから、時期が来て彼には辞めてもらった、どっちにしろ彼はPitboss 2000に関わっていたし。でもBlazeに関しては状況が少し違う。Blazeがバンドにいたのは大賛成だった。素晴らしいギタリストで、いい作詞をして、何よりも親友だった、でも問題が利点を上回ってしまった。彼自身が解決しなければならぬ問題を多く抱えていて、バンドはそれするのに適した場所じゃないことから、双方の合意の上の決断だった。

1999年末にやっと新しい3曲入りのテープを出した、その反応は？  
**Frank**:なかなかだ。僕達が期待した程は出てないけど、その曲はこれからのリリースにも入れられる。

**James** - Well to be honest, I don't listen to a lot of hardcore, but I can tell you what I do like. I'm really into GODBELOW, HATEBREED, the new VENOM, MAIDEN, DIAMOND, MOTORHEAD, DEEP PURPLE. As far as giving it up, I don't know. I'll have to get back to you on that one.

**Will Ringworm ever tour the States or return to Europe?**

**James** - Does Howdy-Doody got wooden balls?

**Frank** - We are going out next month with our friends in Death Threat and Godbelow for 10 days or so. After that, we'll see.

**Frank, you have quite an extensive video business going. How can people get a hold of you to buy/trade videos?**

**Frank** - I have over 600 shows on video for sale. For a free list write to: Empire 13 Video, P.O. Box 158, Bowmansville, NY 14026 or E-mail at empire13video@hotmail.com.

**How did you get involved in tattooing? When did 252 Tattoo start up? Talk a little about the shop.**

**James** - Well, I started tattooing in early '92, because I like to get 'em and I like to draw so it kinda seemed only natural. 252 started in mid '96 and since then it has grown by unbelievable leaps and bounds. In our short 4-year existence, we've tripled in size and have built a reputation as our areas and our region's best. We've compiled some of the best tattoo artists and have guest artists visiting all the time. It's the place to go. Period.

**What side projects are the members**

**James**:新曲の反響はかなりいい。自信はあったんだけど、皆にも理解してもらえて良かった。

昔のものと新しいものを比較してどう思う？音楽的に、歌詞からも？

**Frank**:新曲は少し違う、ホンの少しだけ。ピッチが速くて、大胆で無茶苦茶だ。元来それを追及してきたから、そう、そんなに変わ

らないはずだ。僕は80年代のスラッシュ・バンドのリフを今だに使っているから、殆ど変わってない。  
**James**:7年間のブランクを考えずに新しい曲を書くのはかなり困難だ。「7年経った今、

involved in?

**James** - Myself, Chris and Aaron are in a band called HOLY GHOST. We started it before Worm got back together. Chris is also in Soulless, All That is Evil, Caveman and the list goes on and on. Aaron's also in All that is Evil. Matt's in Descension.


**What would you like to accomplish before Ringworm calls it quits for good?**

**Frank** - One show with all of us in full KISS makeup and I'll be happy. Most of the stuff, I already accomplished with Integrity. Maybe if I could live off this band, that would be cool, but between child support and party habits. I don't see that happening.

**James** - I'd like to see how much this band can actually accomplish, to see its full potential achieved, whatever that is. Definitely a new album.

**Any closing comments, shout outs or words of wisdom?**

**James** - I'd like to thank Brendan and Rod for making this possible and especially everybody who digs our music. Thanks. We appreciate it. Get ready for this summer's tour and get ready for the new album motherfuckers! ADIOS!

**Frank** - Thanks for the interview. Everyone needs to support Full Contact and Surface Records. We wanna say what's up to Death Threat, Hatebreed, Skarhead and Godbelow. Ringworm has a new stage show that is putting bands to rest. I'm not kidding. Peace. 

一体どういうサウンドであるべきなんだ？」って感じ。この7年間、特に93-00年のハードコアはルックス共にサウンドの移り変わりが激しかった。僕達のモットー、「壊れてないなら直すな」。それでいいと思う、93年の僕達の曲がまだ通用する。現代のハードコア・バンドが幾つ2007年にこれを主張できるだろう。流行は来ては過ぎる。





僕は新しいものも古いものと共通するものがあると思う。テンポが速くてヘビーでスラッシーな部分が満載。だけど、新しい感覚なんだ。僕達の作詞作曲法は全く変わっていないが、この7年間に一人一人の受けた影響が反映されると思う。ちょっと違うかな。歌詞的には全然変わらない。僕は今だに世界にあまり望みのあるとは思ってない。疑い深い、ちっぽけな男だ。歌詞の内容はすべてが期待通り、怒っている。

君達は最近、地元以外にもかなりプレイをし始めているようだけど、どの都市が良かった？ 沢山の人が古い曲とかを覚えていて？

Frank: アルバニー、アルバニーとアルバニー。真面目に、セラキウス、バッファロー、バーモント、でも、僕達であることはアルバニーだ、酒とドラッグ好きのクレイジーな奴等達。もしかしたらあそこに拠点を移す必要があるかも。

James: アルバニー。アルバニーは最高だった。皆、一語一語歌いながら、鼻をへし折っていて、皆クレイジーだった。今年はまだそれほどいろいろなところに行っていないから、数ヵ月してからもう一度質問をしてくれたら、もう数ヵ所は追加できるだろうから。

将来的なリリースの予定について教えて下さい？

Frank: 僕達は新しいTriple Crownのコンプ盤に入っている。StillbornからCold As Lifeとのスプリット盤、Surface RecordsからGodbelowとのスプリット盤、252Tattooのコンプ盤、Mushroomhead (クリーブランド) とのコンプ盤、それからSurfaceから"The Promise" LP盤の再レコーディング。

来年には新LPも期待してくれ。

バンドを始めた頃と今とハードコア・シーンを比較して、どう、違うと思う？

Frank: 最近では完全に2つのシーンに別れていると思う。Warped Tour系のハードコアとOzzfest系のハードコア・バンドがある。自分が言えるのは、91年にRingwormを始めた時は一つのシーンしかなかった。最近では誰もが全てに対して気にしすぎる。「これをしないように、あれを聴かないようにしなきゃ、受け入れられない」、とか。ハードコアが「ハードコア」と呼ばれる理由がある。Emoやポップ・パンク、他の弱虫バンドがハードコアを奮い立たせた。だから、Hatebreed, Madballみたいな真のバンドに、下らないPCバンドに入り込むスキを与えない様に頑張ってもらわないといけない。James: 一番の変化はハードコアがもっとアクセスし易くなってきている。大分メインに出てきている。7年前にビッグなメタルのショーでハードコアの共演なんかあったと思う？ 絶対なかった。

ハードコア・シーンの最大の難点は何だと思う？

Frank: 嫌いなのは90%のバンドが皆が聞きたいと思っている回答をする、本当に信じているか、に関わらず。僕の友達でかなり有名なハードコアのバンドにいて、ショーで女の子が最前列で歌っているのを強気に嫌っている奴がいる。それをハッキリ口に出して言えればいい？ でも、ファン、そして金、云々に係わってくるから言えないのさ。ハードコアは僕達が始めた頃と変わった。僕達は絶対否定する。もし気に食わな

い事があったら僕達の口から聞く事になる。James: 大きな問題は今も昔も変わらないと思う。流行を追っちゃいけないんだ。流行に乗ると成功に早く行き着くけど、流行が廃れると君も終わるんだ。

最近のバンドで気に入っているのは誰で、辞めた方がいいと思うのは誰？

Frank: 好きなバンドは、Cold As Life, Hatebreed, Death Threat, 100 Demons, Godbelow, Skarhead, 他。あまり気に入らないバンドは、Reach The Sky, Good Clean Fun, Boy Sets Fire, くらい。

James: 正直にいうとあまりハードコアを聴かない。でも好きなバンドは挙げられる。入れ込んでるバンドはGodbelow, Hatebreed、新しいVenom, Maiden, Diamond, Motorhead, Deep Purple。辞めてほしいバンドね、思いつかない。今度までに考えておく。

Ringwormはアメリカ・ツアーをする？ それかヨーロッパに行く？

James: Howdy-Doodyは木の玉を持っている？ Frank: 僕達の友達であるDeath ThreatとGodbelowと来月10日間程出てくる。その後は分からない。

Frank: 随分と広範囲のビデオ関係のビジネスを経営していると聞いたけど、一般の人がビデオを売り/買いするときの連絡先は？

Frank: 600以上のショーのビデオを売っている。無料の一覧表を送ってほしいから、Empire 13 Video, P.O. Box 158, Bowmansville, NY 14026 まで、または

E-mailでempire13video@hotmail.comまで連絡を待っている。

ツアーイング (入れ墨士) はどうして手懸けるようになった？ いつ252Tattooを始めたの？ 少し店の事を聞かせて？

James: えーと、入れ墨を始めたのが92年初めだ。自分でも好きだし、絵を描くのも好きだから結構自然に入った。252は96年中旬に開店してから信じられないくらいトントン拍子に急成長している。4年足らずの短期間に3倍も成長し、地元で最高の評判を確立した。僕達は最高の入れ墨士を集め、頻りに客員のアーチストも招いたりしている。ここしかない。そう言い切る。

メンバーが他に脇でしているプロジェクトは？

James: 僕とChris, AaronはHoly Ghostというバンドを組んでいる。Wormが元に戻る前に始めた。Chrisは他にもSoulless, All That Is Evil, Cavemanに延々と続く。Aaronは他にもAll That Is Evilに所属。MattはDescensionにいます。

Ringwormが永遠に解散する時までに何を達成したい？

Frank: 一つのショーで僕達全員がKISSのフル・メイキャップ姿を決める、それで満足だよ。殆どしたいことはIntegrityでやった。このバンドで食べていけると最高だな。でも、子供の養育費とパーティー癖の甲斐性を考えると。絶対無理だな。

James: 僕はこのバンドが実際にどのくらいまで伸びるのか、最大の可能性を

成し遂げたところがみたい、それがどの程度なのか知らないけど。新しいアルバムは絶対ほしい。

最期に何かコメントとか、叫び、賢者の名言、何でも？

James: 僕はこの場を借りてでBrendanとRodにこのインタビューを可能してくれたお礼と特に僕達の音楽を理解してくれる皆に

感謝したい。有難う。本当に感謝している。今年の夏のツアーと新しいアルバムを期待して待っていてくれ！アディオス！

Frank: インタビューを有難う。皆、フル・コンタクトとSurface Recordsを応援すること！Death Threat, Hatebreed, Skarhead, Godbelow, 元気か？Ringwormは新しいステージ・ショーを控えていて他のバンドがブッ飛ぶだろう。冗談抜き。ピース。





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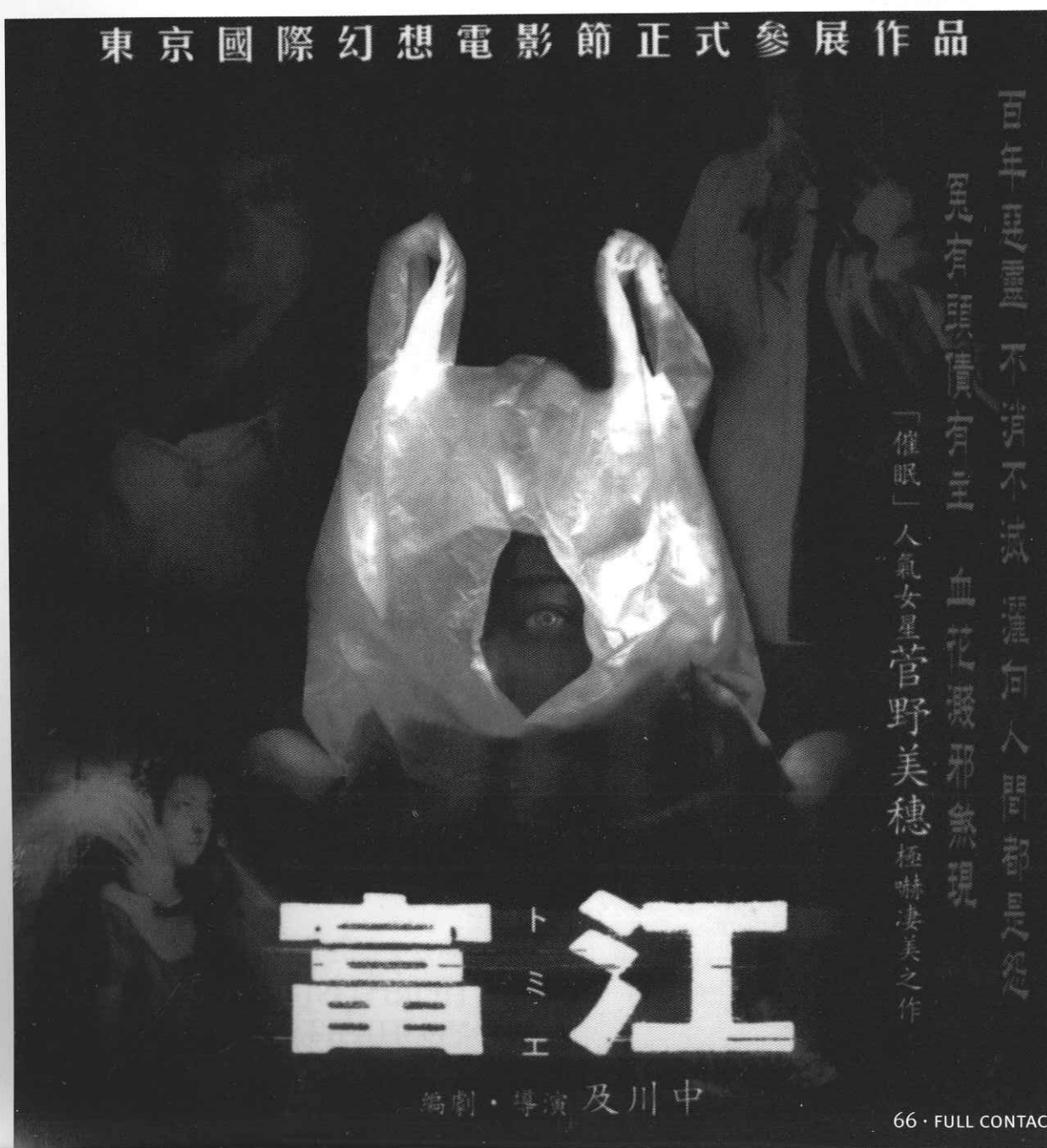
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In the new world of DVD-fandom, there are of sub-sections of movie consumers, the major one being those who've plunked out the big cash with the surround speaker-subwoofer combo and seem more concerned about the sound than what's on the screen. Then there are those eager to embrace the new array of titles released on DVD that often never even had a life on VHS. If you have gone through all the commentaries and behind-the-scenes treats in The Matrix and the Alien box-set and are craving more, read on...

What prompted me to dive into the DVD world last year was not the allure of getting Armageddon or Big Daddy in widescreen with Dolby Digital Surround, but rather as a window into cinema from the East, Hong Kong in particular. During the nineties, the films of John Woo, Jackie Chan and Tsui Hark were readily available on laserdisc, in widescreen presentation, but often with small, almost unreadable subtitles. Hong Kong consumers quickly embraced the new technology of DVDs and over the past year there has been a wide selection of titles made available, with glorious widescreen and new,

bigger subtitles presented often on the black bottom bar of the matting. Not only are english subtitles at your fingertips, but also Thai, Korean, French and Japanese! Maybe it's time to take up a new language! In addition to the clean, clear presentations and easy-to-read subtitles are little extras like english language bios and filmographies of directors and stars, the film's trailers and even trailers for other classics of Hong Kong cinema. And then there's the sound! Many Hong Kong films were originally recorded with mono sound, but now on DVD they been remastered and sound 100% better. Okay, it's not

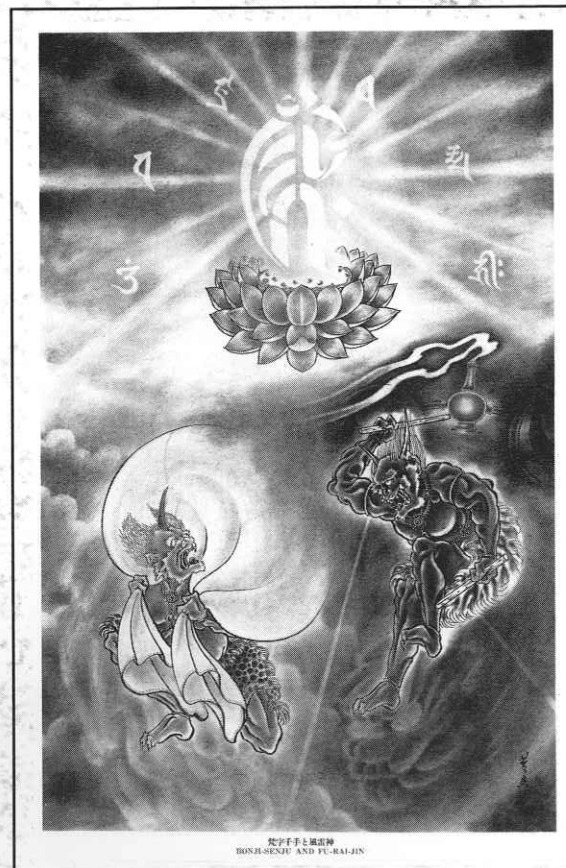






雷帝  
RAI-TEI

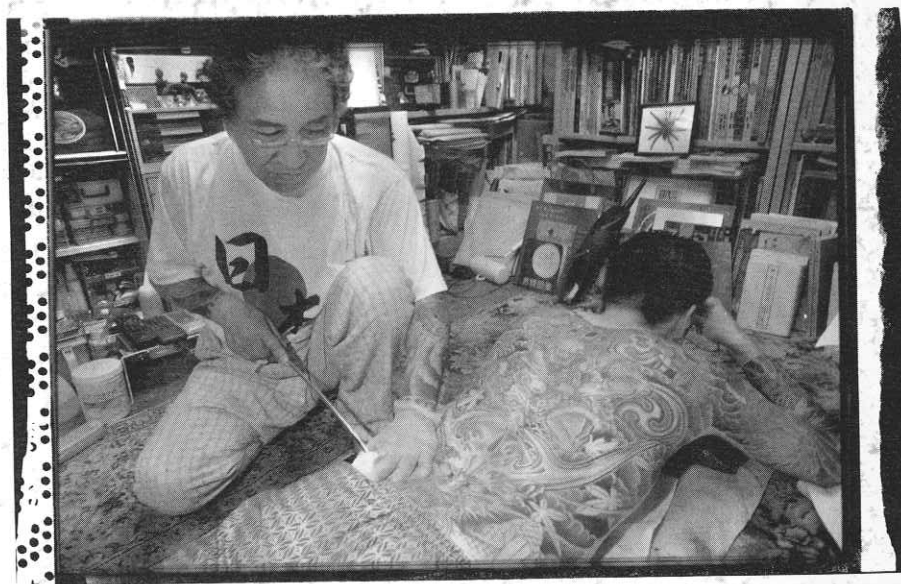
*With any other art form you have a second chance or third..  
...but not with tattooing, that makes tattooing very special.*



星子手と風雷神  
HOSHISENZU AND FU-RAIJIN



*For our FULL CONTACT 5 tattoo profile, I had the opportunity to interview world famous traditional Japanese tattoo artist Horiyoshi III at his small studio in Yokohama, Japan. Horiyoshi III besides being one of the most talented, powerful and respected tattoo artists in Japan, if not the world, is also one of the friendliest and approachable people in the tattoo industry. During the interview I was able to see some of the most incredible drawings, some of which you can see here and in his new book "108 Suikoden Heroes." He has also opened one of the only tattoo museum's in the world containing some of the most rare and compelling articles including letters from Charlie Manson and Japanese drawings that date back over 200 years.*



#### Bio

- Born in 1946 in Shimada city, Shizuoka prefecture.
- After graduating from Junior High School while working as a shipbuilder's welder, came to a decision to become a tattoo artist.
- At the age of 21, had a heavenly maiden and dragon tattooed on his back by Horiyoshi in Yokohama.
- In 1971, becomes a live-in apprentice of Horiyoshi.
- In 1979 assumes the name Horiyoshi III.
- 1985, invited to the Tattoo Convention held in Rome. Since, has been to many of the Tattoo Conventions held across Europe and North America.
- Currently active in communicating with tattoo artists and tattoo lovers across Asia.
- Resolute to dedicate his lifework in information exchanges and collecting research materials.

HORIYOSHI III





**How has tattooing changed in Japan over the years?**

After world war 2, about 1948, tattooing was freed from the ban, Before it was illegal to tattoo in Japan, After the ban was lifted tattooing got really good because of contact with foreign artists, colors and machines.

**Are new artists continuing Japanese traditional tattooing?**

**Please name some.**

There are several Japanese style artists like Horitoshi, Chiba, Horitake and Nagoya, but they are old like me. I don't know about the young guys.

**Overall, how do you rate the Japanese style tattoos being done by non-Japanese tattoo artists?**

The work of foreign artists in Japanese style is getting really good, but the deeper meaning in most cases can only be understood by the Japanese masters. There are so many mistakes in Japanese style made by foreigners.

**Who's work do you like?**

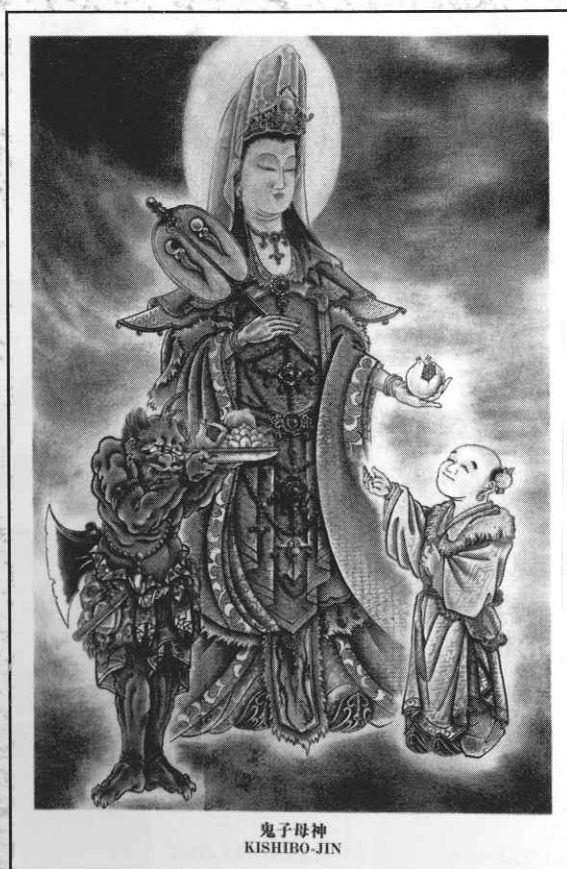
I like Filip Leu, Luke Atkinson, Ed Hardy and maybe 2 or 3 more.

**Are there any books or videos of your work available?**

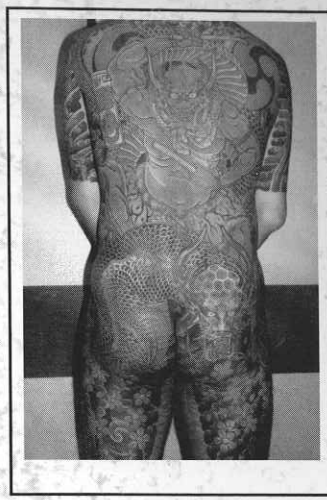
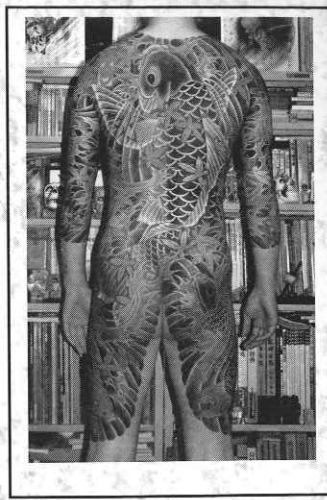
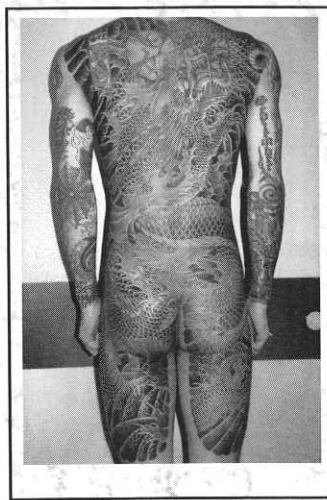
I have only the "Horiyoshi III" book from Italy and My "100 Demon" book. No video tapes (except an appearance in the Tokyo Tattoo Convention Tattoo video), but next year my new book "108 Suikoden Heroes" will be coming out.

**What is the quality difference between machine and traditional tattoos? I've heard that Japanese tattoos get better with age. Is that true?**

That's right Hand work looks good with age machine work can too, but doesn't mostly.







**What is the most rare or valuable item in your museum?**

I love EVERYTHING in my museum because my tattoo junk and everything in there has a history,

**What made you decide to open the museum and are there any others besides yours?**

Many people have no tattoos but I saw some people that are tattooed so to give especially them the chance to understand a littler bit of the tattoo world I made this museum.

To do something against the narrow minded there is one more small museum in Tokyo.

**How long has the museum been open?**

It opened a year ago.


**In your opinion, what does it take to become a great tattoo artist?**

A good inspiration & VERY, VERY VERY much practice as well as at least a little understanding of art.

**With all the health concerns such as HIV etc, how have you made the traditional tattooing procedure safer?**

I'm thinking everyday about new designs and health care. To make tattooing more easy and safe for the customer and myself, I invented many things that are new to the traditional Japanese tattoo world. For my hand tool, I took stainless steel on which I put the needles in a cartridge. These cartridges I can sterilize in an ultrasonic autoclave, whereas before you couldn't with the old hand tools.

**Any final thoughts you'd care to leave us with?**

Tattooing is a very old human nature history so it's very important to keep it alive and inform people about it. For many people it's only a fashion. Fashion is ok, but to start a tattoo has a deep meaning and history of which you get apart of. There are many art forms in the world, but tattooing is very special because you only have one chance to make it look good! With drawing, carving or any other art form you have a second chance or third, but not with tattooing, that makes tattooing very special. 

*"A Tattoo is like a Nishiki-E (Japanese colored woodblock print) alive. The rich vivacious colored print that can move, I believe this is the draw to this art form which you will never find in any other. Once a spectacular tattoo gets engraved on a young skin, it will start to dance with intensity - the ultimate fascination that captivates one to it. Just like a cherry blossom, the magnificent period for a tattoo is short. Aging with the person, reaching death to perish together... I believe they share a kind of philosophy of beauty."*

—Horiyoshi III

**HORIYOSHI III  
YOSHIHITO NAKANO**

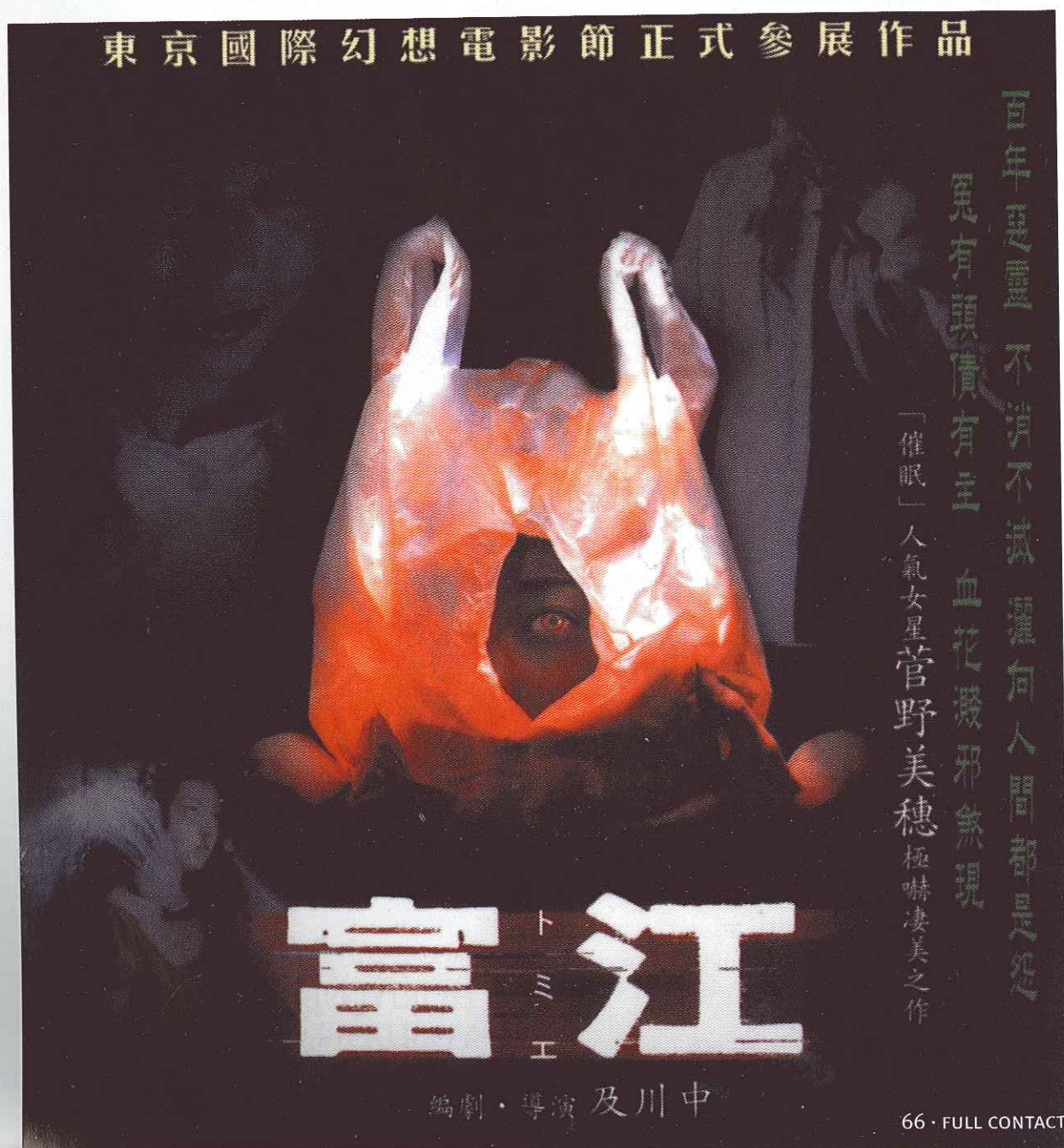
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In the new world of DVD-fandom, there are of sub-sections of movie consumers, the major one being those who've plunked out the big cash with the surround speaker-subwoofer combo and seem more concerned about the sound than what's on the screen. Then there are those eager to embrace the new array of titles released on DVD that often never even had a life on VHS. If you have gone through all the commentaries and behind-the-scenes treats in *The Matrix* and the *Alien* box-set and are craving more, read on...

What prompted me to dive into the DVD world last year was not the allure of getting *Armageddon* or *Big Daddy* in widescreen with Dolby Digital Surround, but rather as a window into cinema from the East, Hong Kong in particular. During the nineties, the films of John Woo, Jackie Chan and Tsui Hark were readily available on laserdisc, in widescreen presentation, but often with small, almost unreadable subtitles. Hong Kong consumers quickly embraced the new technology of DVDs and over the past year there has been a wide selection of titles made available, with glorious widescreen and new,

bigger subtitles presented often on the black bottom bar of the matting. Not only are english subtitles at your fingertips, but also Thai, Korean, French and Japanese! Maybe it's time to take up a new language! In addition to the clean, clear presentations and easy-to-read subtitles are little extras like english language bios and filmographies of directors and stars, the film's trailers and even trailers for other classics of Hong Kong cinema. And then there's the sound! Many Hong Kong films were originally recorded with mono sound, but now on DVD they been remastered and sound 100% better. Okay, it's not





like your going to hear the whizzing of fists in Dolby, but it's an improvement from the fuzzy sound on those old VHS bootlegs. And, most importantly, they are all coded region-free, so they can play on all international makes of machines.

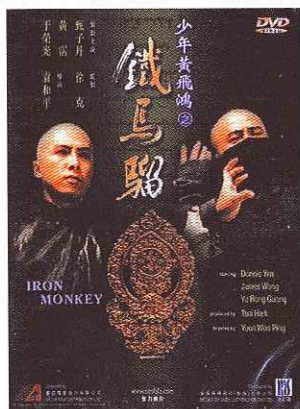
One major frustration for culture-crossing DVD fans are the dreaded Region Codes. While the above-mentioned Hong Kong DVDs are region-free, sadly, DVDs from Japan are not.. Recently some Japanese companies have released some of their titles with english subtitles (titles such as *Sharkskin Man* & *Peach Hip Girl*, *Samurai Fiction* and *Gemini* by

Shinya Tsukamoto, the director of *Tetsuo: Iron Man*), that's of no use if you can't play them on your machine. If you are willing to invest in a new machine, you can inquire about



North American region codes

region-free players like Apex on the internet or find out how to hack into your current machine and adjust the coding (although this would void the warranty).



## Colin's Top Ten Must Have Hong Kong DVDs

- **A Bullet in the Head** – You can pick this John Woo bullets and mayhem masterpiece or any other of his high-octane bullet ballets such as *The Killer*, *Hard-Boiled* or *A Better Tomorrow*.
- **A Chinese Ghost Story 1-3** – A wild trilogy that blends exotic Eastern demons and ghosts with kung fu thrills.
- **Police Story 1-3** – See why Jackie Chan appeals to fans worldwide in his series of stunt-filled action films. Get these original versions rather than the dubbed, re-scored and recut American versions.
- **Jackie Chan: My Stunts** – Wanna be a stuntman? Jackie Chan and his team of stuntmen pull back the curtain and demonstrate how to jump, flip, kick and tumble in this reviting documentary.
- **Once Upon A Time In China** – Forget that *Romeo Is Bleeding* nonsense and see Jet Li kick ass in his breakthrough film set in the turmoil of turn-of-the-century Hong Kong. Slave traders and kung fu masters do battle in a savage land.
- **Full Contact** – Chow Yun Fat (*The Corrupter*) is a Harley-riding anti-hero caught in double-cross after a robbery goes to hell. Check out the crazed bullet-point-of-view camera shots that were later copied by Hollywood.
- **Iron Monkey** – Directed by Yuen Woo-ping, the man who made Keanu Reeves a martial arts star in *The Matrix*, this Robin Hood-esque tale pits a hero against evil Shaolin monks and climaxes with a fiery duel.
- **The Longest Nite** – A dark thriller set in Macau where a corrupt cop tracks a mysterious hitman as the city is in the midst of a violent gangwar. Jam-packed with extras including outtakes, a making of documentary and the film's opening night gala.
- **Dreadnaught** – A classic kung fu tale by Yeung Woo-ping (see *Iron Monkey*) starring Jackie Chan's Peking Opera classmate Yuen Biao. Woo-ping seamless blends laughs and kicks in the kung fu comedy.
- **Zu: Warrior of the Magic Mountain** – Director Tsui Hark spins another tale of ghosts and demons fighting a group of heroic warriors.

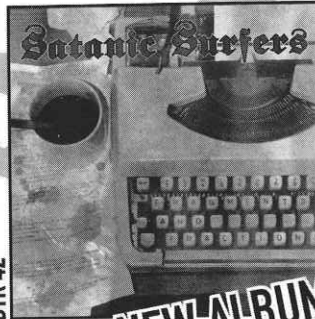


"THE BEST TRICK THE DEVIL EVER PULLED WAS CONVINCING THE WORLD THAT HE DIDN'T EXIST..."

# Satanic Surfers

## "Fragments and Fractions" CD

Satanic Surfers are back with their best album ever!! Musically it has its fair share of surprises, but I think it's safe to say that no one will be disappointed. Punk-rock doesn't get any better than this!



BTR 42

**NEW ALBUM!!!**

Don't forget to check out these releases as well!!!

### ASTREAM



BTR 40

"Good Times / Bad Times" CD  
Astream have been around for a while now and with this new album (their third to date), they have finally made the record we've all been waiting for! If you're into melodic punk-rock with great, catchy songs, you'll love this!

### LAST DAYS OF APRIL



BTR 39

"Angel Youth" CD  
The perfect blend between college rock and emo. LDOA's third album is probably one of the best European releases ever in its genre. 10 amazing songs produced by Pelle Gernerfeldt (from Finsbury). Fans of for example Jimmy Eat World and the Get Up Kids should definitely check this out!

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DON'T MISS SATANIC SURFERS ON TOUR IN CANADA IN NOVEMBER.  
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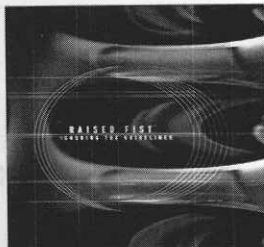
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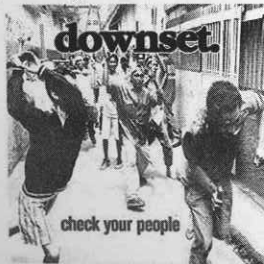


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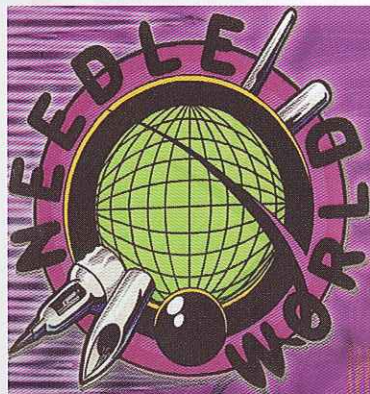
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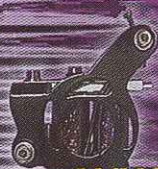
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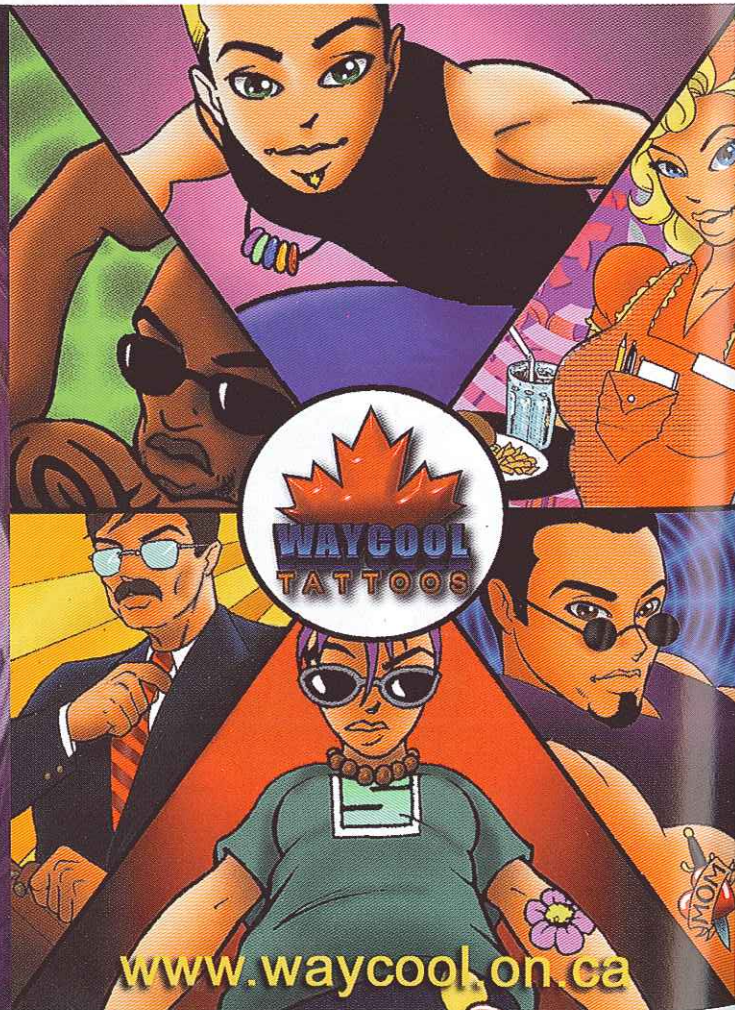
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## The VCD Connection

What most DVD owners don't realize, is that not only can their machines play DVDs and CDs, but also another form of video entertainment – the VCD. A Video CD is exactly similar in appearance to a music CD or a CD-ROM, except that instead of music or software, it holds movies, using compressed MPEG-1 video. A single disc can only hold 70+ minutes of video, so a typical movie comes with two discs, packaged in a single CD case. VCDs will play back on several models of DVD players, however on some DVD players the image drops down and the bottom line of subtitle is cropped (I have a Panasonic DVD-A120 and it plays just fine). You can play VCDs back on a TV with a Video CD player, on a fast PC with a CD-ROM drive and on a Macintosh PowerPC with a CD-ROM with QuickTime MPEG.

While, almost unknown in North America, VCDs are quite popular in Asia; China alone has more than 100 domestic manufacturers producing around 2 million VCD players annually. The market for films released on VHS tapes in Hong Kong is virtually dead and the audiences are more concerned about seeing a film as soon as it is released rather than the quality of the image on the screen. The picture of a VCD is never up to par with that of a DVD, but depending on the film's transfer, encoding and compression it can vary from somewhat lower than VHS to almost as good as laser disc. For films made in Hong Kong, the sound (Mandarin & Cantonese) is on two channels, left and right and you must select the appropriate channel or the film's two audio tracks will run simultaneously.

Due to the high turn-over in entertainment tastes and trends in Hong Kong, in weeks after a film has left the theatre, it's available on VCD. There is also a high back catalogue of older titles available, but be forewarned that not all of these are subtitled or letterboxed. And the sweetest part of VCDs? Cheap! Cheap! Cheap! In Hong Kong you can find VCDs for \$5.00US and at shops in North American Chinatowns they run around \$10.00US. What to see if a movie is worth a DVD purchase, then pick up the DVD. While the majority of Hong Kong VCDs are perfectly legal, logon to the internet and you can find a vast array of pirated movies including the newest US releases. Why just after the US release of *Gladiator*, you could snag a VCD copy on the web. Of course, it ain't too legal and we aren't endorsing any of this criminal activity! But if you just want to watch...

If there isn't a Chinatown shop in your neck of the woods that carries Hong Kong DVDs or VCDs, go to the internet. Two recommended sites with good customer service track records are [www.pokerindustries.com](http://www.pokerindustries.com) where you find both forms of digital entertainment technology and [www.hivizone.com](http://www.hivizone.com), which deals only in DVDs ordered right from Hong Kong. At HiViZone the prices range from \$11US to \$25US, with reasonable shipping rates (keep in mind they are coming from Hong Kong, so order with a bunch of friends to keep it low). Curious as to whether or not what you are ordering looks good and what extras (if any) it might have? Surf over to [www.public.asu.edu/~muldoon/hk/index.html](http://www.public.asu.edu/~muldoon/hk/index.html), a handy site dedicated to listing new Hong Kong DVDs with reviews.







As we've seen with bands like Hatebreed and Death Threat the in issues 3 and 4, the CT hardcore scene is producing some of the best hardcore bands in the US scene today. In FULL CONTACT 4's Death Threat article we warned you of the great new release from CT's newest band 100 Demons. With their first full length released on Good Life Recordings already becoming one of the most talked about cds of the year, 100 Demons are well on their way to becoming a leader in the east coast hardcore scene and making a name for themselves. With their crushing breakdowns causing some nasty reactions on the dance floor where ever they play.





HatebreedやDeathThreatのようなバンドをフル・コンタクト3号と4号でもみてきたようにコネチカット（CT）のハードコア・シーンは現在アメリカのシーンの中でも最も優秀なバンドを産出している。フル・コンタクト4号中DeathThreatの記事中で100DemonsというCTの新バンドがスゴいリリースすると警告したと思う。100DemonsはGoodLifeRecordingsから最初のフル・リリースですでに定評を誇るほか、彼等は東海岸のハードコア・シーンの中でリーダー的立場と名前の確立をしつつある。彼等がどこでプレイしても彼等のクラッシング・ブレイクダウンはダンス・フロアで猛烈なリアクションを引き起こす。





#### **General band bio, (past bands...)**

**Steve:** Bruce sang for Bloodbath and Pushbutton Warfare, Rick was in Tyrant Trooper, Rich and Jeremy played together in Higher Force as well as Furnace. Jeremy was also in Gabriel and In Vain as well as Test of Time. Steve played guitar in Yuppicide and FTE.

#### **How has the CT scene changed with the popularity of Hatebreed? How has it affected other CT bands such as yours?**

**Bruce:** The CT scene is very unpredictable. It's been up and down the last few years. Hatebreed definitely has put CT on the map. That has its good points and bad points. They're now the standard everyone gets compared to.

**Steve:** We're stoked to see the success of a fellow CT band. Hatebreed has really worked their asses off to get where they are now, and if it draws attention to the CT scene in general, all the better for everyone.

**Aaron from Death Threat doesn't feel CT has a**

**definitive sound such as NY. Would you agree and if not how would you describe the CT sound?**

**Bruce:** The CTHC scene is so diverse; we have bands like Voice of Reason, Eventide, Groundzero, and of course our good friends in Death Threat, all playing very different styles. So I would have to agree with Aaron that the only consistent thing is that all the bands in CT play from the heart.

**Steve:** CT being sandwiched in between Boston and NYC has long been influenced by those cities, but not directly copying or aping those scenes/styles. Kids like and play a wide variety of music as the scene has gotten so big and diverse, and many bands come through here to play from all over.

#### **What do you guys write about and who does all the writing?**

**Bruce:** The songs are about a lot of different subjects. Unfortunately a lot of fucked-up shit has happened to me in the last few years so I've written about a lot of that shit.

**Steve:** Bruce writes all the lyrics, and the music is a group effort. Jeremy really wrote the vast majority of the music initially, but I started to contribute stuff once I got more comfortable playing in the band. Now most songs are a mishmash of stuff from Jeremy, Rick, and myself; even Reesh gets his 2 cents in with arranging or axing weak riffs. We try to tailor the songs



to Bruce's words and sometimes he'll fit the words to the music. Rick's rockgod solos are entirely his creations.

#### **What tours have you done in the past? Euro, Japan...??**

**Steve:** 100Demons have played a lot, but no concrete tours yet.

#### **What made you hookup with Good life? How did it happen? I heard that you were going to put out the CD on a US label.**

**Bruce:** We were desperate to put something out. We had just a 4-song demo out for a long time. Then Dave Duncan from East Coast Empire put out a 7" comp with Death Threat, Groundzero, Man's Ruin, and us. Brendan from Surface Records was expressing interest at the same time as good Life, and after talking to a lot of people, Good Life seemed like the way to go.

#### **Is there any disadvantage to being on an Euro label?**

**Bruce:** I just don't know how the US distro is going. It also costs a lot of money in long distance phone bills; other than that I don't see a problem.

**Steve:** The only real disadvantage is having to deal with the 6 hour time difference and converting US dollars to Belgian francs, but those are only very minor issues.

#### **How do you like it so far (being with GL)?**

**Bruce:** So far everything is fantastic. Edward is treating us right and he seems to be behind the band 100%.



バンドの経歴（過去のバンド等）について教えて？

Steve: BruceはBloodbathとPushbutton Warfareで歌っていて、Rickは前にTyrant Trooperにいた、RichとJeremyはHigher Force並びにFurnaceで一緒にプレイをしていた。Jeremyは他にもGabriel, In VainやTest Of Timeに所属していた。SteveはYuppicideとFTEでギターを弾いていた。

Hatebreedの人気からCTシーンはどう変化した？君達のバンドを含む他のCTバンドへの影響は？

Bruce: CTシーンは全く予測できない。この数年アップ・ダウンを繰り返している。Hatebreedの知名度からCTも知られるようになった。これは良くも悪くもある。彼等は今や比較の対象に使われる程だし。Steve:皆仲間のCTバンドが成功した事を喜んでいる。Hatebreedは現在に至るまでものすごく頑張ってきた訳だし、それに依ってCTシーンが脚光を浴びるならそれも皆にとって有利だと思う。

Death ThreatのAaronはCTのサウンドがNT程明確に確立されてないと言っていたけど、この意見に同意する？違うと思うならCTサウンドがどんなもの？

Bruce: CTHCはシーンとはとても幅広い、例えばVoice Of Reason, Eventide, Groundzeroみたいなバンドもいるし、勿論良き友Death Threatみたいにそれぞれ違ったスタイルの音楽をプレイしていると思う。

そう、僕もAaronと同意かな、唯一の共通点といえばCT出のバンドはハートからプレイしてるって事くらいかな。

Steve: CTがボストンとNYCに挟まれた土地柄、この2大都市に大きな影響を受け続けてきているけど、シーン／スタイルはその完全な模写や真似じゃない。シーンの成長と多様性に従って沢山のバンドがきてプレイしている結果、皆幅広い様々の音楽をプレイしている。

どんな音楽を書いている？誰が主に書いているの？

Bruce:音楽のテーマはいろいろだ。残念な事にこの数年間にどうしようもないことばかり僕の身の廻りに起こってて、それについて結構作詩している。

Steve:Bruceが全部作詞をして、作曲は共同作業だ。

Jeremyが最初の頃の曲を殆ど全部つくっていたけど、僕がバンドに馴染んできてからは僕も書き出したよ。最近のものは僕とJeremy, Rickの取り混ぜ作品だよ、時々Reeshでさえも少なからず弱いリフを削ったり変えたりしてる。僕達はBruceの歌詞に曲を合わせるようにして、たまに彼が曲に歌詞を合わせる事もある。

Rickのrockgodソロは完全に彼のオリジナルだけだ。

過去のツアーは？ヨーロッパ？日本？

Steve:100 Demonsはかなりプレイしてるけどコンサート・ツアーはまだ。

Good Lifeと共演した経緯について？アメリカのレーベルからCDを出すって聞いたけど？

Bruce:ともかく何か出さなきゃって、躍起になってた。長いこと、4曲デモが最期だったから。そしたらEast Coast EmpireのDave DuncanがDeath Threat, Groundzero, Man's Ruinと僕達の合作7インチ盤を出してくれたんだ。同時期にSurface RecordsのBrendanとGood Lifeが共に興味を示してきて、いろいろな人達にはなしをした結果Good Lifeが最適だと判断した。





**Steve:** It was a great decision to go with GLR. They're a first class operation, and Edward is a super-cool guy to deal with. I feel that we're in great hands. GLR is a great organization and they really seem to have their act together.

**What do you think is the biggest problem in hardcore these days?**

**Bruce:** People only supporting a handful of bands and not turning out for shows. S: It may well be that HC has gotten too big for its own good. Peoples' attention spans are so short and there are so many bands and little "scenes-within-scenes" it gets frustrating. There's so much fragmentation and over specialization and people are really caught up in the materialistic aspect of the scene. I think kids these days are spoiled and have grown soft and forgotten their roots; they forget that this scene was built on the DIY spirit and not on designer hip-hop gear.

**What does hardcore need to make it survive as HARDCORE?**

**Steve:** Tough question; there's no one single solution. HC seems to be thriving on its own; it's the same as it always was: the weak fall by the wayside and the true hands the mantle to the next generation of kids who are willing to stick it out. Kids these days have it easier then say in 1982 or so. Back then people had to make and create the scene from scratch, now kids only have to step into it and cry how they have it so hard and there's no "good shows." People need to focus on the real issues and not on the "band of the week" or hot sneaker of the moment.

**What are the bands that you guys are into these days?**

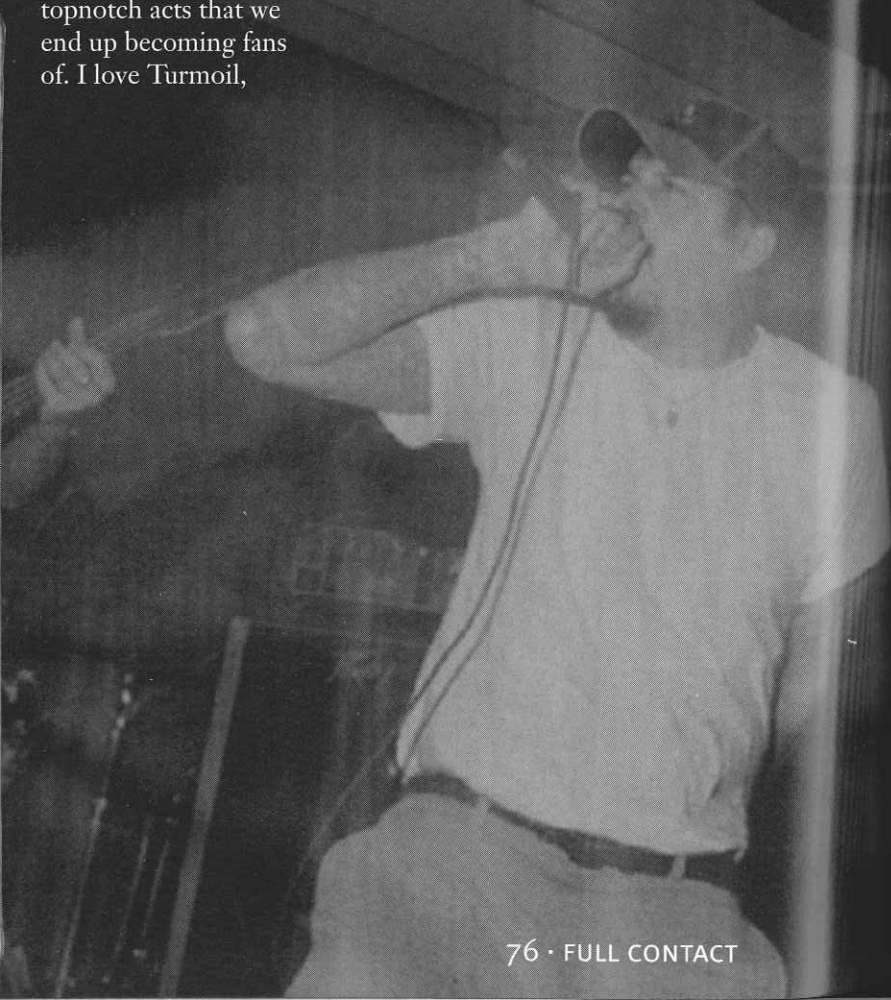
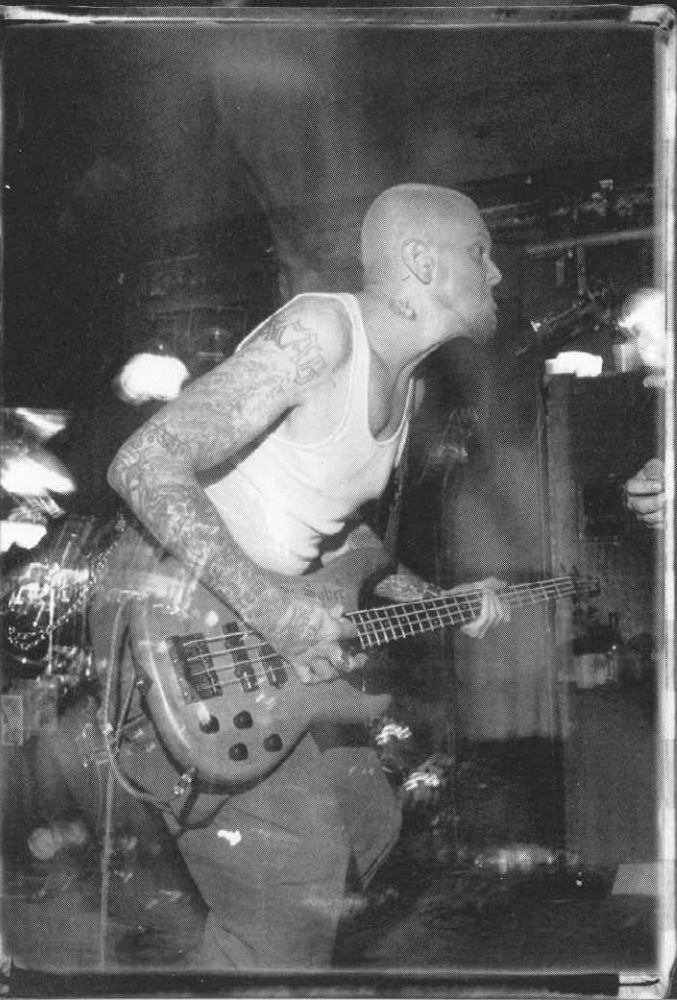
**Bruce:** We're really into Death Threat, Dying Breed, Bloodwar, All Out War, Buried Alive, Godforbid, Forced Reality, Shadows Fall, All That Remains.

**Steve:** We're really lucky in that we get to play with a lot of topnotch acts that we end up becoming fans of. I love Turmoil,

Stigmata, Man's Ruin, Godbelow; outside of the shows I dig Viking Metal like: In Flames, Amon Amarth, Arch Enemy, SoilWork, At The Gates and noisy stuff like Acme and Isis.

**What's the band doing this summer? Tours, shows other releases...**

**Bruce:** This summer we're trying to write some new songs and go in the back into the studio; hopefully we'll put out some a split 7" if we can work out the details. Also by the time this comes out we will be playing in Hong Kong-one show. We're looking to get over to Europe in January-February; so if anyone can help us out in Europe, drop us an email. We may try to do a week or 2 in the US this winter if everyone's schedule works out. **Steve:** We've got a pretty busy schedule so far playing with hot acts like: All Out War, Shadows Fall, All That Remains, Shai Hulud, Diecast, and so on. See you in the pit... 





ヨーロッパのレーベルで不利な点はある？

**Bruce:**アメリカのデストロがどうなっているか知らない。長距離電話料金がかさむ以外は特にこれといって問題は無いよ。

**Steve:**唯一の問題といえば6時間の時差に対応する事と、米ドルをベルギー・フランクに換算しなければいけないことで、それも大した問題じゃない。

今の状況はどう (Good Lifeと契約しているにあたって) ?

**Bruce:**今のところは最高だよ。Edwardは僕達をキッチンと扱ってくれるし、100%バンドをバックしてくれている。

**Steve:**GLRに決めたのは最高の決断かな。彼等はしっかりしているし、Edwardは一緒に働くには最高にいい人だ。大船に乗った気持ちだ。GLRは素晴らしい組織ですべきことをわかっている。

現在のハードコアの最大の問題点は何だと思う？

**Bruce:**ファンが一握りのバンドだけをサポートしていてショーに行かない事。

**Steve:**多分HCが必要以上に大きくなりすぎたのかも。ファンの興味をひきつけておける期間も短いし、バンドが多すぎるし、「シーンの中のシーン」とかが少なくてスゴい大変なんだ。結局シーンが分裂、特殊化しすぎてきていて

皆、物欲面ばかりを期待する傾向になってしまっている。近頃の子達は甘やかされて育ってきてルーツを忘れてきていると思う、それがDIY精神が基盤、デザイナー・ヒップホップが基本じゃないってことを忘れていると思う。

ハードコアがHARDCOREとして生き残るには何が必要？

**Steve:**難問だね、解決法は一つじゃない。HC自体はそれなりに生きていると思う、昔ながらに。弱者が脱落していった、強者は興味を示す次の世代に引き継がれて行くんだ。今の子達は昔、1982年頃に比べて苦勞がない。あの頃はシーン自体を無から確立しなくちゃならなかったのに、今は簡単に入ってきて「良いショー」が無いから苦勞しているとかわめいてるだけなんだ。彼等は流行りのバンドとかファッションだけに執着しないで本質に焦点を当てるべきなんだ。

今気に入っているバンドは何ですか？

**Bruce:**今スゴく興味持っているのは We're really into Death Threat, Dying Breed, Bloodwar, All Out War, Buried Alive, Godforbid, Forced Reality, Shadows Fall, All That Remainsかな。

**Steve:**僕達はラッキーな事に一流のバンドとよくプレイする機会があって、それからフ

ァンになっちゃう事が多い。Turmoil, Stigmata, Man's Ruin, Godbelow とかが大好きで、ショー以外だと Viking Metal の In Flames, Amon Amarth, Arch Enemy, Soilwork, At The Gates がいいし、他には、Acme, Isis のノイジー系も聴くよ。

今年の夏のバンドの活動予定は？ ツアー？ ショー？ それとも新リリースに期待しても？

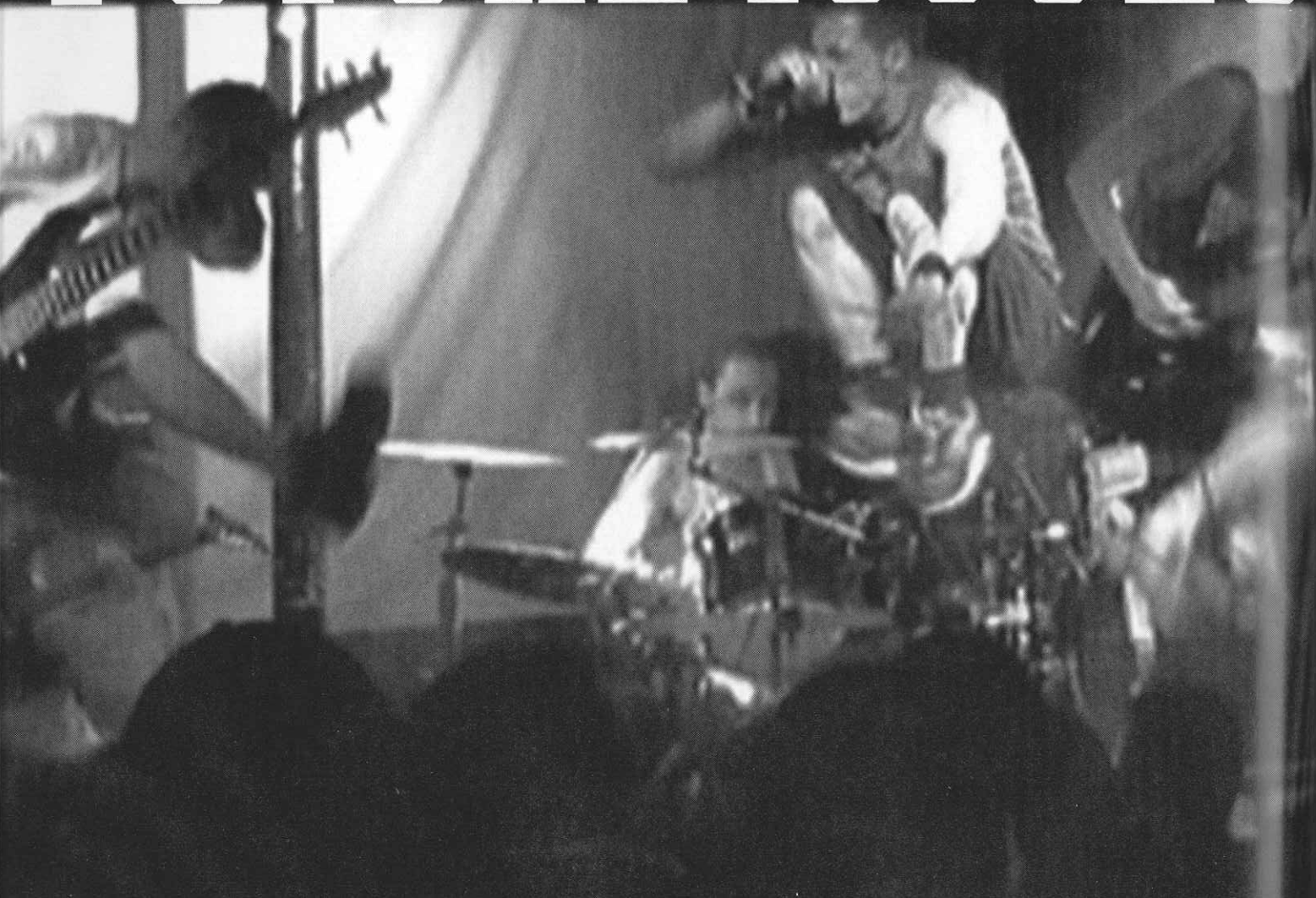
**Bruce:**この夏は新しい曲を作るのをトライしてスタジオに籠ろうとか考えてる。詳細が纏まればスプリット7インチ版とか出せるといいんだけど。そしてこれが現実化した頃には香港でショーをプレイしているといい。それから1~2月にはヨーロッパに行く見込みを立てている。ヨーロッパで何か助けてくれるならemailで知らせて。もし皆の予定がうまく組めたら冬にアメリカで1~2週間ツアーができるかも。

**Steve:**僕達も All Out War, Shadows Fall, All That Remains, Shai Hulud, Diecast とかのホットなバンドとプレイする事になって結構忙しいんだ。じゃ、そこで会おう。





# FULL CONTACT FUTURE ISSUES



STAMPIN' GROUND

KILL YOUR IDOLS

SHAI HULUD

BEFORE CHRIST

BAD LUCK 13

DS-13

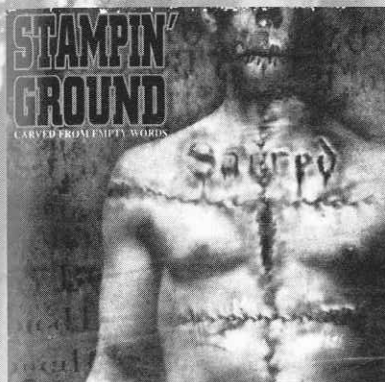
IN FLAMES

MUSHMOUTH

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# CD • EP • LP • DEMO REVIEWS



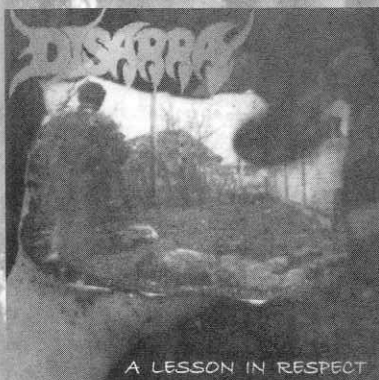
**Stampin' Ground "Carved From Empty Words"**  
(Kingfisher/Thorp Records)

This has to be one of the most underrated bands in the hardcore scene today. Most likely due to the fact that they're from England. 10 tracks of metalcore with great Slayer riff-a-rama, a pinch of early Machinehead, some classic NY hardcore breakdowns and sweet tempo changes that make this thing one of the best releases of the year. —RodFC

In Flames is one to the best metal bands going today and they're showing no signs of stopping with this latest release. "Colony" still feels new having just come out in 1999, but these Swedes are hard at work and their new record is nothing short of amazing.

The songs are a little bit harder and driving this time around and a bit less rockish than those found on Colony. Anders also sings a little bit more too. Standout tracks include the opening track "Bullet Ride" and "Swim." A lot of bands are trying to cop their style nowadays, but none have come close. In Flames is the real deal and no metalhead's collection should be without their stuff. —BrendanNBE

**In Flames "Clayman"**  
(Nuclear Blast Records)



**Disarray "A Lesson In Respect"** (Eclipse Records)

This band kicks ass! Heavy riffs, Chris Barnes inspired vocals and ultra pissed off. This 13-track assault combines death metal and hardcore into one of the most intense releases I have heard all year. Definitely check this one out. —Ped

**Exclaim "Noise Attack" 1999 demo**

Even more ferocious than the "Out of Suit" ep of a few months ago. This is EXCLAIM's first recorded material – 5 early period songs of Gang Green manichess.

It's incredible just how fast this recording is while still retaining a rock 'n roll beat... but this is fastcore so it gets all schizo with the time changes. It is fuckin' incredible to listen to as an onslaught of relentless hardcore energy. I can't get over how every song slays me, as if you will always be unprepared for what is coming next. EXCLAIM marry the frenetic energy of skate culture with the frantic pace of hardcore. Their releases are everything that fastcore represents to me. I've said it before.

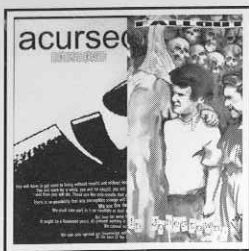
FUCK ON THE BEACH move over... there is a new ruler of fastcore.

(Hisami Matsumura/115 Leopard Nakano/2-15-7 Mtsugaoka/Nakano-Ku/Tokyo/Japan)

—Stephe

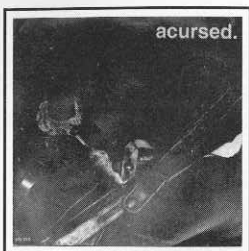






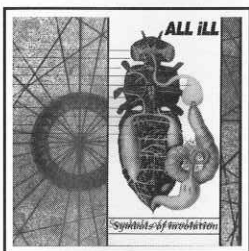
#### ACURSED / FALLOUT "Dodsdomd / Another week in Jonestown" LP

The ACURSED represent a bridging between the Sweden's old and the new. Heavy 3 chord d-beat with a twist of throaty gasoline style vocals, (which works very well). The majority of this is pummeling and after repetitions of heavy, distorted beats drives the point home, it's songs like "Floating" where you see an emo-violence influence creeping in. The two styles work very well together. On the flipside, Australia's FALLOUT are all things heavy combining stoner rock biker riffs (a la Hydra head), with grind speed. There are great samples every other song. There is a local focus with songs like "Nailed Down" about backward same sex relationship laws in Tasmania. They are 'on the mark' lyrically challenging christianity ("Christian Crusader" and "Blinded"), classism ("Privilege"), environmentalism ("Servitude"), and indifference ("Callous" and "Hate Me"). Righteous Aussies bring us their 'Renegade Hardcore Terrorism'. The hydra head sludge makes this a good pairing. —Stephe



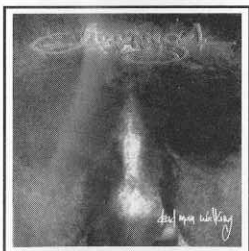
#### ACURSED/ VICTIMS "Beneath the Surface" ep

The VICTIMS are first out of the block with a more polished Discharge sound. The music is distorted, chunky and three chords of repetitive goodness. The ACURSED is ore of the same with gasoline slightly higher pitched vocals. The victims show a little bit more diversity with a four songs some variation within the style and a guitar solo (as horrid as it is). Both solid showings and exemplary of traditional Swedish Discore. (Putrid Filth Conspiracy / Rodirigo Alfaro / Sodra Parkgatan / 35214 22 Malmo / Sweden) —Stephe



#### ALL ILL "Symbols of involution" ep (Sound Pollution Records)

This is the second release from this Spanish grind-core band and it is even more raging then the CD. Their sound is straight forward tear your face off hardcore with heavy bits a la SYSTRAL or STACK. 10 songs on an ep and additional tracks on the CD version. For those of you afraid of songs in another language other than english you need not fear as ALL ILL go the distance by doing most of their songs in english. Another great release by Sound Pollution. —Stephe



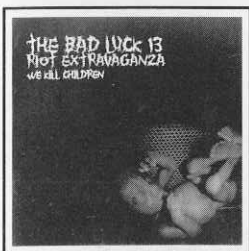
#### Arkangel "Dead Man Walking" (Good life Recordings)

The followup to their ep on RPP Records, that put them on the map. Dead Man Walking continues from where they left off, with powerful straightedge anthems with nice riff-a-rama and breakdown parts. They've re done a few songs from the Prayers ep and mixed them in with new material. More Arkangel is a treat, but the production isn't as powerful as Prayers. This cd is one of the best of the year, easily, but if you pick this cd up you owe it to yourself to also pick up Prayers. —RodFC



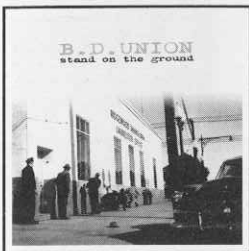
#### AUS-ROTTEN "....and now back to our programming" lp (Tribal War Records)

CONFLICT style peace punk backed by a good street punk beat. The non-stop lyrics that provide the ranting dish up lots of food for thought. The songs never break for choruses just an onslaught of ideas drawing on issues of sexism, labor relations, and just general xenophobia. The record comes in a poster fold out similar to the CRASS releases. Balls out politics. Fans of THE PIST will dig their sound. —Stephe



#### BAD LUCK 13 RIOT EXTRAVAGANZA "We Kill Children" (Too Damn Hype)

I seem to be one of the few who will admit liking this band. "We Kill Children" is the follow-up to the classic "Bats On The Dancefloor" CD that contained such hits as "Big Red Van", "way Down South" and all the other hits. Bad Luck are back with such great songs such as "Stabbin' You Up", "The Columbine High Alma Mater" and of course the title track "We Kill Children". Bad Luck deliver crushing bass kicks, crushing guitars and nasty assed gruff vocals that have made them one of the most feared bands in hardcore today by the more sensitive people in the scene. If you don't believe me check out the live tracks at the end of the cd. The envelope of bad taste, and humor continues to be pushed, giving the hardcore scene a much-needed wake up call. —RodFC



#### BD UNION "Stand On The Ground" (Radical East Records Japan)

BD Union, like lots of Japanese hardcore bands, are heavily influenced by NYHC. This CD features 6 songs with an old school NY feel with hints of Madball and perhaps a tiny bit of 25 Ta Life in parts while lyrically they deal with topics in the friends, staying true... vein. The fact that their lyrics are in rather broken English might dissuade some, but overall I thought the CD was fairly strong. A few songs could benefit with perhaps being shortened slightly or having a few more tempo changes to give the breakdowns more intensity. Live these guys add a lot to the songs. (3-3-20-203, Higashi Nakajima, Higashi Yodogawa Ku Osaka 533-0033) —RodFC



**BEFORE CHRIST demo**

Another great metalcore band from Tokyo that impresses with 2 songs of metallic hardcore with lyrics in Japanese. (They just released a new 7 song cd, check the FC website for review) Live these guys go off! Worth picking up. (contact: 304 Palesu Ikebukuro 2-32-13 Ikebukuro Honcho Toshimaku Tokyo 170-0001)

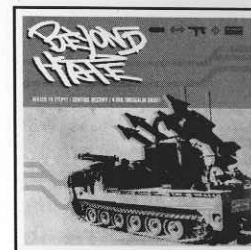
—RodFC

**BENUMB "Withering Strands of Hope" (Relapse Records)**

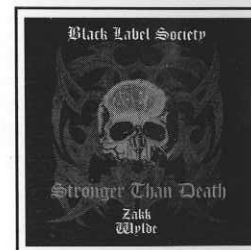
Holy fuck!! Relapse has done it again. Just when you think you now what to expect from them they throw a curve with something like this. Benumb had me thinking they were a wank cheeze metal band with the look of the cover art, but what I got was insane 80's thrash core along the lines of Septic Death. fast paced thrash with lyrics that actually deal with something and don't waste any time delivering the message. Short, fast and to the point the way hardcore used to be and could stand to revisit at times. With 32 songs in just under 25 minutes Benumb hit warp speed fasts and never looks back. Listen and learn. —RodFC

**BEYOND HATE 3 song ep (SIH Records, Japan)**

Beyond Hate bust out the big 6-minute wank metal complete with the metal ballad bits ala Metallica but without the lick production. Chunky guitar with nasty gruff vocals singing about controlling your own destiny and the standard tuff guy song all in very good english with a hip-hop writing style (don't worry, no rapping or Biohazard shit). While not as metalcore as Dead-Reforce, Beyond Hate should still appeal to the metalcore crowd. Too bad they wasted a track on being silly instead of showing us more. —RodFC

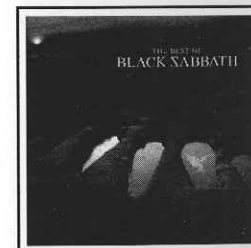
**BLACK LABEL SOCIETY "Stronger Than Death" (Spitfire Records)**

Zakk Wylde and the crew are back with the follow up to 1998's "Sonic Brew." If you haven't heard BLS before, they sound like COC meets Alice In Chains with some of the baddest guitar work you will ever hear. So many good songs on this release, it's impossible to pick just a few. As good as this record is, BLS is even better live, where you can witness Zakk's guitar mastery first hand. —BrendanNBE

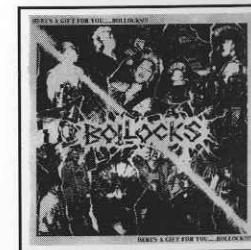
**BLACK SABBATH "The Best Of Black Sabbath" (Castle Music/Sanctuary)**

A double cd that gives you the classics from the godfathers of metal. A few tracks from every good cd. All the variations are covered as well. Of course the Ozzy era as well as the Ronnie James Dio and the best of the later versions featuring Deep Purple frontman Ian Gillan. Like the Motorhead "Best of", this Sabbath cd is all killer and no filler, like the lame best ofs of yesteryear. Like the Motorhead cd, the Sabbath history is well documented via bio and pics. A must for Sabbath fans old and young and great for those under the illusion that bands like Iron Maiden had anything to do with the great influence of metal on crossover hardcore.

—RodFC

**BOLLOCKS "Here's a Gift for you...Bollocks!!" (Straight Up Records, Japan)**

Bollocks are, in case the name doesn't give it away, punks. They deliver exactly what that scene likes to hear. 11 songs of "don't give a fuck", "do what you want" "Fuck society" snotty punk anthems that never seem to tire with those people. Spare any change? —RodFC

**BOLT "Collision Course" (Full House Records)**

While in their bio they claim to be like NY style without being a cheap copy, Bolt sort of succeed by using the tried and true formula of chunky guitars, pummeling kick drums and gruff vocals that Nycore is based on but still not coming off as a cheap copy but not overly original either. They're better than lots of the Euro bands doing NY style core but the vocals walk a fine line on being too cookie monster-ish at times.

—RodFC

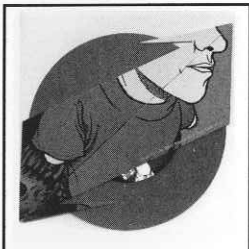






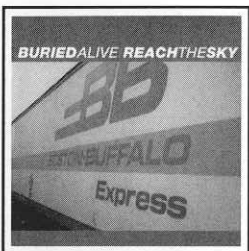
#### BOY SETS FIRE "After the Eulogy" (Victory Records)

If you want to know why hardcore is going downhill, look no further than Boy Sets Fire. Look nerds, if you want to cry at shows, hardcore is not the place for you. It's called **HARDcore** for a reason. Musically, they try to play metal at times and melodic emo at others. Is it just me or does this band come off sounding horribly insincere? Next please. —*BrendanNBE*



#### BOY SETS FIRE/SHAI HULUD "Crush 'Em All: A Tribute to Metallica" (Undecided Records)

This is the first in a series of split 7"s featuring covers of the great Metallica. Up first we have Boy Sets Fire and Shai Hulud. While some people seem to like Boy Sets Fire, I do not. I think these guys are a bunch of whiney herbs. That being said, I think they would be more at home on a Boy George tribute album than paying homage to one of the greatest metal bands ever. Enough about them. Shai Hulud steals the show here. It would take one hell of a performance to overcome being teamed up with such a horrible band to make this split worth buying and the Hulud more than deliver with a ripping cover of "Damage Inc." —*BrendanNBE*



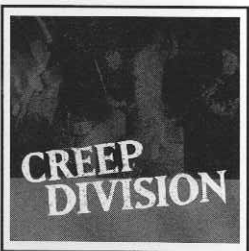
#### BURIED ALIVE/ REACH THE SKY split 7" (Indecision Records)

Two new songs from each band on this Buffalo meets Boston split. The new Buried Alive material is by far their best yet, showing a definite Merauder influence in the riffing, which definitely works for me. The guitar sound is also drastically improved over that of their album, which I thought came off sounding muddy. The new Reach the Sky material is more melodic and rockish than before and not as heavy. It's still pretty good, by I liked the stuff on the album a lot more. —*BrendanNBE*



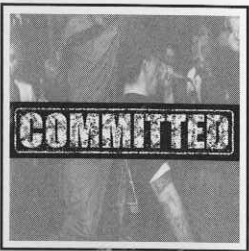
#### CEPHALIC CARNAGE "Exploiting Dysfunction" (Relapse Records)

Where does Relapse keep finding bands like this? Crazy assed technical metal with freaked out percussion in a combination between something like Carcass' "Symphony Of Sickness" CD and Dillinger Escape Plan. Hardcore kids won't know what hit them (if it doesn't go right over their head) Those with roots in metal will find this something that will stay in the CD player for longer than they expected. —*RodFC*



#### CREEP DIVISION "Creep Division" (Indecision Records)

Straightforward mid-80's style hardcore featuring Craig Ahead of Sick of it All on vocals and members of the Bouncing Souls. Nothing new here, but they do it better than most of the pretenders out there. Check it out. —*BrendanNBE*



#### COMMITTED CD (Phyte Records)

This is fuckin' awesome youth crew with the vocals being a very convincing Ray Cappo. In fact, when I'm listening to this while doing house chores I find myself trying to figure out which **YOUTH OF TODAY** record the songs are taken from. This collection contains recordings from 3 time periods \*including their demo \* but the sound is very similar. This is a band who has found their sound. If there is a need to crown the new youth crew crown princes, my vote goes to these guys. Bands like **NO WARNING** and **VARSITY** come close, but **COMMITTED** sound like a cut from the mold. —*Stephe*



#### DARK DAY DUNGEON "Dark Day Dungeon" (Natural High Records)

First off, and a lesson to people starting up new bands, bad band names are hard to overcome. This is a perfect example. What the fuck is Dark Day Dungeon supposed to mean? That being said, let's get down to business. Musically, they are kind of generic, combining moshy hardcore with some melodic metal riffing. I could see where a lot of hardcore kids would like this. Not bad, just not too memorable. —*BrendanNBE*



## DEVICE CHANGE 7"

I saw these kids in Japan this summer and they rocked live was thinking that they wouldn't sound so great on wax. Was I wrong! New school metal core with nice tempo changes and a drummer that knows his double bass rolls. The only bad thing is that there's only 2 songs on this leaving you hungry for more. Well Done!!

—RodFC



## DEAD NATION "Dead End" LP

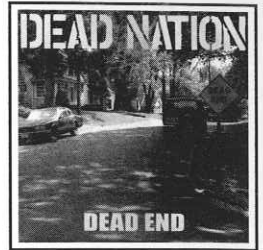
"We're Dead" is their unofficial theme song. "Panick Attack" is not an h-100s cover, but it does sound SUICIDAL in nature. "Shattered 1" is a great song working slow crunchy parts in a BLAST vein. "Skate or Die" has a thicker sound. "America Online" has good chorus sing-a-longs and a spoken word part that is reminiscent of the spoken word part in MINOR THREAT's "Out of Step". "Holes in the Wall" uses great JERRY's KIDS writing imagery. "War in the Streets" has a great breakdown to finish the song. "Kill Me" starts off with a warped version of the national anthem. "The Problem" plods along like mid period BLACK

FLAG. "Dead End" uses some interesting vocal effects on the "Stop" chorus. If you are to choose a title track by the stand out nature of the song, this record should have been called "The Problem" or "America Online". There are great parts throughout this record that make it shine, but overall the release doesn't have a defining sound. Having said that, I am reluctant to pan this release because their live show was so incredible. Doing forward flips into the crowd, playing non-stop thrash at a manic pace...they demonstrate the enthusiasm of fastcore in an American context. The vocals are a mix of snotty and frantic hoarse yelling. The guitar sound is reminiscent of the early SUICIDAL TENDENCIES / RYTHM PIGS guitar sound.

The drums take a back seat, but play many diverse beats when they are not clipping along at a blur pace.

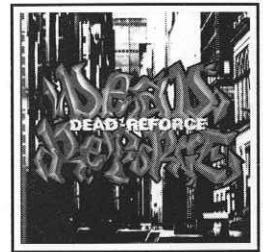
The sum does not add up to the parts on this recording, even though their track record demonstrates a captivating balls out live outfit. The band has since broken up, but some of the members have started a new band called TEAR IT UP. Watch out for them.

(Slaughterhouse Records / 4 Delmar Ave. / Morris Plains, NJ / 07950 / USA) —Stephe



## DEAD -REFORCE "s/t" limited ep (SIH Japan)

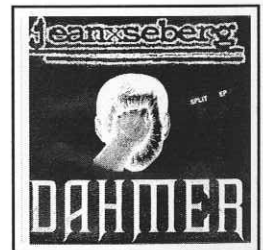
I have no idea what the name is supposed to mean, if anything, but these guys deliver metal core in the vein of Six Feet Under with some Carcass guitar wank and a touch of Bulldoze chug for good measure. While the translation of the lyrics isn't the greatest, it's tolerable enough to get the message through with songs like "Eternal Hate" Dead- Reforce definitely have an American feel to them without being a cheap imitation. —RodFC



## DAHMER / JEAN SEBERG split ep

Self proclaimed murder-core outfit DAHMER throwdown their best recording yet, keeping pace with JEAN SEBERG. These Quebec loath-core kids throw in a CBC sample at the beginning of "Unabomber" that's unique to Canadian kids as they may relate to the background noise of Radio Canada broadcasts. 3 blistering all out assaults. JEAN SEBERG deliver up more of that delicious fastcore grind as a follow up to that outstanding debut ep last month. "Snake with Glasses" borrows an INFEST breakdown from "Where's the Unity?". These guys are France's answer to the international campaign for musical destruction.

(Murder records / Olivier / 41a Grange / 33550 Capian / France) —Stephe



## DESPITE "The Destroyers will be Destroyed" LP

Profane Existence style cookie-core. Thundering distortion played over top of basic drums beats played as fast as they can with undecipherable lyrics about injustice choked out in a throaty forced baritone. Loads of samples but the one from the Matrix is pure cheese (Keanu Reeves was in the movie, come on). There is something comical about this whole thing, even though I am sure the band's intentions are well meaning. It's a good release for the time, sparking back on yesteryear grind, but there are plenty better that can pull this off.

(Six Weeks / 225 Lincoln Ave / Cotati, CA / 94931 / USA) —Stephe

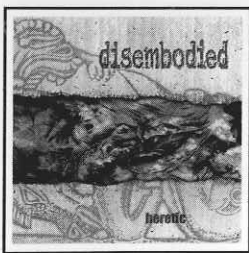


## DISACOSSIAE "Imperfect World" (MIA Records)

This hard working NY band seemed to have finally scored a break, only to have the label fold shortly after the release of this record. It's too bad, because this is pretty good. The drumming is the thing that stands out about this band right off the bat. This guy is a machine and he grinds like a motherfucker. The production is decent, but the vocals are kind of difficult to listen to. They're all pretty deep and monotonous and their too loud in the mix for my liking. Nonetheless, not a bad record. —BrendanNBE

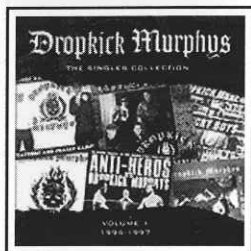






#### Disembodied "Heretic" (Edison Recordings)

10 songs of sweet metal with some of the most intense lyrics I've heard in a long time delivered in a pissed off vocal style. Lots of hate and violence here with tons of religious references. I heard that they've since broken up. —RodFC



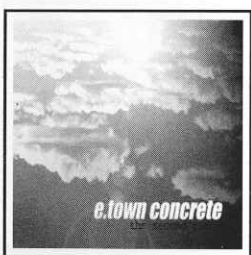
#### DROPKICK MURPHYS "The Singles Collection" (Epitaph Records)

Fans of the Murphys will no doubt pick this up right away. As the title states, this CD contains all the early singles released with their old vocalist Mike McColgan. Previously released in Europe as The Early Years: Underpaid & Out of Tune, Epitaph has released the entire singles catalog (some not appearing on The Early Years) with a bunch of live tracks to boot, including some exclusive to this release. The packaging is slick with liner notes by the band explaining the early years of the band. If you have not heard Dropkick Murphys, this would be a great place to start. —BrendanNBE



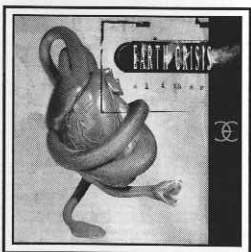
#### DROPKICK MURPHYS/ BUSINESS "Mob Mentality" (Taang!! Records)

An extended version of the previously released split 7" with these two oi! legends. Each band covers two of the other's songs, redo a song of their own and cover two songs. The bands also team up as McBusiness on the title track, which is fucking awesome. Standout tracks include the Dropkick's cover of the Who classic "The Kids Are Alright" and The Business' raging cover of Slapshot's "Hang Up Your Boots." A great concept and a great album. —BrendanNBE



#### E.TOWN CONCRETE "The Second Coming" (Triple Crown Records)

E.Town have made great strides with this new release. While I liked the previous releases, they were able to take it up a few notches with "The Second Coming." The music is a lot more diverse, as are the vocals, with Anthony actually singing in parts. Highlights include "Dirty Jer-z" and "The Phoenix" although all the tracks are good. This band has worked hard and it looks like things are finally starting to pay off for them. —BrendanNBE



#### EARTH CRISIS "Slither" (Victory Records)

After listening to "Gomorrhah's Season Ends" I honestly didn't think Earth Crisis could ever top that. That record was just so fucking bad: bad riffs, bad lyrics, bad vocals. For one album they managed to prove me right as "Breed the Killers" showcased some improved songwriting and actually had a few decent songs. Reading the bio that accompanied this latest CD really made me laugh, comparing Karl's new vocal style to "a young, uncaged Ozzy Osbourne." Ugh, no. Not really. Maybe they meant Sharon Osbourne. This is EC's attempt at capitalizing on the popularity of Limp Bizkit, Korn and the like. Karl sings and raps on every song. Every song? Come on. There's progression and then there's totally changing your style to fit the current trend. Earth Crisis have done just that. In the words of one ex-member of the band, "listening to this record, I'm embarrassed to have ever been a part of this band." The riffs on this record are sub par at best, as there is only a smattering of quality riffs thrown here and there. Each song has the same slow plodding drumbeat throughout very little change in tempo, making the already lackluster riffing even more dull and drab. Karl's vocals continue their steady decline since the "Destroy the Machines" album. He is a mere shell of the vocalist he used to be, and his mediocre singing voice fails to offset the fact that his screaming is not nearly as potent as it once was. Now on to the lyrics... Oh my god! Some of these lyrics are so bad they would make a Limp Bizkit fan say "huh?" Take for example this excerpt from "Nemesis," the radio single: "I turn myself into a monster to fight against the monsters of the world." What is that? The only thing worse than that line is the thought of kids singing along to it. So far only one member has realized that it was time to jump ship since the post DTM decline and start something new (far superior to anything EC ever did, I might add). Too bad everyone else in the band wasn't blessed with Mr. Wiechmann's foresight. —BrendanNBE



**EIGHTEEN VISIONS "No Time for love" ep (Trustkill Records)**

Thick and chewy, sludgy and distorted ugliness. Gasoline vocals front what sounds like a biker rock rollercoaster ride at a Hydra Head party. Sabbath drives the heavy sound, but layers of styles keep unpeeling to make this more and more interesting with each listen. This record has its own momentum and is able to keep it together despite all the time changes. At times the structure suffers from the quantity of styles but it retains a kinetic energy. The layered vocals on "Russian Roulette..." is schizophrenic but in a 'crazy man over the edge' sort of a way. The cover artwork looks similar to CONVERGE right down to the gold colored splatter logo. —Stephe



**END OF LINE "End of Line" (Antibody Records)**

This Albany band has been around in one form or another for a while now, but to my knowledge this is their first full length album. At this point in time they remind me of a cross between Machine Head and Withstand. Their style has definitely evolved a lot with this release. The layout is pretty nice, but they failed to include the lyrics. —BrendanNBE



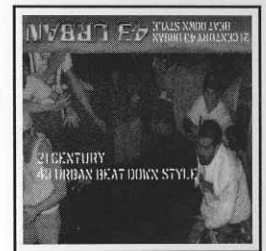
**THE EXPLOSION "Flash Flash Flash" (Jade Tree Records)**

Great follow up to their ep. The Explosion sound like a cross between mid to late-80's DC hardcore and Dropkick Murphy's style street punk. This record sounds like something that could have easily come out on Dischord in the late 80's when they were still putting out quality shit. Great energy and catchy, well-written songs make this disc a hit. —BrendanNBE



**43 URBAN "21 Century 43 Urban Beatdown Style" demo**

Kobe's answer to No Retreat deliver chuggy, nasty, tuff guy metalcore that has a lot of potential. With only having 2 songs this leaves you wanting more. another 2 song demo is due soon. —RodFC

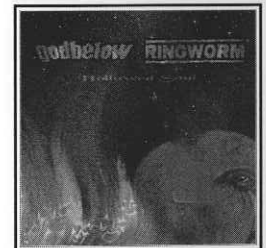


**GODBELOW/RINGWORM "Hollowed Soul" split cd (Surface Records)**

Just what Godbelow fans have been waiting for. Syracuse's new kings have put together 3 songs, 2 new and the other a cover of Metallica's "Master of Puppets" The first new song, "Rehearsal for Tragedy" the band has played out before this recording. For those who haven't seen the Below live yet, this is a treat. Powerful 3-part guitar harmonies, with Dan's Neurosis-ish vocals ripping through. The cover of Master of Puppets is simply unreal! Thick chuggy guitars, that give way to the acoustic guitar bit which Godbelow has added piano to, which makes this song their own, something few bands have accomplished when doing a cover.

RINGWORM lets loose a new song "Again and again" that updates those who were fans of the early material. Nice mix of new and old showing Ringy hasn't lost a step after 7 years apart. The new version of "Necropolis" is more powerful than ever and reminds us why the "Promise" cd was so popular back in '93. They finish the cd off with a cover of Killing Times classic "Brightside"

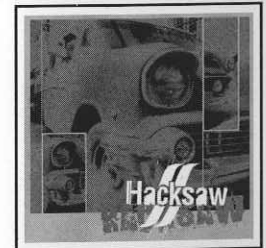
Overall, this cd is a teaser for what's to come from both bands and a must have! —RodFC



**HACKSAW CD (SpectraSonic Sound)**

Ten songs of SWIZ filled groove rock for fans of Dischord style post punk. The recording borrows lots of interesting country drum fills and mixes them with jangly DAG NASTY riffs. The signature to HACKSAW is they take good riffs and repeat them at infinitum in a punk sort of way that drills it home - it's like applying DISCHARGE strategy to SWIZ. The 'disaster by design' reference in the song "Got Paid" is hilarious for those who understand the relationship between GAS Religion and UNION OF URANUS.

The CD contains six new songs with four song ep that came out earlier on GAS Religion. The different writing periods are noticeable and distinct. Fans of post punk will dig the newer stuff, fans of punk will dig the earlier material. This CD collects both, so you can compare. Personally, I think the earlier stuff rocked harder in its ability to focus less on rock, but the new recordings demonstrate maturity. —Stephe

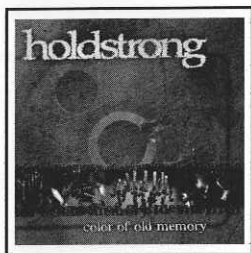






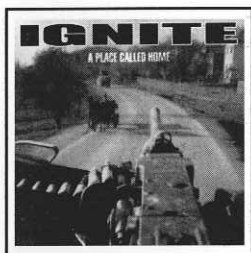
### THE HAUNTED "The Haunted Made Me Do It" (Earache Records)

I find that anything I get from Earache Records I automatically compare to Carcass. Lets face it, Carcass put the label on the map in terms of crossover hardcore metal bands. The Hunger doesn't disappoint. Tougher than Borje Salming with a bad coke habit, these Swedes deliver nice pasted metal with hints of Carcass riff-a-rama and nasty death vocals that don't wear thin too fast. The added melodic vocal parts don't work with me so well, with almost every band these days using this on all their cds to show their talented side. Fuck that! Keep it metal! This is definitely a cd that grows on you. The fact that some of these guys were in At The Gates might also influence a few listeners. —RodFC



### Holdstrong "Color of Old Memory" (Pindrop records)

I must say I was surprised when I first heard this cd. The cover art and cd title had me thinking that I was in for yet another generic run of the mill hardcore cd. Holdstrong aren't really doing anything that is rocket science here. Just straight up hardcore with an energy that reminds me of Trial. A good energy, with tempo changes accompanied by a good mix of double bass and some heavy guitar where it's needed, that should please both the thug core kids as well as the metally challenged. The only part I really didn't care for was the standard pretty emo singing every band these days feels they need to add whether or not it fits their style. Well worth checking out. —RodFC



### IGNITE "A Place Called Home" (TVT Records)

Amid rumors of break-ups, selling out and other bullshit hardcore rumors, Ignite is back with a new label and a great new album. Some of the members have changed, but the chemistry is still there. This album rips from the get go and picks up where "Past Our Means" left off. While there are some moments that are quite radio friendly, this still manages to keep a hard edge. The songs are all very well written and super catchy, topped off by one of the best vocalists (Zoli) in hardcore today. The opening track "Who Sold Out Now?" is the definite standout on this one where Zoli lashes out on stupid, whining hardcore kids that constantly run their mouth concluding, "I care about hardcore, but I hate the scene." That statement is right on the money. One of the best hardcore records of 2000. —BrendanNBE



### INFEST "How they poison the young" 10"

This is a much better live recording of INFEST, then the re-issue of the flexi. INFEST seem like one of those bands that should be recorded in a studio. You just can't pick up the ferociousness of INFEST without the clarity of a studio. This is a bootleg of a recording taken from an appearance on KXLU out of Los Angeles on July 1, 1991. The set contains a collection of material from all of the eps and not all the unreleased songs are untitled anymore. The artwork is INFEST-like, the record is hand numbered, and there is a reprint of an interview with them and No Answers (the pre-cursor to HeartattaCk). The release is in anticipation for the final INFEST release due out in the summer with the last of their recorded material. Judging by the previews of the song on the "reality" comp, this release may be a big disappointment, too. (Ear Wax Records / e-mail: earwaxrec@aol.com) —Stephe



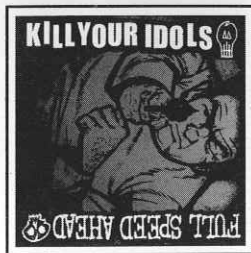
### INFEST / PISSED HAPPY CHILDREN split ep (Slap-a-Ham Records)

This was originally released as a one-sided 8" flexi, limited to a 1,000 press. I remember when the flexi first came out, it became rare immediately. The re-issue is long overdue (but that's only if you are a fan of live recordings). The INFEST side comes with 3 extra tracks from the original flexi. The recording still sounds like a bad muffled version of cookie-core and could suck for those anxious to hear the INFEST side. The P.H.C. side has better sound quality and includes a DYS cover. Both recordings are taken from a live show at Gilman Street on 02/10/89. The importance of this record is that it remains the precursor to power violence and represents the marriage of the two bands that went onto define the sound. Historically speaking, it's an important record. —Stephe



### KILLSWITCH ENGAGE "Killswitch Engage" (Ferret Records)

Killswitch Engage features members of Overcast, Aftershock and Corrin. Their sound brings to mind bands like Blood Runs Black, Kreator, Arch Enemy, Entombed and a bit of Overcast as well. The guitar sound is kinda thin, which is the only thing I didn't like about this record. Overall, a great debut record and a band to watch. —BrendanNBE



### KILL YOUR IDOLS/FULL SPEED AHEAD Split cd (Hellbent Records)

This CD features 6 songs in just under 10 minutes. Each band does 2 originals and 1 cover. KYI deliver exactly what you want and expect. 80's straight up hardcore with relevant lyrics that confront topics like bands who don't practice what they preach, while FSA live up to their name with warp speed hardcore with a more vague lyrical approach. Worth checking out. —RodFC



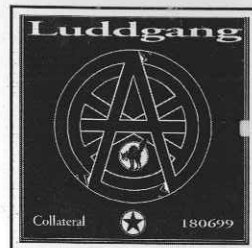
**KRUTCH-NO RETREAT** split CD (*Thornz Recs*)

More thug core from 2 of PA's best. Krutch, probably the most familiar of the 2, deliver their standard brutal core that hits hard with songs of life on the streets, the crew and of course revenge. One of the few bands where having 2 vocalists doesn't come off as a No Retreat's Bulldoze-ish, slow mined bending breakdowns and tuff guy vocals are making them a force to be dealt with. BFL are keepin' it real! —RodFC



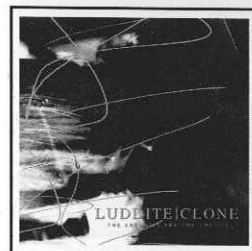
**LUDDGANG** "Collateral \* 180699" ep

Drumming and sampling. Take one part TEST DEPT., one part CRASS agitation, one part drum percussion protests, and on part CONSOLIDATED sampling and you get LUDDGANG. The artwork is very CRASS-like and the label furthers this connection as the release is on Crasshole Records. There are other things thrown into the mix like some free style jazz samples and samples of the oboe, but generally this is more like listening to percussion protest instead of a hardcore record. (Crasshole Records / P.O. Box 65341 / Baltimore, MD / 21209 / USA) —Stephe



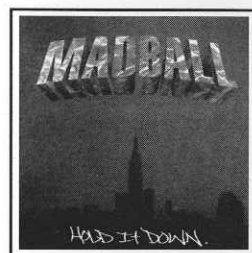
**LUDDITE/CLONE** "The Arsonist and The Architect" (*Relapse Records*)

More of what you'd expect from the fine people at Relapse. Technical metalcore that sounds like ETID if they were more death metal. A good mix of technical metal riff a rama with a nice amount of dance parts to keep those hardcore kids moving. More accessible of the Relapse bands in terms of getting the attention of the hardcore crowd. —RodFC



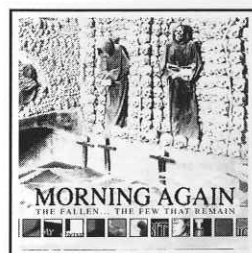
**MADBALL** "Hold It Down" (*Epitaph Records*)

Madball more than "hold it down" with this new record. I was rather disappointed with the last album, but this one rocks from beginning to end. There is not one bad song on the record. This is the album I was hoping for as a follow up "Demonstrating My Style." The fire and energy that seemed to be lacking on the last record has returned. The music hits hard and the lyrics hit even harder, making no apologies whatsoever for their actions. One of the best NYHC records to come out in a long time, from one of the best bands New York City has to offer. —BrendanNBE



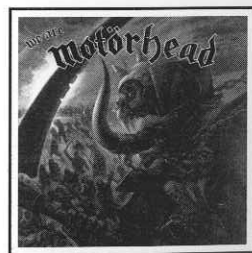
**MORNING AGAIN** "The Fallen...The Few That Remain" (*Eulogy Records*)

I love this cd. Morning again is a band I always liked even though most seemed to think they were generic. Never a shortage of riff-a-rama and nice breakdowns, MA can take some credit for bands like Arkangel who are picking up where MA left off. While this is previously released material, from the "To Die a Bitter Death" and "My Statement Of Life In A Dying world"7", it still works well for me especially "Noteworthy Instruction" —RodFC



**MOTÖRHEAD** "We Are Motörhead" (*CMC International Records*)

Hands down one of the best Motorhead albums in years. The old bastards show they still have it, and this album is proof. "Stay Out Of Jail" rocks like no Motorhead song has in a long time. The only bad point was the cover of "God Save the Queen." I fucking hate the Sex Pistols. Other than that minor flaw, the albums is a keeper. —BrendanNBE



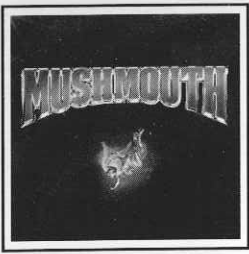
**MOTÖRHEAD** "The Best of Motörhead" (*Castle Music/Sanctuary*)

This double cd package is a best of cd that really lives up to its name. The first cd contains all the early Motorhead favorites like "Ace of Spades" as well as 2 versions of the song Motorhead, 1 done by Hawkwind (Lemmy's old band). The second cd has the later favs from such cds as "Orgasmatron", "Sacrifice" and even the cover of "God Save the Queen" from their newest cd "We are Motorhead" Great layout and design job with nice pics and a very detailed bio for those new to the band or those who never cared to find out before.

Anyone who wonders where to look for a major influence to metal and hardcore, look no further than Lemmy and crew. —RodFC







#### **MUSHMOUTH "Lift The Curse" (Triple Crown Records)**

I've been waiting for the follow-up to "Out To Win" for too damn long and couldn't wait to get this into my cd player. I must say I was surprised by what I heard. While MM still sound like MM they haven't releases Out To win 2. Produced by Richie Krutch and with guest vocals by Stickman of Fury Of Five, MM deliver fast paced thrash with sweet breakdowns in the trademark MM fashion but with a new edge to it. MM sound tighter then ever with the addition to some new guitar bits and Chris' vocals are dead on. For those who loved OTW, LTC will take a few listens to really appreciate where they're taking the sound of the band. Now if they'd only play out more! —RodFC



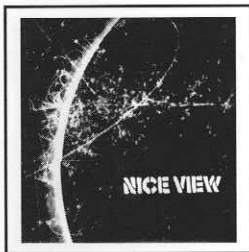
#### **NERVE AGENTS "Days of The White Owl" (Revelation Records)**

I'm going to try and ignore the fact that some of these guys wear makeup and stick with the music. With In My Eyes calling it quits, Revelation is going to have to rely on these guys to keep them in the hardcore race. The Nerve Agents are the type of band that put Rev on the map back in the day with simple, straight up hardcore with a vocal style somewhat reminiscent of YOT. Lyrics that are relevant and a throwback graphics make this a must have for old school hardcore fans. —RodFC



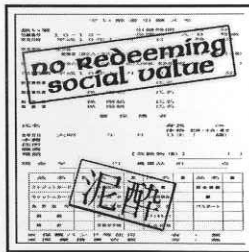
#### **NEW BOMB TURKS "Nightmare Scenario" (Epitaph Records)**

After almost 10 years of solid garage rock n' roll, the New Bomb Turks are still committed to letting it rip. Their latest "Nightmare Scenario", the third for Epitaph, continues the cause kicking out a dozen more songs about killers, cool cats and cons. Don't expect anything new here, if anything the sound is even dirtier than some of their previous efforts and could use a little more bass in the mix. But that's what garage is all about isn't it? The Stooges would be proud! —Ped



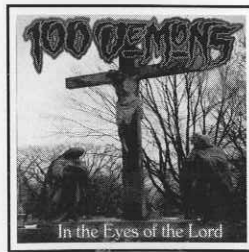
#### **NICE VIEW ep**

A three piece from Japan that pull off racing fast hardcore dense with hardcore traditional sounds in their modernized context. I hear MINOR THREAT speeds, I hear NEGATIVE APPROACH harmonics, I hear NY style breakdowns, I hear Boston style manicness, I hear ringing guitar parts of early DAG NASTY, but I also hear the speed of CHARLES BRONSON. This is the band's second ep and it is possible better than their first, a rarity in hardcore. "From apeman to spaceman" starts off with some NASA type transmission for the emo Star Wars kids and busts into triple speed thrash. Fans of fastcore should note that the record maintains warp speed never dipping back into sample gimmicks. There are two sets of vocals that represent the gasoline style of Hydra Head releases and the shrieking pitch of screamo. The juxtaposition in styles is refreshing given the speeds that these songs are played at. This is crazy sounding like the EXCLAIM release with the ability to skip around from styles yet remain very well composed. Another outstanding release from Japan. (Blurred Records / 482-1 Naka / Kambara / Ihara / Shizuoka 421-3213 / Japan / e-mail: blurred@thn.ne.jp) —Stephe



#### **NRSV 7"**

What can you say about this band if you haven't heard them? Be prepared for funny-core that can have a message, without trying to be profound. "Skinheads rule" points a finger at the standard bonehead skins who come to shows and act like the morons they are and pay for it while NYPD Blues tells an interesting account of a cop beating a "bum" who ends up getting a 2 million dollar settlement out of it. Lots of tracks on this and fun as well. Well worth the cash. —RodFC



#### **100 DEMONS "In the Eyes of the Lord" (Good life Recordings)**

100 Demons have produced the goods on their debut full length. Imagine crossing the brutality of Hatebreed with the power of "Those Who Fear Tomorrow" era Integrity. Throw in Bruce's killer voice and some of the toughest breakdowns you will ever hear, and you've got a winner on your hands. If you like hardcore the way it was meant to be (HARD), then pick this up. You won't be disappointed. —BrendanNBE



#### **ONE KING DOWN "Gravity Wins Again" (Equal Vision Recs)**

The title says it all. This sucks! This CD is an attempt to sound like Both World's "Memory Rendered Visible" (which I liked) with the over production of that Life of Agony "Soul Searching Son" cd. I was down with the king in the Bloodlust Revenge days, but since that CD they've lost all the emotion and sincerity and become bad overproduced rock core band that is too dull to stomach. —RodFC



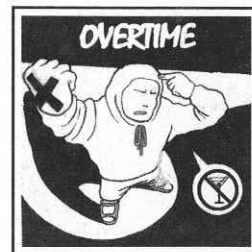
### The OVERFLOW "Let's Hit, Let's Kick" demo

This is the Japanese version of the BLASTCAPS. It's what you would get if the STIFF LITTLE FINGERS were a hardcore band. Jangly guitar parts, fast catchy hardcore, and sing a long choruses. A tape you can immediately sing to and something you will find yourself humming later that day. (Sorry, the only contact information I have is a phone number and I doubt you'll be calling Japan) —Stephe



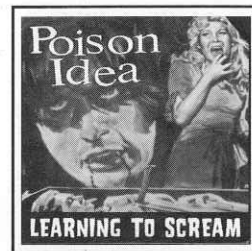
### OVERTIME "End of a Trend" demo

A project band featuring AS WE ONCE WERE and scene youth crew celebs Damian Abrahams and Adam Gill. The SIDE BY SIDE sounds of AWOW form the backbone, but the INFEST like vocals are what define this recording. In fact, the Damian's shouted "unity" in the song "Fuck unity" sounds like it could be a sample from "Where's the unity?". OVERTIME is what you get when you cross youth crew with power violence - a 625 band, if I ever heard one with some hate thrown in to update the script. This tape is excellent even if it is a one off project and even if the spirit of this was vindictive, but good luck trying to get a copy of this. OVERTIME is like PROJECT X of T-Dot. (e-mail: mattdelong@home.com) —Stephe



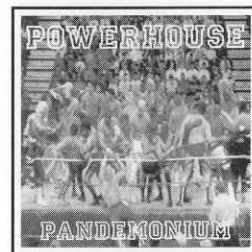
### POISON IDEA-" Learning to Scream" 7" (Taang!! Records)

Poison Idea has influenced hardcore in so many ways over their life span. This 7" represents a more straight up hardcore sound as opposed to such releases as "feel the darkness" While it doesn't have the same emotion and intensity as their "Kings of Punk" or Ian Mackaye" lps, this is still classic old school 80's hardcore done by one of the best ever. —RodFC



### POWERHOUSE "Pandemonium" ep (Resurrection AD Records)

The re-release of the 7" with a couple of new tracks that let you know that the Powerhouse crew is still running the show out west. Hookup! —RodFC



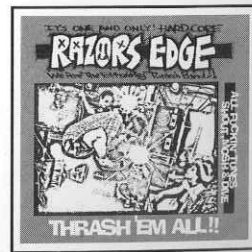
### THE RANDUMBS "Things Are Tough all Over" (TKO Records)

Old school 3 chord punk that is a dirty, punk version of what Rancid does but without the over production. While I find most, if not all punk dated, these guys seem to at least have sincerity in what they're doing. The vocals even have a Ian Stuart sound to them at times but without the bonehead message. A must for those who still circle their A's. —RodFC



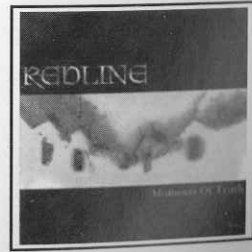
### RAZORS EDGE "Thrash 'em All" (CH/Tag Rag Recs Japan)

With 14 songs in a mere 18mins thrash is what Japans Razors Edge do. Blitzkrieg old school thrash remenesant of the days of DRI and the like, RE brings back ultra fast 3 chord speed that spawned such stupid trends like the circle pit. RE are all about speed and energy. The tradeoff being lyrics that really say anything, (most likely due to translation), which makes me, think that perhaps they should have stuck with their native language. —RodFC

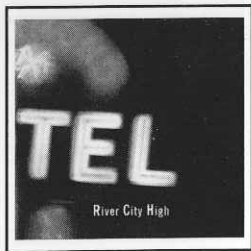


### REDLINE "Moments of Truth" (Spill the Blood Records)

Damn, this band sounds more like Mushroom than Mushroom does. Most of the songs are slow to mid tempo with tough street-wise lyrics and heavy breakdowns. None of the songs really stood out for me. By the end of the disc, a lot of the songs started to sound the same. It's not bad, there's just a lot of other bands out there that do it better.

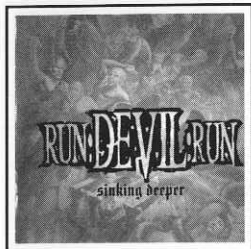






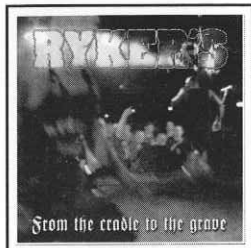
#### RIVER CITY HIGH "Richmond Hotel" (Big Wheel Recreation)

With a sound reminiscent of early FACE TO FACE or SAMIAM, this band (including ex-members of Funside and Inquisition) spend ten minutes through 4 songs on this underachieving ep complaining that no one seems to care about them. Perhaps they are justified. I don't. —Ped



#### RUN DEVIL RUN - "Sinking Deeper" (Victory Records)

It's not too hard to figure out what they're sinking deeper in. A bad Cro-Mags wannabe band complete with the band pic with sunglasses, Krishna beads and "Near Death Experience" artwork. Vocalist Foose, sounds at times to be trying to pull off a John Joseph impression but falling drastically short. Musically they are 80's NY hardcore, but to the point to where the riffs seem almost stolen from old classics. With Krishna core falling from grace almost 5 years ago and the Cro-Mags playing out again (in one form or another), RDR's timing couldn't be worse. The best part of this CD is there's an address where you can adopt a cow. Which is great, 'cause my cat just died and I wanted to get a new pet. Just think, for the price of a cup of coffee, you could give a cow an education, clean clothes and 3 square meals a day. When you adopt a cow you will receive letters from your cow, telling you how you've changed its life for the better. If that wasn't enough to make you hookup, they're good friends with Mr. Mick Score!! —RodFC



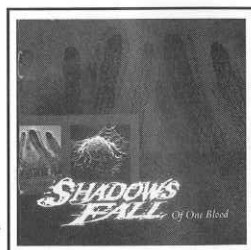
#### RYKERS "From The Cradle To The Grave" 2CD (Century Media, Europe)

A double cd package which features all the Rykers hits live on disc 1 and studio stuff with some interesting choices in covers such as Girlschool, Cro-mags, AC/DC and Accept. Live you get covers of Venom's "Witching Hour" and YOT's "Together" with Mr. Sellout himself Ray Cappo. A good package for those not familiar with Germany's most popular hardcore band. —RodFC



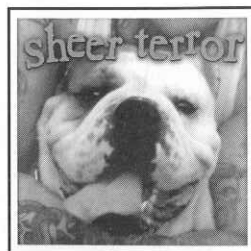
#### SCUM BRIGADE / ENS ep

Sweden seems to excel with their world counterparts. SCUM BRIGADE is Sweden's answer to HHIG with more Discharge thrown in for the Sweden factor. 4 tracks that clip by. The low end of the bass sounds like the hum of those WWII fighter jets. ENS is more emo-violence influenced metal hardcore. At times it is flat .... at times it is hammer pelting heavy. What is the secret to Sweden's success with hardcore. Is it the social democratic state or the aural borealis? Is this a man-made phenomenon or can we credit this to the elements? (DOD & Uppsvallid / P.O. Box 172 10 / S-104 62 Stockholm / Sweden) —Stephe



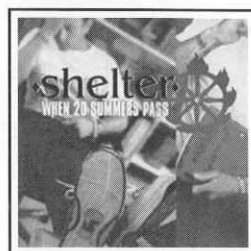
#### SHADOWS FALL "Of One Blood" (Century Media Records)

This is Shadows Fall's sophomore effort and the first with new vocalist Brian Fair of Overcast fame. Definitely a step in the right direction. Brian gives the band a lot of vocal dynamics that were missing or left unexplored in the past. The newer material heads in a more melodic rock direction ala In Flames and strays away from some of the straight up death metal style of some of the previous work. The guitar work is right on the money with loads of solos and harmonizing. How the fuck do you sing and play guitar at the same time on some of these parts? Pretty impressive if you ask me. All in all, a damn good record, but it still doesn't hold a candle to their live show. That's where they're at their best. —BrendanNBE



#### SHEER TERROR "Bulldog Edition" (Blackout! Records)

A long overdue 2CD reissue by one of the greatest NYHC bands ever. This contains the first 2 albums "Just Can't Hate Enough" and "Thanks For Nuthin'" along with 2 ep's "Live at CBGB" and "Old, New, Borrowed and Blue" plus some demo and cover material. The packaging is excellent and contains detailed liner notes by the Rev. Paul Bearer recapping the history of the band. Anyone who likes real hardcore has probably had (or should have had) all this material for years, but in case you're new to the game or have just been lazy, this is a must buy. —BrendanNBE



#### SHELTER "When 20 Summers Pass" (Victory Records)

After a pathetic attempt at capitalizing on the old school revival via Better Than A Thousand, Ray of Yesterday has rounded up the Krishnas for another go round. Although this record isn't as bad as some of the other retreads on Victory (i.e. Snapcase, Earth Crisis, Integ2000), this fails to hold my attention for more than a few tracks. I realize that it is difficult sometimes to know when the magic is gone and it's time to hang it up, so allow me to offer this heart felt advice: STOP MAKING BAD MUSIC AND GO AWAY! —BrendanNBE



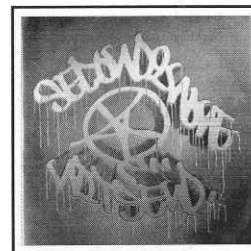
**SOD/YELLOW MACHINEGUN "Seasoning the Obese" 7" (Howling Bull Records)**

Having not heard SOD since the very first release back in the day, I gotta say they've progressed a lot judging by this 1 song split with japans trio of cuties Yellow machinegun. A Slayer parity of Seasons in The Abyss, Seasoning the Obese has rather funny references to food, (duh) with great Slayer riff-a-rama and a little extra chunk added. YM deliver songs from their latest cd in their classic tuff girl metal sound that few chick bands can pull off. Great!! —RodFC



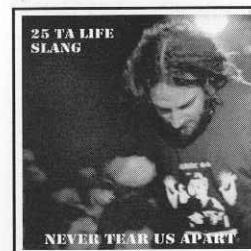
**SECOND TO NONE/ WITS END split 7"**

Second to None is the better of the 2 bands here with Hellhammer-ish slow and plodding metal with dark, satanic vocals. While its great for those who are deeply rooted in death metal, hardcore kids will pass it up due to lack of tempo changes. —RodFC



**SLANG/25 TA LIFE 7" (Japan Overseas)**

Slang bust out with 2 fast pasted hardcore/punk which sometimes remind me of Disorder at times mixed with an old school hardcore speed band. Great for those who love the Japanese fastcore scene. 25 Ta Life recycle a released track, so it's nothing new there. —RodFC



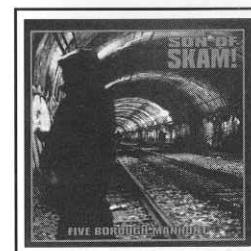
**SOCAL INFESTATION "Lasciate ogni speranza" 10"**

Heavy atmospheric and gruff distorto throat sounds juxtaposed with machine like grind parts. The grind compares to greats like ENEMY SOIL or DISCORDANCE AXIS. The slower moodier parts sound like HIS HERO IS GONE protégés. There is a real scene for this DOOM sounding emo-violence and I love it. Songs like "Extreme Contempt" can really thunder down. SOCIAL INFESTATION's material range also includes the Hydrahead SABBATH sounds in songs like "Stop". A well-rounded record for fans of heavy and moody sounding hardcore. The translation of the title "abandon all hope, ye who enter here" is appropriately fitting for the feel you come away from with this record. (Goatlord Records / P.O. Box 14230 / Atlanta, GA / 30324-1230 / USA) —Stephe



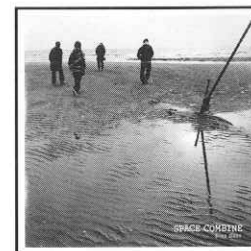
**SON OF SKAM"Five Borough Manhunt" (Kingfisher Records)**

NYC Thugcore featuring Lou from Skarhead and Freddy Madball. Like Skarhead, Son Of Skam features a multi-vocalist attack and straight up thug lyrics, but the music has more of a hip-hop flavor to it. This CD ep includes the four songs off their demo and another unreleased track which is awesome. —BrendanNBE



**SPACE COMBINE "Drive Alone" (Howling Bull, Japan)**

These guys are like a cross between Japans Garlic Boys and perhaps Electric Frankenstein in terms of sound and production. Lyrically vague, which is most likely due to the translation, will make this a tough sell to the english speaking. A who's who of guest's from the Japanese punk and hardcore scene will make this a must have for Japcore lovers. —RodFC



**STALKER / D.D.I. "You don't need anything, until you can't afford it" LP**

STALKER start off slow and tortured sounding, using dubs and a sample that keeps repeating 'a world of pain'. This is quickly interrupted with DROP DEAD style grind thrash. The vocals are somewhat flat sounding like early RORSCHACH releases. This effect makes a cover of "My Mind's in a Vice" very fitting. In general, STALKER is what you would get if you mated the tortured sound of RORSCHACH with the pace of DROP DEAD. The lyric sheet is an awesome cartoon poster. The D.D.I. side is a barrage of screaming Italian thrash. Dual male-female vocals that remind me of the skidding speed that DISKONTO deliver. The music combines classic Mediterranean thrash (like that of LOS CRUDOS or E-150) with newer school emo-violence to produce some very diverse material - all of which destroys. The lyrics are sung in Italian, but english translations are provided. An excellent release, in the spirit of splits that bring together great hardcore of different genres (power-violence VS. emo-violence), from different countries (Germany VS. Italy). (Thought Crime / Petersburgerstr. 68 / 10249 Berlin / Germany) —Stephe

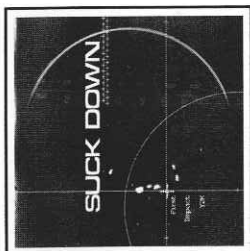






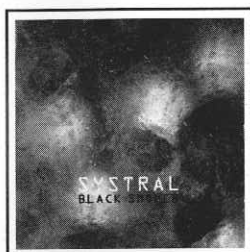
#### **STIGMATA "Do Unto Others..." (Victory Records)**

Stigmata is one of the best and most underrated hardcore bands going today. After the colossal "Hymns for an Unknown God" CD released in 1995, Stigmata finally returns with a new full length studio album. Stiggy has opted to drop a lot of the metal and go for a more groove oriented hardcore sound ala Madball/Biohazard this time around. The drumming really stands out on this recording. Jason Bittner is, without a doubt, one of the best drummers in hardcore today. Stigmata blaze through these 12 anthems in just over 35 minutes concluding with the Cro-Mag-esque riffing of "Thru These Eyes." If Victory gave half the push promoting the good bands on their label, instead of the fruity emo bands and washed up retreads, they would be much better off. —BrendanNBE.



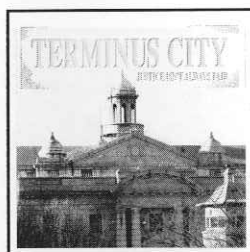
#### **SUCK DOWN "First Impact Y2K" (Screw Heads/Howling Bull Japan)**

Oh lord, not that Y2K shit again!! Suck Down are Japan's answer to Korn (or the Deftones, can you tell the difference?) with a hip hop/ metal combo that comes across like a more metal sounding Zebrahead. This cd will be appreciated by those who tastes cross into the aforementioned bands genre of music. —RodFC



#### **SYSTRAL "Black Smoker" (Edison Recordings)**

This release is bound to be a favorite with the more metal influenced h/c kids. Carcass meets Motorhead metalcore delivers a load of guttural vocal driven metal with more devil/demon references than Lemmy has warts! —RodFC



#### **TERMINUS CITY "Justice Isn't Always Fair" (TKO Recs.)**

Skinheads who deliver working class Oi! to those who are still down with that scene. Blue collar lyrics that deal with lots of scene politics as well as, neighborhood pride etc. TKO bands seem to be good at what they do in the genre of music like punk and Oi! that suffers from little to no originality or sincerity. —RodFC



#### **TIJUANA BIBLES ep**

This band was assembled with the sole purpose of writing a few b-movies soundtracks to the "Parkdale Wrestler" series. Featuring some of the city's best surf and garage musicians, the project accomplished this pretty handily. This ep is the result of their first sessions. "Mexican Courage" is an upbeat surf song. "We're gonna Tangle" alludes to the band's love for Mexican wrestling. "Haji" is a psychedelic spacey ode to the go-go dancer fighter in Russ Meyer's "Faster Pussycat Kill Kill". This first release puts these guys on par with "Kids in the Hall" legends SHADOWY MEN FROM A SHADOWY PLANET. The D.I.Y. silkscreen photocopy cover gives the band credibility as an underground outfit. The ep is limited to 500 copies and is already sold out. Since this recording, the band has started playing live. The have added vocals and a lot more speed. Featuring members from the SPEED KINGS, the TEXAS DIRT FUCKERS, the LEATHER UPPERS, and SPITTLE, this will be a project to watch for as they get set to release a new CD, a video on Much Music, and a mini tour of Europe. And they have website that defines the meaning of Tijuana Bibles with band members starring in the comic strips. Check [www.tijuanabibles.com](http://www.tijuanabibles.com). (Trophy Records/P.O. Box 477, Station C/Toronto, ON/M6J 3P5/e-mail: [tjbibles@hotmail.com](mailto:tjbibles@hotmail.com)) —Stephe



#### **25 TA LIFE "Few Da Real" (Japan Overseas/SIH)**

Well I guess if Rick Ta Life can take pride in anything, its that he's slowly turning hardcore kids illiterate wit da spellinz be'n gangsta tawk. I don't know if anyone's counting, but this has to be up there in the number of live offerings from 25. The difference here is that it's on cd with layout, production...the whole 9 yards. That alone should be a good reason to pick it up for those into the band. All the hits are here, no need to look any further, the only problem you might have to get it from Japan, and chances are you can find it at Rick's travelling distro store. —RodFC



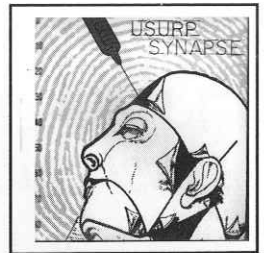
#### **UNBROKEN "It's Getting Harder to Say the Right Things" (Indecision Records)**

This CD compiles demo, 7" and comp tracks spanning the entire career of this now defunct San Diego band. The sound quality varies a bit, but for the most part is pretty good. I never really understood all the hype with this band. Don't get me wrong, Unbroken was a good band, but that's it. One of the better West Coast hardcore bands in their day, but then again, they didn't have a whole lot of competition. —BrendanNBE



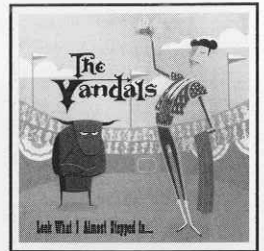
## USURP SYNAPSE "Level Plane" 6"

A packaging job that would make Bacteria Sour jealous. A 6" release with twisted graphics, crazy folds, and a ziplock bag with a crushed capsule. The music is kind of thin sounding screamo-violence. High pitched shouting over galloping drums...but the sound quality gives this a distancing feel, like it was recorded far from microphones for an aesthetic feel. The angst ridden screaming long after the song's end sounds hokey like bad emo records from 1998. (Witching Hour / P.O. Box 30287 / Indianapolis, IN / 230 / USA / [www.witching-hour.com](http://www.witching-hour.com)) —Stephe



## THE VANDALS "Look What I Almost Stepped In..." (Nitro Recs.)

The Vandals remind me of the old school CA emo like that of the Descendents in that combine pop punk with a sense of humour, but not according to the tired NOFX formula. Back in the 80's it was something new and accepted as hardcore. Over the years with pop punk becoming MTV generation's soundtrack, it's hard to believe that this was once hardcore. With songs like "Behind the Music" poking fun at the music industry and "Get A Room" a song about annoying couples who make people sick with public displays of affection, the Vandals are a fun listen for those who are into the Descendents/Enkindels/Weezer scene. How long does it stay funny? —RodFC



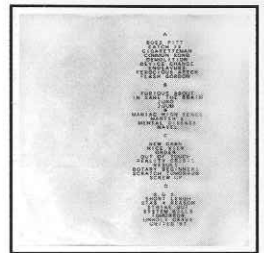
## V/A KLUB COUNTER ACTION. (Straight Up Records, Japan)

This comp features 23 songs by 23 Japanese hardcore, punk and Oi! bands you probably haven't heard of before. But that's why you buy comps right? For those who don't know, Klub Counter Action is a club in Sapporo Japan where most of the hardcore, punk and Oi! shows happen. Straight Up Recs, who release a lot if not all Sapporo hardcore, punk picked the best of the Japanese bands and put them on this comp. The standouts are Slang representing hardcore and Bollocks for the .A good comp for those more into the Japanese punk, crust scene. —RodFC



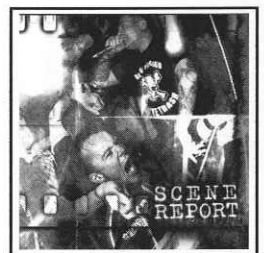
## V/A "Nagoya City Hardcore" dbl lp

A very good sampler of the state of the Japanese scene borrowing the MCR model of city/region comps. Scene points for the varied styles - scene unity GO! This comp has fastcore with **Boss Pitt**, **Flash Gordon**, **In Sane The Brain**, **Nice View**, and **Out of Touch**; Garage with **Catch 23**; Indie punk with **Cigaretteman**; Youth Crew style SXE with **Common Bond**; The traditional Motorcharge sound of **Demolition**, **Order**, **Reality Crisis**, **Result**, **S.D.S.**, and **Unholy Grave**; Mosh metal core with **Device Change**, and **Mental Disease**; Pop punk with **Endeavors**, **Navel** (very **Snuff** like), **New Dawn**, **Rotary Beginners**, **Scratch Tomorrow**; Screamo with **Ferocious Attack** and **Maniac High Sense**; Emo-violence with **Furious Abuout**; Peace punk with **Juno** and **Juum**; Street punk with **Marten's**, **Short Length**, and **United '97**; Bad Brains core with **Stab 4 Reason**; Straight forward hardcore with **Strike Out**, **System Kills** and the unusual sound of singalong Italian thrash as brought to you by one of the most unusual of bands **Tomorrow**. The tracks by **Flash Gordon**, **Juno**, **Navel**, **Nice View**, **Strike Out**, and **Tomorrow** are the standouts. (Answer Records/Hase Bld No. 2 B1/5-49 Osu 3 Naka-ku/Nagoya City/Aichi 460/Japan) —Stephe



## V/A "Scene Report" (Triple Crown Records)

The results of my field report are in. 95% of today's hardcore bands blow. If I was just getting into hardcore now, I don't think I would have found it nearly as compelling. This comp features mostly newer bands, some of which are good, and some of which are, well... **Mushmouth** kick things off with a blazing metalcore track. Not bad at all. **Death Threat** are up next with a punishing new track. A bit different from previous material, but still pretty good. The **Disciple** track starts out with a killer **Carcass**-esque riff, but the song goes downhill from there. **Ringworm** steals the show with a killer track taken from their newest demo. Raging vocals, pounding double bass, the works. They've got the formula down. **Voice of Reason** play old school hardcore. A little bit like **Reach The Sky** at times, but not nearly as good. **Downlow** reminds me of late 80's NYHC. Not bad. **Five Minute Major** plays mid-tempo NYHC. They sound pretty tough, but none of the riffs really do much for me and they are a victim of terrible production. **No Redeeming Social Value's** track really isn't my thing. **Strength For A Reason** reminds me of a cross between **Mushmouth** and **Strife**. **Hoods** check in next with a heavy groove oriented track. The track is pretty good, but the vocal effects are not necessary. **Son of Skam** kick a track NYC Thugcore off their CD ep which rocks pretty hard. **Desperate Measures** sound like generic NYHC. **Two Man Advantage** are up next with a song about driving a Zamboni. I've never cared for **Comin' Correct**. One of the most underrated bands on this comp has to be **Irate**. They play brutal metalcore, which borders on death metal at times with tough vocals. **One 4 One** play mid tempo metalcore with distortion on the vocals. The song really drags. **Cipher** sounds like emo metal with hip-hop vocals. Not my thing. The **Krutch** track starts off pretty boring, but the singing in the chorus is kinda catchy and the song picks up from there. **Billy Club Sandwich** was a pleasant surprise. The production is lacking, but musically they kinda remind me of a cross between **Dmize** and **All Out War**. **Home 33** lose me pretty quickly. Their song just seems to drag on and on. **Locked In A Vacancy** takes a while to kick thing into gear, but once they get going there is loads of metal riffing. Musically, it's pretty good, although a bit too long, but the lyrics aren't my thing. All in all, there's some pretty good stuff on here. The layout looks great. I just wish they would have included the lyrics. —BrendanNBE





# FULL CONTACT

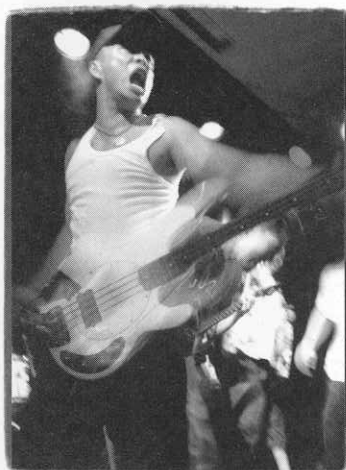




in Japan







Bands (from top left clockwise)  
 Device Change\*  
 Before Christ  
 Before Christ  
 Device Change\*  
 Numb  
 Numb  
 Abuse the Abuser\*  
 ED Union\*

All photos by RodFC  
 \*photos by Yuki





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Trash







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