

EQUALIZING X DISTORT

Volume 6, Issue 5

July 2006



Brett with his back to us, Dan on drums, Grant on guitar, Brain on bass, and Nate on lead guitar.

GUNNAR HANSEN are a relatively new band from Hamilton featuring members of BLACK EYES CLUB, SEND MORE COPS, and RIPPED TO SHIT. The band has just released their first official ep titled "Village Idiot" and were in Toronto on February 19th to play a show with WASTED TIME, 86 MENTALITY and DIRTY BS. Here is an interview we did with the band after playing Studio 3.

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

Brian (B): I'm Brian and I play bass.

Brett (Br): I'm Brett. I gut puke.

Grant (G): I'm Grant. I play the cooler guitar than Nate.

Nate (N): I'm Nate or Nathaniel and I play guitar number 1.

Dan (D): Dan, drums.

Were any of you in any previous bands or is GUNNAR HANSEN your first band ?

N: I used to be in RIPPED TO SHIT with both Dan and Brian.

G: I used to be in BLACK EYES CLUB.

How long has GUNNAR HANSEN been around for ?

N: Three years almost.

And did you sort of metamorphise out of RIPPED TO SHIT ?

B: Both BLACK EYES CLUB and RIPPED TO SHIT.

N: I used to be in a band called SEND MORE COPS.

B: It's the same band.

How did you form ?

D: RIPPED TO SHIT broke up and then ...

B: BLACK EYES CLUB broke up kind of...

D: ...around the same time and then me and Brian wanted to get something going on and we met.

G: Actually we met Brian through Phil Fader.

B: I actually met both of them by accident at Minneapolis Thrash Fest. I walked into them at the doors and I said "Aren't you from Hamilton?"

G: He took the bus out there and it cost him way more and we flew out there and it cost us about a third of the price.

Br: It cost him like 7 extra hours.

B: But that's how we met.

D: We formed a band with those guys in theory and Brett weaseled his way in.

Okay. Who would you say you are influenced by musically ?

Br: BLACK FLAG.

N: My mom.

D: Yeah, your mom, definitely.

B: HUSKER DU for bass.

G: POISON IDEA.

N: BLACK FLAG.

Who do people say you sound like ?

G: For some reason people keep telling us CRO MAGS but we don't like them at all.

Br: "Age of Quarrel" is the shit. I couldn't care less what anyone else has to say.

The CRO MAGS ?

N: A couple of times we have heard that.

D: They don't actually say you sound like somebody. I don't hear it that much.

B: The demo was compared to 9 SHOCKS TERROR.

And I still hear that. Even tonight I heard that.

B: It is harder when you are in the band.

N: It is not a conscious thought.

Who do you try and sound like or ...

D: That's the thing it is not a conscious thought. We just try and work with each other.

G: There is way too many records and it is too diluted.

N: We all just write songs and ...

It's all in there.

D: BLACK FLAG is all that matters.

Okay what's in there ? If you had to limit your record collection to five records what would they be ?

D: You only want punk right ?

Yes. I don't give a shit about anything else.

D: "Zen Arcade". Is that punk ?

Oh yeah.

B: Yeah that would be for me too. And LOS ANGELES (?)

D: Fuck Yeah, X are the shit.

Br: NEGATIVEAPPROACH. We will go with "Total Recall".

G: And some STOOGES "Raw Power".

N: And some MC5 "High Time".

B: WIPERS "Boxed set".

G: C.O.C. "Animosity".

D: And "Eye For An Eye".

G: First SAINTS record.

N: The BLACK EYES CLUB demo.

Br: LEFT FOR DEAD's demo.

G: Ass kisser. DYSTOPIA "Aftermath".

Br: MAYHEM "Death Crush".

You guys are good. One of you will start and the others will feed off of that. Okay who writes the lyrics ?

B: That's Brett.

Okay, what are some of the things you sing about ?

Br: Everything I sing about directly relates to something I am going through at the time. Specifically I am suffering from Bi-Polar Disorder and not being able to see your son because you're a fuckin' retard and not taking care of yourself and not giving a shit about yourself or anybody else. And self-destruction. That's about it.

What are some of the song titles ?

Br: "Rats" was inspired by identifying with Travis Bickle's character. He was the main character in "Taxi Driver". "To an End" is about a "what if ?" kind of thing which is if I had passed out and not lived up to being a father and chosen to be an "uncle" instead of living up to the responsibilities of being a father and "Nothing" is about going through everything



Dan on drums.

from one hundred million pills to electro convulsive therapy to magnets being glued to my fuckin' head to just lots of crap for depression that never worked.

You do a song called "Hammered" ?

Br: Oh "Hammered" is a song about living in Hamilton and there being no fuckin' scene and loving it that way because scene's suck. They are full of too many people ... I can go to Toronto to see shows and stay the hell away from Hamilton.

Every great band that I know has a fuck you song to their home town.

Br: Oh no. It's an I love you song. I love Hamilton because nobody is there. Stay the fuck out.

What is your favourite song out of your own stuff from a lyrical standpoint and why ?

Br: I would say "You're Alone" because it was a spontaneous song about being in your 20's. I just turned 27. And just feeling like your friends and your family will eventually give up on you because you'll eventually give up on yourself.

It's pretty heavy dude. I almost cry when we sing it because I'm a pussy.

What about the rest of you ? What song would you say stands out to you from a lyrical standpoint and why ?

B: I use the same song, but mostly the line "Twenty something years in, you'll only go so far and then they'll let you go," which is pretty self explanatory.

N: I am going to conform and say the exact same thing

Is it the same reason ?

N: Yes. I don't know much about the lyrics.

D: Yeah I have never read the lyrics.

Br: They are pretty personal so....

G: I am going to say "Phil's song" just because Phil Fader was a really good friend of mine and if Brett wouldn't have written the lyrics to that I would have written them myself. He is just sorely missed and that one hits me the most.

There is a few people who don't know who Phil Fader is. Can you fill us in on who



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

The show dedicates itself to the underground hardcore punk scene. There is a particular emphasis on international releases in the developing thrash, straight edge, retro punk, garage, Killed By Death, the crust and d-beat scenes, which means we play material like Inferno, Betrayed, Peligro Social, Shemps, the Members, SDS, and Ruin.

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

Equalizing-X-Distort
CIUT 89.5 FM

Sundays 10:00 pm - midnight
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Brett on vocals.



**CIUT 89.5 FM - "Equalizing Distort"
Top 10 Hardcore Releases
for May 2006**

Band	Title	Format	Label
1. TEEN CRUD COMBO	"Judgment Night Soundtrack Part Two"	LP	Deranged
2. TRANZMITORS	"Bigger Houses, Broken Homes"	ep	Deranged
3. DISKONTO	"Watch Us Burn"	CD	Crimes Against Humanity
4. BLACK SHEEP SQUADRON	"Foreign Objects"	CD	Reaper
5. BRUTAL KNIGHTS	"The Pleasure is Thine"	LP	Deranged
6. DOOM	"Back & Gone"	2 x CD	MCR Company
7. TERMINAL STATE	"Panic Attack"	ep	Hate the 80's
8. LEFT FOR DEAD	"Live"	LP	Deranged
9. BANJAX / VOETSEK	split	CD	MCR Company
10. SPIT ON YOUR GRAVE	demo	CD	Self-Released

Equalizing Distort can be heard every Sunday night on CIUT 89.5 FM at 10:00 pm. The top 10 countdown can be heard in its entirety, complete with previews of the picks and analysis on the previous month in hardcore, on the last Sunday of the month.

Phil Fader is ?

Br: Phil Fader is the coolest guy who played in LEFT FOR DEAD for three months and loved every second of it. He was a guy who skated at Beasely which was a local skate park in Hamilton since it was built and he is a guy who was at every show that you weren't at and dropped out and was still at more shows than you were at. And he was better than everybody because he died young.

G: Basically we all wound up meeting each other through Phil if you think about it or a lot of the bands that have come out of Hamilton had Phil at the nucleus of it whether he played in it or introduced people to each other.

Br: The dude had energy. He loved punk rock he loved skateboarding he loved his friends. And that's it. He is the most sincere dude I ever met. And his son Liam Fader lived for him.

What are some memorable moments for the band in terms of shows ? Has anything stood out in your live shows ?

G: The last couple of Corktown shows.

Br: Guelph. That show that Josh set up for us with the BAYONETTES and BRUTAL KNIGHTS was amazing.

What happened then ?

Br: Just a packed house full of cool people. No bad vibes. Free beer.

D: The last couple of Corktown shows were really good.

What happened ?

Br: There was enough people to actually try and stage dive.

D: It was really energetic. That's why last night's show was really bad because we had a couple of really really good ones.

G: We have never really done too well at Sonic Unyun so far ?

N: We always leave something behind there too.

How many recordings have you done as a band ?

N: Two.

Tell us about the recent one, the "Village Idiot" ep. How long ago was that and where was it done ?

B: Last spring. And there is two more songs that aren't out from that yet.

Are they going to be used for something ?

B: They will we're just not sure what.

And how come it took so long for us to hear them ?

Br: Because we put it out ourselves and we had to pay for it.

N: D.I.Y.

What about the other recording ? When did that come out ?

B: That was the demo. SEND MORE COPS.

G: That was in 2004.

Br: If you don't have it, good. It sucks.

I wanted to ask you about the name GUNNAR HANSEN. First off who is



LEFT TO RIGHT: Grant on guitar, Brain on bass, and Nate with his eyes closed.

GUNNAR HANSEN ?

Br: GUNNAR HANSEN is the actor that played Leatherface in the original "Texas Chainsaw Massacre" and I pretty much think that is all he ever did. Still living off of it. Phil Fader, the good friend of ours who is now deceased always wanted to use that name for a band. I always bugged him to let me use it. And now he is dead so he can't so it is kind of like a homage.

G: Once we found out that SEND MORE COPS was taken we kind of had to change the name and so ...

Br: SEND MORE COPS wasn't taken, it was stolen.

D: I heard they broke up.

Br: Good.

D: I think it's in this month's MRR.

So essentially it is because Phil wanted to use the name and as a tribute to Phil ...

Br: As a tribute to Phil and we really needed a new name at the time, and it is just cool because nobody knows how to spell it.

G: We can't get pegged right away when people hear our name.

Br: Nobody knows how to say it. Nobody knows how to spell it. It's pretty cool.

N: You can buy Gunnar Hansen rocks on the internet.

Br: Yeah, go to Gunnar Hansen's site. Trust me. It's pretty awesome. \$100 for a piece of rock that is supposedly from the Texas Chainsaw Massacre.

Oh it is not some corny rock record or something.

Br: Oh no. It is a fuckin' rock. A piece of mineral.

With bands that have usually chosen a name after a celebrity there is some sort of gest

or some kind of ironic twist. Is that the case here.

Br: No straight up homage and I think it is pretty self-explanatory here. It's a pretty weird name so...

D: I like it because it takes out the ego of being in a band. You can use it as a tribute to somebody else. I don't actually really like the name.

G: It took us so long to even agree on SEND MORE COPS.

Br: Look at the liner notes for the HAYMAKER "Lost Tribe" ep and if you look it says Brett and whatever the hell your band is called this week.

N: What was that other name HURTIN' FOR CERTAIN and BRICKLAYER TOP OF THE HEAD YOU'RE A FUCKHEAD, which is incorrect.

Br: It was supposed to be a HUSKER DU reference but we are too stupid to even do that right.

Do you have any plans for the summer ? Are you planning on touring ?

N: Partying.

B: Record again.

Br: Yeah record again asap. Lots more songs to do.

Yeah you played a lot today. Seems like you have a lot of stuff ready to go.

D: We have to sell the 7" first.

G: We have hundreds of them please buy them.

How can people get in touch with the band?

Br: hammerpunks@gmail.com

Any last comments ?

B: Thanks Stephe. We are finally here.

G: Thanks for letting us come after all those attempts.

Murphy's law didn't affect us today.

N: Love you mom.

D: Space is the place.

B: Don't steal from Paul's house.



The VAPIDS are our version of the RAMONES. They have been at it for 11 years and were pretty amazing in their Studio 3 session that took place on November 20th, 2005. Here is the interview from that session.

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

Scott (S): I am Jim, I play the drums.

Jimmy (Jim): I am Robo, I play the guitar and I sing

Robo (R): I'm Jay, I play second guitar and lead vocals.

Jay (Jay): I'm Scott and I do lead vocals and lead guitar...

S: No you are JT..

Jay: Ya, your JT Rob, pay attention!

Jay: I'm you, man!

That was a good switcheroo except for at the end...

Jim: Hey you are Jay and you play bass, and you ruined it.

R: Ah the comedic relief...

Jim: We just screwed that all up..

Oh well, What is your favourite RAMONES song?

Jim: "I'm Against It"

S: "I Don't Want to be Learned - I Don't Want to be Tamed"

Jay: "53rd & 3rd"

R: "Commando"

Now that that's out of the way, how long have the VAPIDS been together?

Jay: Too long!

S: About 11 Years

Jim: 1994, ya?

R: Yep.

Ok, and how did the band form? Lets go way back.

Jim: Way back. We were out of high school, we were all about 19 and we had this band called the SWANSONS with Scotty on drums, I played the bass, Jay here was the singer, and we had this other guy called Mike who played guitar, and Mike went off to university, and so we still wanted to keep the band together so I said "Jay you can't sing so you learn how to play the bass", and then I switched from bass to...

Jay: I agree, I agree

Jim ..I switched from bass to guitar and Scotty stayed on drums and then that was it, ya pretty much

Okay, has there any line-up changes?

Jim: Ya tons of line-up changes..

S: Too many..

Jim: This guy was kicked out in 1997. He was kicked out and then we got this guy named Doug that played bass for a year in 1998 and then he got kicked out, and then we got this guy Chuck who played bass for like six years, and he quit, one night and so then I just went back to bass oh ya... wait a minute..

S: We had a Johnny No Frills (?)

Jim: Oh yeah, the line-up with Chuck on bass we got this our first time we had a second guitar player John...



LEFT TO RIGHT: Jimmy on vocals and guitar, Scotty on drums, Jay on bass, and Robo on guitars, playing live in the Stone Studio of CIUT.

THE VAPIDS

S: That was for "Charm School".

Jim: ... he got in the band in 1999 and we then we were a four piece for about six years, the same line-up, and then Chuck quit and then we went to a three piece and I just switched to bass for about two years and then Johnny quit after a really crazy tour a couple of years ago and then we haven't seen him in two years and then we got Rob here, an old friend from high school and he filled in on guitar, Rob has been in the band for about a year..

S: About a year, year and a half...

Jim: ...almost a year and a half and then this guy here rejoined on bass about two months ago...

Jay: Second tour of duty...

Jim: So ya lots of different line-ups....

They are going to give you danger pay, I think...

Jim: I'm pretty sure every CD has a different...

S: I think so. A different lineup...

Jay: Except for the first two...

Jim: The first three...

And has the sound changed much?

Jim: Ya, totally.

How has that morphed ?

Jim: Well we started to take less influences from outside and sort of formed into our own thing. Where when you are young and you just started playing you kind of take everything in and you are listening to all this stuff..

Jay: That's why they kicked me out in the first place!

Jim: So then after the years, things really started

to change when we got the second guitar player John, things started to get a little louder and heavier and everything started to morph and it just kind of progressed into our own thing from there.

Okay, so tell us about what you sound like, who have people compared you to ? I mean I guess there is some obvious things but...

Jim: It changed over the years, in the beginning it was like SCREECHING WEASEL and all that stuff which was fine but after a few years you sort of you know, you are listening to so much more and now-a-days I would like to think that we sound more, I would we have loved for people to tell us that we sound like the MISFITS. I would love it, it doesn't happen but I would think that from my perspective that we just I would hope that we're the MISFITS with our guitars in tune and no big muscles...

R: No steroids, no makeup.

Jim: ...but obviously the RAMONES are an influence, but I think we take a lot from the earlier RAMONES. Not quite the more suckier, poppier stuff but that first album I think in the last couple of years we have taken a lot of notes from that..

Scott: HEAD, from Seattle

Jim: Ya that's like one of my favourite bands, HEAD.. I bow to all of their records.. I think that most people in this area that haven't seen us, think we have a certain sound, but when they do most are surprised on how much they were wrong. I mean, I'd like to think were pretty fuckin heavy.

Ya, okay, along the lines of influences. I am going to ask you to limit a record collection, if you could, to five records, five punk releases, if you had to limit your collection to five releases what would they

be?

Jim: Who wants to start?

Jay: I'll say BAD RELIGION, "Suffer"

You each get five.

Jay: SUPERSUCKERS that's my opinion though Jim shakes his head at me.

Jim: There is the reason why he hasn't been in the band for ten years... SUPERSUCKERS that is the perfect name, I think? Anyway go ahead. Their terrible, the worst

Jay: I will say the self titled RAMONES, I would say ah, SCREECHING WEASEL "Wiggle" and to round it out BOSTON man, just for fun.

Okay, who's next?

Jim: I will go next, self titled DONNAS, self-titled RAMONES, HEAD "Street Level Assault", first MISFITS album, I would love to say BLACK FLAG, you know I got the whole tattoo and thing but I don't know there is probably one if I thought about it that beats it. What would it be? No there isn't. I would say "Damaged" by BLACK FLAG. And of course CAREER SUICIDE s/t.

The bars!

S: I'll say HEAD "The Monkees", the RAMONES "It's Alive 1977"...

Jim: ..It depends on...it depends really right?

S: Well it does you know..

Jim: No I mean it depends is it '77 or is it '78?

S: It was New Years, that's correct..

Jim: It depends on when they started playing.

S: Well it was over in England, so I know that for sure. Oh geez

It's not an easy question, but I don't want you to think about it too much I just want you to just rhyme them off your head or things you are listening to right now and just digging or whatever?

COUNT BISHOPS, I've got on my radio there. I have been listening to the SWINGING NECK BREAKERS is good. Actually a lot of the ROLLING STONES.

Jim: LAZY COW GIRLS.

S: LAZY COW GIRLS is doing good.

Jim: CANDY SNATCHERS "Human Zoo" and the first album.. its tough. I want to hear Rob's man!

R: It's going to be all MISFITS and SAMHAIN. "Legacy of Brutality", "Earth A.D.", "Walk Among Us". Its going to be SAMHAIN "Initium" and a "New Member Come A Fire"?

Wow that's crazy! Okay, I want to ask you about your name the VAPIDS. Where did the name come from? It's a great name who came up with the idea?

S: I came up with it just for the definition, meaning - slow, dull, monotonous.

And did it have, any conjunction with your influences or what?...

S: Not really I just thought it was cool...

Jim: We would like to say no but it probably did, it probably had a little bit of the WEASEL....

S: It might of ...back in the day but its just a cool word and you know..



Thw dual firing power of Jason on bass and Robo on guitar, mid RAMONES stance.

R: It fit over time..

Jimmy, do you write the lyrics mostly?

Jim: I write them all.

What do you sing about ?

Jim: I sing about people. Dumb and smart, I just sing about all sorts of different people and what they do, what different ways they act, different peoples personalities and I try to portray them back to me and how I see them. Other things to. I sing about myself a lot, but mask it with other names or mix facts up.

Yes, okay.

Jim: Not always, but I sing about stuff that I read about. It changes, I write tons of lyrics and lots of words on paper so it changes up. But back in the day I didn't really have, when I first started, maybe I wasn't drawn in by other things other than writing songs that were easy, where I would say, "I met a girl last night and blah, blah, blah but after a while it really you know you don't need to write lyrics that easy. I can write stuff way beyond that just as easy but in the beginning I wasn't really sure if I could so over the years I think I have gotten a lot better.

S: A lot more mature

What would you say is your favourite VAPIDS song from a lyrical standpoint and why?

Jim: The one, its called "in for" or in from"?

S: It depends which album your talking about...

Jay: It depends, I think its in from...

S: "In from the Kill?"

Jim: Its called "In from the Kill" its off our last album, we call it "Hey, Hey, Hey", because we have another song called "In for the Kill" and we get them mixed up.

Ya I was looking at...

Jay: We are played them both tonight.

Jim: "In for the Kill" we call "Kill" and "IN from the Kill" we call "Hey, Hey"

I have "In from the kill" as "Hey"

Jim: Ya that's it. So "In from the Kill" and another one off of that album called "These Very Things" which is one of my best friends and what I think that that person is all about and how I don't think that its, that they let me to do that. I think those lyrics are good but its called "These Very Things".

Okay, now we are going to pass the mike around and ask everybody else in the band what is your favourite VAPIDS song from a lyrical standpoint and why?

S: "These kids are sick" because nobody reads the lyrics anyways.

Jay: "I am a square" because I am.

Because you can relate?

R: "Product of your family" just basically because that song reminds me of a lot of friends back from the high school days and pretty much turned out a product of white trash suburbia man.

Too Many friends like that, I can totally relate to that. Okay let me ask you about

the Hamilton Scene – Tell us about the scene, it seems to, I mean....

R: It goes up and down.

But it seems that there is always great bands coming out of Hamilton and ones that seem to stand the test of time. Tell us about the scene now because it seems like you guys are really involved with what is happening now, especially with Jimmy opening up the record store and stuff...

S: Well ya, Jim's got the store, so he's...

Jim: I don't think that I could count five punk rock bands in Hamilton right now, I swear. I bet you, you guys couldn't either. You could probably name five and that's about it, because I think about it all the time...you can name three?

Ya you see that's what I mean...

Okay.

Jay: There is a huge music scene there like its incredible..

S: They are having the awards tonight actually.

Jim: There are like Clubs and bands, there are tons of them, but for what I am into there is not a lot of good stuff, I don't think and even the five that I can name of my fingers like only three of them are good.

So tell us what some of them are?

Jim: Well, I would think that our band, the VAPIDS are pretty punk rock and I like them, the LORRAINAS, are pretty punk rock and they are good and there is a band called the SPOILED ROTTEN that Jay here plays in, they are pretty good. And there is a band called Sam Lawrence 5 and there great, gunnar Hansen

cause Brett is the shit!!

S: The ORPHANS.

Jay: SAM LAWRENCE FIVE.

Jim: Ya, okay well I asked you before if you could count five, you can count five now. So we have HAYMAKER, but you know they only do so much now a days and I think that the only band that's actually working very hard these days is GUNNER HANSEN and the



LORRAINAS are the only band that are actually regularly playing gigs. we don't play anymore, like maybe once a year in Hamilton, twice a year, quite a few outta town shows though. so we are not working very hard. so for punk rock that is actually going and driving, I think the LORRAINAS work really

hard and the guys from GUNNER HANSEN are like playing too much. Which is good, it's okay.

They have got a record coming out.

Jim: Ya I have it on my wall, one of the test pressings.

I have heard that yes, someone was talking about that the other day.

Jim: Yes, and there's SAM LAURENCE FIVE who just put out a CD and they are great. I am getting up there that's seven now.

R: NON-PASSIVE RESISTANCE.

Jim: NON-PASSIVE RESISTANCE.

S: That is who I was trying to get, they're good man.

Jay: They are young, they have a lot of potential.

Jim: Actually, the singer does, he does co-op at

my store.

Jim: The DIE HARD LOSERS aren't really together anymore...

R: Oh, they are not?

Jim: No, I don't think so. The ORPHANS who are like no other, they are a bunch of awesome guys, except for the assface bass player, those guys that rock super, super hard they are like my favourite Hamilton band. They played last night.

S: The REBELS.

Jay: The REBELS are playing November 25th.

Jim: The HEAD, they still play every month, so now that I think of it, I was trying to say that there was only five but no I am wrong.

No its crazy, its great. Tell us about Reigning Sound. We have seen lots of in-store shows happening at your place, what has been the response been like to having a new punk rock store in Hamilton?

Jim: It's been good, its been fun. I am hoping its going to get a little busier I had my one year anniversary last week, I didn't have a party or anything but I opened up on Remembrance Day last year. So, last week I had the one year anniversary, I didn't have a show or anything. I have been having tons of shows there, those are going really, really well. People seem to like them and its awesome, awesome for business, really good for that. Ya, its really fun I am having a blast.

R: If you ask me the place is becoming like a landmark.

Jim: I still owe Scotty \$10,000 (bucks) but..

The sacrifices though, they are worth a good record store in the city otherwise you have a scene without an anchor kind of.

Jim: That is what I hope I am doing there, I hope I'm stamping some sort of legacy, even if it only lasts for another month or if it lasts for a couple more years, even if it shuts down, I want people to remember...that little punk rock store in the village for years down the road

Oh, they will I am sure.

Jim: Those few years that it was around it was cool and it was fun and that people liked it you know I can go and get a regular job again, its okay I don't mind it.

Okay, well I hope that it sticks around because it sounds like its an amazing place. What has the band been up to lately you are saying you are not playing around much?

Jim: Yes, just in the last little, well Jay rejoined the band a couple of months ago because we had this big show in Ottawa planned, we hadn't played for months and then we booked the show up in Ottawa which is always really, really good for us and Jay wanted to play it really, really bad and so we were like, okay, so we got together and we practiced like once and then we went and we played the show and it was great and then we came back and we didn't practice again for four months or something like that...

... but Scott got married recently right? Didn't that have something to do with it?



Jimmy whispering sweet nothings' into Scotty's ears.

Jim: Well Scott got married in the summer, ya Scotty had that.

It's a lot to go through.

Jim: .. Ya these guys all play in some other band, so they have been busy with that and they practice all the time so...

They are always playing

Jim: ..its not like everyone's, its actually me that doesn't want to practice, these guys have another band and they practice every week but I just get bored of it. Not all the time, I don't know. But ya, so we played that show in Ottawa and we came back and we didn't practice in forever and then we hooked up this show here tonight so last week we practiced again.

That's amazing for only like one practice.

Jim: Two practices!

Sorry, let the record stand. What are the future plans for the band?

Jim: Oh, I don't think we are going to stop playing but for a while we were just working, we were still going on tour even though we still went and played for like nobody. Like last year we did a crazy month tour in the states and we came back..

How did that go?

Jim: It was good. We had fun, and we had a blast but it was, you we came back and it was like man, how many more times can we do this and nobody really care? So, we just I don't know. We just started to think, you know we have already done, released like 12 – 13 things and nothing is really getting any better, so its not like we are going to be rock stars or anything like that but in the beginning we were like go, go, go and you know we are good, we are going to get a record label and we are do this and then after a few years we, I anyways, realized this ain't going to happen. We can get better and better and better but there is a million other bands that are better and one thing that happened to me is that I started seeing so many good bands that blew me away and I didn't want to play anymore because if my band can't be the best then I don't want to play and I kept seeing all these bands that kept blowing me away and I am like, man I couldn't even step on stage

You guys are amazing, what are you talking about?

Jim: Well, It just doesn't always work out like we don't always play a good show like not on our behalf. Maybe its just getting on the right bill.

I am so grateful you played tonight, I was just, we were just sitting here shaking our heads going how the hell can we get you guys on the radio show. It was great! I mean it was just incredible to watch you guys play tonight. I really appreciate you coming to Toronto and I can't take this, you guys talking down about yourself, I mean fuck man, you guys are amazing.

S: We have settled into ourselves, like Jimmy was saying we had a dream when we were kids and the real reason why we are still doing this is because we love it. We gave up on the dream



THE VAPIDS FROM LEFT TO RIGHT: Jimmy, Scotty, Jason, and Robo.

that we are not going to be big rock stars and we really don't care. You know we just do it because we love to play and if someone wants to have us out we are going to play.

Jim: And what I felt was that we were working really hard like everyone was taking all of this time off you know and we are doing it and everyone was loosing money at their jobs or like something...

S: ...disrupting their lives..

Jim: I think that if you do that for too long without a little bit of success that what happens in the end is that the band is just going to break up. So I think that if we just mellow out a bit and not work so hard and just sort of have fun and just play here and there, then the band could last forever. Like I totally think that if we just do this, like we could go into the studio and do a CD and put it out and that's awesome. That's our legacy, our product, I don't think our live shows are going to be our legacy down the road.

It was great tonight.

Jim: It was awesome tonight!

S: Yes, it was great tonight, thank you very much.

Jim: You were lucky I didn't spit on your foot man because that was huge.

There has been much worse on that floor, you didn't have to feel any way about spitting on that floor, but thanks anyway for spitting on your shirt instead, but I didn't care, spit on my floor anytime! How can people get in touch with the band? You've got a couple of websites, like I know you have a my-space thing

Jim: 549-8955 is Scott's home phone number!

Jay: They'll be calling that phone number tonight!

Jim: We've got a website: "thevapids" with the w's and the com thing, and Scotty does the

My-space thing, and e-mail....

S: There are several links to the web site...

Jim: The site is pretty big, it's a pretty plain site but it has lots of stuff on it.

Yes, its got a lot of information on it. What if someone wants you to write you a real letter, is there an address for that.

Jim: Yes, there is an address on the site, but I can say it over the air I guess?

Yes, please.

Jim: Okay go ahead its your address..

S: No put if for the store..

Jim: No!

S: Sorry, you have got to do it for the store.

Jim: Okay, the store address is: 2-272 King Street West / Hamilton, Ontario / L8P 1B1

Any last comments?

S: Thanks for having us again.

Jim: Yes, it was awesome.

Jay: Yes, it was great!

R: It sounded really good down there.

You guys don't need to thank me, it was amazing.

Jim: Oh ya, we have to say hi to Darren in Japan.

Daragh

Jay: ... in Japan, Steve in England, my father out in Vancouver, my son who's asleep..

Jim: and the LORRAINAS for winning the big HMA award...

S: The Hammie

Jim: There's a big Hamilton music award thing, believe it or not they do that in Hamilton.

Ya, and you were explaining last year that the awards actually fell apart, made by Defasco.

Jay: Yes, they actually fell apart!

Hopefully theirs is together in one piece, if they're not drinking out of it or something.

Jim: We just hope that the LORRAINAS got what they deserve, and keep on keep'in on.

PISSCHRIST are a bunch of ragers from Melbourne, Australia. I caught them on their Australian tour with *ARTIMUS PYLE* and *MENTAL AS ANYTHING* in March of 2006. I interviewed two members of the band, Yeap (vocals) and Dave (guitar), before the second of their two Adelaide shows. Thanks to them both for helping out. Interview and photos by Daragh Hayes.

So first I want to ask you guys a little bit about the history of the band, how you got started, and also in particular motivation in relation to starting a band in Melbourne at that particular point in time.

Dave (D): We were living together and we thought, "Well, we're living together so let's do a band." So the three of us, James, Tim, the drummer and the bass player, so we started writing a few songs and thought "Let's just fuck around and play a bit". Yeap was overseas at the time and we were like "We need to get a singer" but we wanted to get someone who was going to be into it and going to be fully, you know, "this is going to be an awesome band!" So he came back and we were like "Do you want to sing?" and he was like "Yeah, OK" "Cool". And we were all living together in the same time so it was really easy to jam...

Yeap (Y): Yeah, we had a jam room...

D: Jam twice a week and write songs. It just came together quite well, we'd all been in other bands so it worked really well and we just played a few shows.

Y: Plus there was no one in town that did the Swedish hardcore sound.

That's what I was wondering if there was something you felt was lacking in the Melbourne scene...

Y: There was definitely some crust but there was no old school, fucking raw punk kind of stuff. So we thought we should do it and we are all big fans of that kind of stuff.

D: True.

The name PISSCHRIST is a little bit provocative and I think there's also a bit of an artistic slant to it as well. Could you tell us why you picked that name and where it came from?

D: We didn't actually pick it, we just needed a name to put on the jam room board to know that we were jamming the next week. And our friend was like, "Why not Piss Christ?" and we were like, "OK, we'll write that down and if nothing else pops up we'll keep it".

Y: It just stuck. And when I got back and we had a few jams I started doing art work for the band and aesthetically it also just fits. And I think the Piss Christ was a big controversy in Melbourne, too.

Well, the artwork, right? Because I thought there was a connection there.

Y: Yep.

D: But it was kind of dead like three or four years ago. Like no one really talks about it now and it was like "Well, why not call the band Piss Christ? We'll stick with it".



Yeap at a show on May 30th giving it his all.

PISSCHRIST

Y: And plus people who have bought our t-shirts have come back to us and told us that a lot of people get offended by the name so I guess that's a good thing! (laughter)

So you guys sort of fall into the crust/d-beat side of things and often with bands playing in that style it's not so easy to differentiate from one band to the next. So I'm wondering in what ways do you guys see PISSCHRIST as being original or distinctive or do you find that this is not necessarily that important for what you're trying to do and what you want to accomplish with the band?

D: I think with us we all like playing the same type of music, like d-beat punk, but we all listen to all kinds of different music. Like I listen to a lot of hardcore so my guitar sound is

very hardcore driven and James is into a lot of metal so...

And he poses to a lot of metal too!

D: So yeah, aesthetically it sort of does that as well, you know, like there's just four different looking people up on the stage and just how we play our instruments comes through our backgrounds, what we listen to and things like that. So it does have different elements coming into the music whereas overall the drums is like solid d-beat the whole way and everything (else) is different within that.

Y: Well, I write some of the songs in PISSCHRIST and when I write I view it as paying an homage to like the fucking old crust lords.

D: Yeah, cheesy stuff.

Y: Well, I wouldn't say cheesy stuff but...

Classic fun...

Y: Yeah, classic fun. Do it and do it well so we don't put the old fucking masters to shame.

I've only seen a few bands from Australia,

and you guys are the first band from Australia I've seen that could be classified as a political punk band. I noticed you guys didn't talk about any of the songs or any of the lyrics when you played last night and I know for some bands it's a conscious decision not to talk between songs and for some bands it's a conscious decision to talk between songs. I was wondering how and why you approach that the way you do.

Y: Well, I do talk about the songs sometimes. It depends whether I feel like it's important to do it and when I feel it's important to do it I make sure I do it.

OK, well, I was just wondering because sometimes it can vary depending upon the city or vary depending upon the audience...

D: Yeah, it varies depending upon the show. Like last night was a Thursday night, it was a free show and lots of people and we didn't play very well so we thought, "Well, let's just try to keep the energy up and talking between the songs was just going to make it more of an average kind of set.

Y: I was feeling very crooked, too. Crooked and drunk.

OK, now you'll have to explain crooked.

Y: Crooked as in "ughhhh", sick.

Last year you guys did a bit of a tour in South Asia. Where did you guys go exactly?

Y: Indonesia, Singapore, Malaysia and Thailand. It was awesome, like everywhere we went it was very well attended...

D: Well organized.

Y: Well organized, lots of bands, lots of good people, passionate people, motivated. What can I say? It was an awesome tour. Every show we played shit hit the fan, uh, maybe except that last show we played in Thailand.

Would you characterize it as very different from touring here in Australia?

Y: Oh definitely. I think it's more of a tour of passion, you know? All I can say to other bands who are interested in going there is to go there because you want to and because you want to see another side of punk that you wouldn't get in the western world. Yeah, don't expect to get your money back. You know, you get some money but don't expect to get all of it back. Plus, anyway, seeing such diversity and seeing such passion makes it all seem OK in the end.

I was even wondering about here in Australia.

A few shows I've seen here have been at the Crown and Anchor (Adelaide venue) and there's no cover charge and how financially feasible is it even touring in Australia?

D: Well, the Crown and Anchor is a venue where it's mainly a bar and they have a back room where they have bands. So the money they make comes off the bar so on a Thursday night they're not going to really have many people



Dave counting to three.

coming in to pay for a show. So if you just have like a guarantee of like three or four hundred dollars they're just going to make money off the bar because they have people coming to a free show. There's not many places that do that, normally there's like a cover charge so you can charge to get in and cover your costs and keep going to the next city or whatever.

Y: As far as this tour is concerned we have covered our costs.

Ah, fantastic.

Y: Yeah, we have covered our costs so anything we make from here on will actually be profit so it was good, yeah. I mean, I think the Australian punk scene is getting a lot better in terms of the tour network because everyone who has done the shows around Australia are close friends of ours so we actually know what we are going to end up with.

D: But the bands are decreasing in quality (laughter), which is a shame because it seems that Melbourne has got it's shit together and has got some bands that are really great but we

were expecting a lot more from places like Sydney. But you know, Brisbane was good. It's kind of weird to do a tour and have only one great, awesome show when there's other big cities where you would expect to have some good shows. But you know...

Y: Well they were all good shows but it's just the quality of bands were not

so good.

Well, scenes go in cycles.

D: True, and five years ago Sydney was rocking and Melbourne was like falling behind.

Well, I used to trade tapes with somebody out of Whyalla in the mid to late 80s and back then it seemed like Adelaide at that time was a good place to be, so you just don't know. So, Dave, earlier you'd said you

spent some time in Mexico last year and you were talking about the punk scene there and what you'd found inspiring, would you like to say a bit about that?

D: Well, as I was saying before about the bands that influence a lot of the bands in Latin America, they are old Spanish punk bands like LA POLLA and ESCORBUTO and bands like that. So there's not so many people walking around with DEAD KENNEDY's or SEX PISTOLS patches on. It's more old Mexican bands and old Spanish bands. So it's a completely different scene musically and politically because they can understand a lot more because it's in Spanish. That's why punk is big there because of the Spanish side of it because punk is mainly about lyrics and whatnot and they can understand the lyrics. And metal is huge over there because you don't need to understand the lyrics! You're just like rocking out and everyone is like wearing METALLICA t-shirts or something but as far as punk goes you got to understand what the lyrics are about.

Yeah, I was traveling around a little bit at the time of HUASIPUNGO and LOS CRUDOS' first tour together and the guy from HUASIPUNGO was saying how the shows in Columbia where he was from at the time, like metal shows, were just chaos. Hundreds and hundreds of kids freaking out, running all over the place, and metal was the release but then getting into punk beyond that it was even more amazing.

D: Well, I read that there punk is not as big as metal in part because the lyrics are just as important as the music. People can't just like "Yeah, metal fucking rocks! Who cares what they're saying? Like "devil", I know that word!" So it's pretty awesome that there's this whole new breed of bands and a whole new punk scene over there with all these totally different influences and stuff.

Speaking of that, (to Dave) you grew up in Australia and (to YEAP) you grew up in Malaysia. What got you into punk in the first place? How did you guys find your way into it and what was it that resonated with you?

Y: Me, one thing (it offered was) a change. Because where I grew up, it used to be a very rough area. Like every kid in school belonged to like a gang and there was a lot of racial segregation because of gangs. And I just didn't want to be a part of that shit. And when I discovered something outside of school, like hung out with some older kids that were into punk and it had a good message and it was just inspiring music full of energy. I immediately got into it and thought like, "Fuck school!" (laughter) But now I am heaps into school.

Are you a student?

Y: I'm actually doing my thesis right now and I'm lecturing at a university in Melbourne.

With this haircut?

Y: Yeah.

Naw, I'm just teasing. With your thesis are



you doing your masters or a Ph D?

Y: A masters in animation.

Oh really? My brother used to do animation. He did it for a bit and now he works for a video game company.

Y: Well, I'm still doing animation, keeping it real.

And so what's your area, classical animation or?

Y: I concentrate on stop motion animation. I base a lot of my animations on political issues that I think are important to me...

I thought you were going to say 'The Seventh Voyage of Sinbad', that (Ray) Harryhausen kind of stuff.

Y: (laughter) Nah. But I teach motion graphics and compositing for film.

Fantastic. So do you see yourself staying in Australia for the long term?

Y: Well, I got awesome friends here, an awesome band, and I got a girlfriend who I love a lot so I'm staying.

And just so everyone knows his face has turned awfully red, he's blushing quite a bit. (laughter)

D: Well, I was just a suburban kid, hanging out with friends and skating quite a bit. My friend's older brother was into punk, MINOR THREAT, PROPAGANDHI, that kind of stuff. And so I got into that kind of stuff, a bit of pop-punk. Met another friend of his friend who was into more DIY kind of shit, like crust, grind, hardcore and that kind of stuff. And he was like "Come along to this show" and I was like "All right, cool" you know? It just went from there. So I did a couple of years of that and then moved into the city and from there just started bands, went to shows...

So the classic dream of moving from the suburbs to the city and being a 'real' punk?

D: Yeah, living it up in the city.

And then X number of years later, finding yourself here in an alley in Adelaide. Cool. Now, YEAP, this a question I got from a friend in Singapore. I asked them if they had any questions for PISS CHRIST. One of the things they suggested was this: In some parts of South East Asia, Malaysia and Singapore, for example, there will be Muslim punks wearing anti-Christian imagery on their t-shirts, and I guess the name PISS CHRIST would go hand in hand with that to a certain extent. From your experience or perspective, how acceptable do you think it is to challenge Christianity as a religion versus how that would go over if directed against Islam?

Y: Well, I've never been religious in my whole life. I don't subscribe to any religion but I know a lot of my friends back at home still who are close to their customs and religions. It's always a grey area which I never want to breach with them. A lot of people I grew up with in the DIY punk scene, they were born Muslim but they are not practicing Muslims.

Speaking with some people in Singapore, for example, I got the impression it is



Yeap and Dave mid song at a show on May 30th in Australia.

something people go back to after a certain age. They see it as if "Well, my punk rock years are over" and then when it's time to get married religion comes to take on a more important part in their life again.

Y: Yeah, well I never ever really saw myself doing that. I think punk is for life. And especially coming from South East Asia, coming from Malaysia especially, punk is a very political thing, too. It's not just music and something that you can leave behind when you get married. Like every punk kid that I know, that I grew up with is still living the same life. Some of them might not be into punk anymore but they are still doing things that punk has inspired them to do and some of them have moved more into activism. But religion is never an issue in Malaysia anyway. Some of my closest mates like Kid and Isa from MASS SEPARATION, like they are married and they're still keeping it real. Real punk!

Just to wrap it up here shortly, I've found out what Yeap does but Dave, what do you do?

D: Well, at the moment, nothing. I'm qualified in carpentry and joinery kind of stuff. So I can do that but at the moment, before we go to Europe I'm just on the dole, getting a bit of money from that, doing a bit of cash in hand jobs building shelves for some friends and things like that. Getting some labor hire stuff, doing a bit of construction, or just something like, you know, stay from full time work just to save up some money before Europe and then, when I get back, who knows? I might try something different but I sort of just wanted to do a trade when I started it, doing it with my dad.

Oh, cool. Like a family business kind of thing?

D: Yeah, kind of. He was like the manager of a company and he was like "Look, we've got this job going..." and I was like, "Yeah, OK,

cool". You know, take it up because I'd dropped out of school so I was like "Well, I'd better get something behind me just in case", for the future, you know.

Fantastic. So, last words and/or plans for the future?

D: Yeah, we go to Europe in June for like a six week tour which will be heaps of fun. And after that... nothing much is really planned.

Y: New Zealand...

D: Yeah, go to New Zealand. Do a heap of writing and recording and keep on going, you know, until next year and yeah, we'll just see what happens.

Y: We got a few records in the plans. Our second seven inch, "Total Fucking Piss Lickers" ep is coming out soon, and our LP on *Yellow Dog Records*. And we got two splits, one with MURRET from Sweden/Denmark, and a split with KVOTERINGEN from Sweden.





Aaron Brown on the left and Colin from GBH on the right.

Birmingham's GBH have survived over two decades, never broken up and have remained three quarters of the original line up still in tact. GBH consist of Colin on vocals, Jock on guitar, Ross on bass with the newest edition being Scott on drums. This interview took place with Colin on March 8th at the El Corazon in Seattle Washington. Interview by Aaron Brown from CITR's "GenerationAnnihilation".

For those of you that don't know already, what does GBH stand for?

Good Bong Hits.

Is that the original?

No, Grievous Bodily Harm is the original.

GBH

Are there any others?

Golden Bare Honey, Go Back Home.

What does the Charged above the initials mean?

When we first started someone told us that there was another GBH so we had to distinguish ourselves.

What inspired the concept of your first two albums "City Baby Attacked By Rats" and "City Baby's Revenge"?

It's a true story. We came out of our rehearsal place to the go to the pub and where they sell the newspapers that was the headline of the days.

Did the baby live?

Yeah. We made the revenge bit up.

On the first and second album you guys do some covers: "Boston Babies" by SLAUGHTER AND THE DOGS and "I Feel Alright" by THE STOOGES. I was wondering whose idea it was to cover those two?

I don't know, they were just songs we were listening to at the time.

Aside from those two acts what were some other influences?

THE PISTOLS, THE CLASH, THE DAMNED, THE RAMONES, UK SUBS, DISCHARGE.

So GBH were on Clay records from 1980-1984. Correct?

Yes.

I was wondering if Clay was still going?

No. It got taken over by Trojan, which Sanctuary has since bought.

Have you kept in touch with Mike Stone the label owner?

Yeah I spoke to him about three weeks ago. He's now managing a Heavy Metal band called DEMON that used to be on his label.

What's your original drummer Wilf up to these days?

He's a postman and not involved with music anymore.

Are GBH on tour every year?

Yeah.

Is this a major tour you're on right now?

It's just another tour.

How long have you been in North America?

About a week. Before this we were in France, Italy and Spain.

- Discography -



No Survivors
(Clay 1982)



Sick Boy
(Clay 1982)



Give Me Fire
(Clay 1982)



Catch 23
(Clay 1983)



Do What You Do
(Clay 1984)

Over the years of touring would you say the crowds have changed at all?

No they're pretty much the same. Some nights you can have a rowdy crowd and the next night it's quiet. There's no real consistency.

Your last release came out in 2002. Have you got a new record planned?

Yeah this year.

Any idea what label might release it?

Rancid Records.

Does that have anything to do with the band RANCID?

Yeah, it's a new label run by Tim and Lars.

The last few times I saw GBH you played mostly older numbers. Are you going to be playing any newer songs tonight?

We're doing three songs from the "Ha Ha" record.

What happened with GBH coming to Vancouver in 1999?

We got stuck at the border and refused entry.

Any particular reason?

We didn't have work permits. We were told we could get them at the border.

Can we expect to see GBH in Vancouver again anytime soon?

Hopefully.



Leather, Bristles, Studs and Acne 12" (Clay 1981)



Do What You Do 12" (Clay 1984)



Oh No, It's GBH Again 12" (Rough Justice 1986)



Wot A Bargain 12" (Rough Justice 1988)



City Baby Attacked By Rats (Clay 1982)



Leather, Bristles, No Survivors And Sick Boys (Clay 1983)



City Baby's Revenge (Clay 1983)



Midnight Madness And Beyond (Rough Justice 1986)



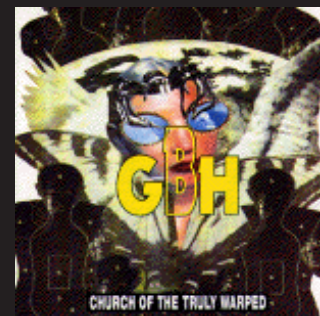
No Need To Panic (Rough Justice 1987)



A Fridge To Far (Rough Justice 1989)



From Hear To Reality (Rough Justice 1990)



Church Of The Truly Warped (Rough Justice 1992)



Punk Junkies (We Bite 1996)



Ha Ha (Go Kart 2002)

Reviews

Reviewers are: Craig Caron (CC), Stephe Perry (SP), and Mark Rodenhizer (MR)

Alternate Action / Marching Orders split ep
ALTERNATE ACTION are a streetrock oi band from Vancouver that started out in 2005. They sound like a classic oi band. Kind of like what it might sound like if you took the musical nature of early BLITZ, combined it with the catchiness of the EJECTED and the pace of MAYHEM. Their side steals the show. Both songs are stormers. I thought "Keep Running" was a COCK SPARRER cover, but I was gladly mistaken. Can't wait to hear their 10". MARCHING ORDERS from Melbourne Australia are on the flipside. Their side is slightly slower and more plodding as per a traditional oi beat. MARCHING ORDERS play oi more in the vein of the BUSINESS meets LAST RESORT. A song like "Traitor" has an underlying nationalist undertone that is potentially scary. Unfortunately you can't really tell if the song is about disloyalty to a country or just your scene. I could support it if it was about the scene. And maybe it is. I don't want to write these cats off as they have another good ep that is just out. But "Nihilistic" is a song criticising the chaos punks. So who's side are you on? (Longshot Music / PMB #72 / 302 Bedford Avenue / Brooklyn, NY / 11211 / USA / www.longshotmusic.com) - SP



Bill Bondsmen second ep
BILL BONDSMEN remind me a lot of CAREER SUICIDE in approach. This motor City foursome approach hardcore in a way that draws on a KBD style of roots punk and fuses it with an early American sounding style of hardcore. The result is a sound that borrows the musicality of punk with the fiery-ness of hardcore. On this ep I hear the BONDSMEN going for the energy of REAGAN YOUTH with the vocals and chops of POISON IDEA. The first time I heard BILL BONDSMEN was on the "Hibachi Omnibus, Volume 2" comp and they were the standout band on the comp. The band has already released an out of print ep called "The Swinging Sounds of the Bill Bondsmen" and they are working on a split label release with *Schizophrenic*. This second ep comes at you with a choppy slashing sound that would make their rust belt peers proud. The intros remind me a bit of the punk rock retro-fitting that FUCKED UP have been doing with ringing guitar pieces, but BILL BONDSMEN dispense with the formalities and rip into high velocity hardcore that would suit OUT COLD just fine. A testament to the rough and barren scene of Detroit. (Acme Records / P.O. Box 441 / Dracut, MI / 01826 / USA / www.acmerecords.net) - SP



Bloodhag "Hell Bent for Letters" CD
SCHOLASTIC DETH were this awesome fastcore band around a couple of years ago that took some guys involved in hardcore and post secondary education and they wrote education anthems to skate thrash. BLOODHAG takes SCHOLASTIC DETH's idea one step further by writing songs about writers and setting it to death metal inspired crust. While the band borrows influences from NAPALM DEATH, BRUJERIA, and PANTERA, they have songs about Edgar Allen Poe, Franz Kafka, and Douglas Adams. Their liner notes have explanations for why they wrote about each author. The band initially got their start playing a library in Downtown Seattle and have been known for staging mini lectures between songs and pelting the audience with books. There are neat samples throughout like the bell tower and rain at the end of "Edgar Allen Poe" or the movie out-take about reading at the beginning of "Robert Silverberg". Very gimmicky and done very well, "Hell Bent for Letters" offers food for thought on



the literary and death metal fronts. (Alternative Tentacles / P.O. Box 419092 / San Francisco, CA / 94141-9092 / USA / www.alternativetentacles.com) - SP

Born/Dead / Peligro Social split ep
PELIGRO SOCIAL have a neat sound going for them. It is a sound that is totally retro. Immediately it reminded me of something off the "P.E.A.C.E." comp. So I went through it and initially I thought it might be G.I.S.M., but G.I.S.M. are too over the top. Then I came across the KANGRENA song. KANGRENA have this raw tin sound to the guitar distortion and the recording sounds a bit distant, like the mics were a few feet back from the amps. PELIGRO SOCIAL have this sound. But the singer reminds me of early R.K.L. Go figure. It's a neat blend of influences. On the flipside you get Oakland's BORN/DEAD. The band gives special attention to the subject of assault, but the song ends with a breakthrough of the character and what sounds like an endless stream of pain that has led to victimization. The band has put together a great little booklet to go with the song that has thoughts, stats, lyrics and resource references. It is a solid package. And while I am on the topic of packaging, I would be remiss if I didn't mention that this ep comes in a gatefold sleeve that looks amazing. And the vinyl is a splatter colour of red, white and black to match the gatefold cover. Anyway most people have an idea of BORN/DEAD's sound. I know the band intended to sound like REAGAN YOUTH and the SUBHUMANS and DISCHARGE and NAUSEA or at least that is what I read in an interview, but when it comes down to the needle hitting the wax they have a sound inspired by TRAGEDY. It works well with the feeling for the subject matter. The song starts slow and builds into a torrent of anger and rage. It feels like someone is venting spleen. You get wrapped up in it. You feel the frustration of the subject matter. Both sides of this record are incredible and diverse. It is like getting two records for the price of one. I think this is the best release Tank Crimes has done. Everything about this split is golden. (Tank Crimes / P.O. Box 3495 / Oakland, CA / 94609 / www.tankcrimes.com) - SP



Brain Handle ep
I believe this is the follow up to their demo. BRAIN HANDLE sound like the offspring of an unholy union between BLACK FLAG and JERRY'S KIDS. There is the all out hardcore parts that have you thinking they are about to break into "Build Me a Bomb" and then it is laced with chunky dischordant Ginn-like guitar mashing. I think the sound is pretty unique and strips to the essence of good raw sounding hardcore. They remind me of RUNNAMUCKS but with more of a CIRCLE JERKS feel. Part AOF, part REGULATIONS. They remind me of so much I would just be a fool rhyming off bands. What BRAIN HANDLE really are is good back to basics hardcore, written by some rad folks out of Pittsburgh. (Fashionable Idiots / P.O. Box 580131 / Minneapolis, MN / 55458 / USA / www.fashionableidiots.com) - SP



Bury the Living "All the News That's Fit to Scream" LP / CD
BURY THE LIVING remind me of SBV but with more of an SSD influence. It's the vocals. Instead of sounding like Pat Dubar, as is the case with SBV, the singer from BURY THE LIVING sounds like Springa. They also kind of remind me of DIRTY BS, in the way they marry emo crust with tough sounding hardcore. But instead of singing about crews and poseurs BURY THE LIVING sing about some pretty serious things as evidenced by songs like "Outsourcing Torture" or "Mr. Bush". This release is chocked full of great subject matter in the spirit of COP OUT or HIS HERO IS GONE. 21 songs in total. Think SSD with a brain and a critical consciousness and BURY THE LIVING is what you'll get. Also of note there is a limited coloured vinyl edition of this release. (Prank Records /



P.O. Box 410892 / San Francisco, CA / 94141-0892 / USA / www.prankrecords.com) - SP

Buzzcocks "Flat-Pack Philosophy" CD

The only thing weirder than listening to a new BUZZCOCKS release in 2006 is that it is licensed by a Canadian label that released BRUCE COCKBURN records. And my initial reaction to it is like my initial reaction to SLF's "Guitar and Drums". At first it sounds like your typical aging punk band that has matured their sound. But fuck me if it doesn't grow on you. "Wish I Never Loved You" sounds like a missing single from the "...Going Steady" collection. It's not all like that. In fact, don't expect the second coming of "A Different Kind of Tension". But it's not an embarrassment either. This is the BUZZCOCKS with a bigger sound and with a few new tricks up their sleeve. And there are moments where songs like "Credit" sounds like "I Believe" or "Dreamin'" starts to sound like "Ever Fallen in Love?". The connection is there and we are talking more like 2 degrees of separation as opposed to six. "Sound of a Gun" can be traced back to the same band that wrote "Autonomy" and "I've Had Enough" descends from the same rhythm structure of "Everybody's Happy Nowadays". This is going to get repeated plays on my sound system and that's not just because they are the BUZZCOCKS. (True North Records / 268 Richmond Street West, Suite 581 / Toronto, ON / M5V 1W5 / Canada / www.truenorthrecords.com) - SP



Chronic Seizure "Brainsick" ep

CHRONIC SEIZURE have this manic air about them. Their song structure and their pace remind me of CAREER SUICIDE. The songs flow one into the other. There is a chugging charging structure to the songs. But the sounds like they are going to break into an ARTICLES OF FAITH song. I keep waiting for them to break into a rendition of "What we Want is Free" or "My Father's Dreams". I think it has something to do with the guitar sound. The guitar really reminds me of A.O.F. Well both bands are from Chicago. Maybe it's something in Lake Michigan. There is also hints of an early New York sound kind of like URBAN WASTE or MAJOR CONFLICT. But the band has the verve of the FORMALDEHYDE JUNKIES. The sound is raw and places the energy of a hardcore sound at the top of building their sound. It makes sense that the band is made of some folks from the REPOS and FOURTEEN OR FIGHT. (Fashionable Idiots / P.O. Box 580131 / Minneapolis, MN / 55458 / USA / www.fashionableidiots.com) - SP

Conflict "It's Time To See Who's Who" / "The Ungovernable Force" / "Increase the Pressure" CDs

Mortarhate, CONFLICT's label, has gone and re-issued the essential CONFLICT releases. *Go-Kart* was initially doing this and had done some of CONFLICT's back catalogue, but they weren't up to CONFLICT's standards and so the band got pissed at the label and went and re-issued the lot. So now there is a glut of these CDs around. But it looks like there are some essential differences. First off the *Mortarhate* releases have gone the digipack route, which involves less plastic and would be in keeping with the band's environmental politics. Secondly, the original releases appear to be ganged up with ep tracks as bonus material. They remind me of the *Captain Oi* re-issues. And thirdly, the *Mortarhate* re-issues come with a booklet that is much more substantial and has lots of the original artwork and lyrics contained in the booklet. "It's Time To See Who's Who" was CONFLICT's first release and was originally recorded back in the early 80's with some folks from CRASS. This re-issue also includes the songs from "The House That Man Built" ep and "To A Nation of Animal Lovers" ep. These were recorded around the same time as the full length and were released on *Crass Records* at the time. This first recording represents the band that most punks hoped CRASS would be. CONFLICT delivered on that raw anger set to punk songs. CONFLICT expressed all our fears



about the bomb, called for a world free of vivisection and war and they did this better than anybody. It is rapid fire anarchist calls to action set to a primal punk beat that borders on a hardcore sound.

"The Ungovernable Force" was the first CONFLICT record I ever owned. It was difficult getting CONFLICT's material on this side of the pond. But "The Ungovernable Force" blew me away. I believe it to be CONFLICT's best release. And although the opening track takes some patience to listen through it is worth it especially how the real opening track "The Ungovernable Force" comes belting out at you. It is followed by a pissstake of the Pistols where the band does of mockery of "Anarchy in the UK". It was brilliant. And this song leads into a tribute to CRASS. In fact, part of the charm of this release is that one song leads straight into the next without a break. There is such a momentum to this release with one attack after the next. I always remember this record being the release that totally got me riled up about the system. It was uncompromising both musically and lyrically. One barrage after the next. It blew me away then and it blows me away today. One hyperventilating piece of anger. This re-issue comes with the songs from the "Battle Continues" single and alternate takes of "This is the A.L.F.", "Custom Rock", and "Statement".



"Increase the Pressure" came out in 1984, a metaphorical year for punk, especially given all the predictions of George Orwell and the famous book by the same name. Of course, in many ways life resembled more that of "Brave New World" than "1984". However the year of "Big Brother" gave a rallying cry for many punks and CONFLICT was no exception. I wasn't as much a fan of this release because one side was live. The studio side was decent with exception of "Cruise" which was about 7 minutes too long. Anyway, I am sure the band was well meaning with the live side. It represented a lot of songs that had not been released yet. But the live sound did not translate as well. Unless you were there, the live side was difficult to listen to from a sound quality perspective and had little merit other than nostalgia. But this CD re-issue makes up for it. Like the other re-issues some eps have been added as bonus tracks. "Increase the Pressure" includes "The Serenade is Dead" ep with the "This is not Enough" ep, and alternate takes of the songs "Increase the Pressure", "From Protest to Resistance", "Tough Shit Mickey", and "Punk Inn'it". (Mortarhate Records / P.O. Box 448 / Eltham / London SE9 2QS / England / www.mortarhate.com) - SP



Crow "Bloody Tear" LP

The test tone pitch that starts this record, I could do without. The same is true for the rock ballad intro on Side B. But once you get past these

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minor distractions “Bloody Tear” is a stormer. CROW belt out some of the best burning spirits to reach this continent since FORWARD or ASSAULT. There is narry a dull moment as barrage after barrage of heavy motor charged hardcore continually pummels away at your neck until eventually the head banging nod that has been adopted by hardcore kids takes over your brain. It is a kind of crust metal that has come out of Tokyo, as opposed to Osaka, that defines this record. This is CROW’s first full length in some time and involves re-makes of classics like “Give Up All Hope”, as well as new recordings from their recent ultra-limited Japanese release. “Bloody Tear” is the vinyl release of the CD on *Mangrove*. It’s not an exact replica or straight re-issue. The band makes a call for anarchy, decries the use of nukes and nationalism in some of their lyrical matter. It is great to hear some new CROW and this release comes with a lyric sheet and huge poster insert. All the bells and whistles. (Prank Records / P.O. Box 410892 / San Francisco, CA / 94141-0892 / USA / www.prankrecords.com) – SP

Desolation CD

DESOLATION are in the same scene as bands like ARTIMUS PYLE and BORN/DEAD. The band plays a mix of the japacore meets tragicore. The charging slightly metallic breakneck thrash laced with a moody crust-ish kang sound, makes for a perfect blend of Japanese and Swedish hardcore. DESOLATION have cracked this juggernaut of a sound. DESOLATION would have no problems playing a bill with either CROW or WOLF BRIGADE. The only previous time I have heard this band was on the “Disturbing the Peace” comp and their song peaked my interest back then. So it’s good to see that the band has stayed at it. DESOLATION are made up from the lead guitarist of STRUNG UP, the second guitarist of BORN/DEAD, and the drummer of SCURVY DOGS moonlighting on drums. The band has just undergone a line up change with a new vocalist and have two other EPs released. The cover artwork is done by Pushead with inner sleeve art done by a Japanese artist known as Sugi, and the *Slug and Lettuce* artists Jeremy Clark. It looks incredible. The cover is foil stamped with the band’s logo which reflects light when you hold it the right way against the light. No expenses were spared on this release. And if all these bells and whistles aren’t enough, DESOLATION also bust out a cover of NAUSEA’s “Inherit the Wasteland”. Everything about this release is over the top. It’ll make your head spin. I think I’ve got to sit down. (Prank Records / P.O. Box 410892 / San Francisco, CA / 94141-0892 / USA / www.prankrecords.com) – SP

Heimatlos “La Seconde Nécessaire 1983 – 1988” Double CD

HEIMATLOS were a band from Paris that started out in 1983 and existed for five years. The band was part of the international thrash conspiracy of bands that networked and played songs as fast as they could. It was unheard of in France and the French scene never really caught onto this until after HEIMATLOS broke up. So they were scene pioneers of sorts. The first four tracks is the “Negative Mental Obsession” ep. This is the one record of theirs that I own and reportedly is the shittiest stuff the band did. But it puzzles me why they start their discography with it. It’s because the band worked backwards with this collection. So their earliest stuff is at the end of this and their newest stuff starts the collection. When the band broke up three members continued as another band. The name HEIMAT-LOS is German for “Stateless Person”. The band sang in French, English, Spanish, German, Russian, Finnish, and Swedish. HEIMATLOS borrow so many influences. At times they sound like HERESY, at times like “Fascios Fora!” they remind me of DIRECT ACTION, on songs like “Assisté” they sound like the RHYTHM PIGS on speed, at times they remind me of BERURIER NOIR. Songs like “English Settlement” capture the complexity of HEIMATLOS’ sound where they sound like a cross between ANGELIC UPSTARTS and early MDC. But a more accurate assessment of the band’s sound can be reflected in band’s of the time like RATTUS out of Finland, COSMIC WURST out of France, INFERNO, UPRIGHT CITIZENS, SLIME,



and the SKEEZICKS who had a big effect on their sound. I think the early German scene had a big impact on the band’s sound. The band had a boatload of releases, all of which is collected on Disc 1. Disc 2 is a collection of live, demo and rehearsal recordings. This release looks like a real labour of love. The liner notes telling the band’s story are written in many languages and wind up being a 24 page booklet. The release reminds me of the GRB discography that was released by *Tralla Records* a few years back and involved a huge booklet detailing all kinds of things about the band and the scene at the time. It is a great collection and a must have for folks inspired by the modern day fastcore scene that is inspired by these bands. HEIMATLOS represent the French contingent. (Ratbone Discos c/o Luc Ardilouze / B.P. 40011 / 33023 Bordeaux Cedex / France / http://ratbone.free.fr/) - SP

Jury, the “I Hate the Future” ep

The JURY never forgot how fuckin’ good 9 SHOCKS TERROR are. This is rust belt rager core all the way. Unlike 9 SHOCKS the lyrics are not absurd or scene insular. Instead the JURY write about reality and how shit life is. It reminds me of GUNNAR HANSEN and our conversation about their lyrics. Or I think of how painfully familiar HAYMAKER’s lyrics can be. No trivializing shit which is great because the world needs a fuckin’ mirror held up to itself. This new school of Albany hardcore brings it back to the basics with high energy hardcore and a dose of reality spat out at ya. This is limited to 600 copies so you really want to start writing your letters. Think of missing out on the first h-100s record, if you don’t get the urgency. My copy is listed at 492. Get writing. (Gloom Records / P.O. Box 14253 / Albany, NY / 12212 / USA / www.gloomrecords.com) – SP



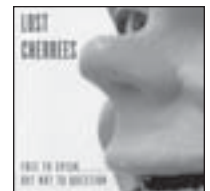
Kvoteringen “Vidrig Maskinell Framfart” ep

KVOTERINGEN have a raw as fuck production sound and bring brevity to a d-beat that is refreshing for this genre. This is credited to the band’s approach of keeping things simple and rough with no expensive studios in order to dispense with the bullshit. This approach has really worked and I think in part a result of Jallo’s other bands and how long things take. Jallo plays in KRIGSHOT, TOTALITAR, AARITILA, MEANWHILE, and was in a bunch of bands that are as impressive as this list. The same could be said of the drummer Larre who is in MILLENCOLIN and played in I.R.D. and a few other bands. This sound and this approach has caught on in Europe which in part has inspired bands like RUIN and BOXED IN. Maybe it’s just a bunch of older cats who know that it’s the energy behind a song and not the studio that makes for a good punk song. I wish more bands would catch onto this and I wish more folks would listen to KVOTERINGEN because everything I have heard by this band is amazing. Think of listening to a demo by MOB 47 and ANTI-CIMEX rolled into one band. No bullshit, raw sounding d-beat that doesn’t get mixed up in metal. (Terrotten Records / Caixa Postal 8080 / Porto Alegre / RS 90201-970 / Brasil / www.terrotten.com) - SP



Lost Cherrees, the “Free to Speak But Not to Question” CD

The LOST CHERREES were an anarchist band from the UK that started out in 1981. They initially opened for RIOT CLONE and then became good friends with CONFLICT and started releasing material on *Mortarhate*. In fact, a retrospective collection of this early material has just come out as a double CD on *Mortarhate*. In 1985 the band called it quits and reformed in 2003. “Free to Speak...” is the LOST CHERREES first full length as a reformed band. They take the politics of the POISON GIRLS, the sound of VICE SQUAD and pepper it with the occasional ska bits of SUBHUMANS UK. It’s pretty decent sounding and reminds me of early VICE SQUAD or the VIOLATORS but with more credibility.



(Mortarhate Records / P.O. Box 448 / Eltham / London SE9 2QS / England / www.mortarhate.com) – SP

Major Accident “Massacred melodies” CD

It always amazes me that there was a group of bands in the UK inspired by “Clockwork Orange”. My understanding is that the film was banned in the UK three days after being released. So how would punk kids even know about the film or emulate Alex and the Drooges. Well MAJOR ACCIDENT demonstrate that it was more than just the ADICTS involved in this scene. Like their counterparts, MAJOR ACCIDENT were part of the development of the hardcore scene. Playing a faster version of punk MAJOR ACCIDENT blend the oi sound of bands like the BUSINESS or INFARIOT with the thematic ideas of the ADICTS. “Massacred Melodies” is the first full length release by the band. It was initially recorded and through some disagreement between the band’s manager and the studio’s sound engineer the session was unusable. The band entered a Battle of the Bands contest and one of the judges put them onto *Step Forward Records* who had them re-record the session which eventually was released in 1982. This re-issue also sees material that was to be the band’s first ep “Terrorist Gang / War boots”. A full length version as well as a single version of these songs are on this CD re-issue. The same is true of the songs “Mr. Nobody” and “That’s You”. Songs like “Classified information” and “Middle Class Entertainment” are the unspoken gems in the band’s musical output. And I’m sure “Clockwork Toys” was a live crowd favourite. A great collection by a band that I never got to hear the first time around. (Captain Oi! / P.O. Box 501, High Wycombe, Bucks / HP10 8QA / UK / www.captainoi.com) – SP



Radical Attack “Priority” LP

RADICAL ATTACK are a great straight edge band from Sherbrooke that combines the old school sound of URBAN BLIGHT with the extreme versions of hardcore brought out in the ENDLESS BLOCKADE’s polarity of sound. Using INFEST as the blueprint, RADICAL ATTACK play up their speed by lacing their songs with slow dragging parts. They work great together to emphasize just how fast they can play. Think XFILESX or CUT TO SHIT in a tug of war with CORRUPTED. The band has a previous split ep out with CRUCIAL ATTACK, which is a good pairing. They have also released a split with a band called TALK HARD. Lyrics tackle a variety of issues about a serial rapist / pedophile named Marc Dutroux in the song “Worms” to the societal critique of “Check your Aim”. The cover artwork is done by Mike Bukowski and is full colour version of “Shaun of the Dead” meets “Suburbia” scenario. A CD version of this LP has been released on a label called “Ghost Town”. The pressing is limited to 500 copies of the vinyl is clear, which makes cueing songs hard, but RADICAL ATTACK runs one song into the next so it would be difficult to cue on a record that you can see tracks on as well. Great first release by this new label out of Sherbrooke. Loads of harsh attacks by RADICAL ATTACK. Hope you got to check them out on their “Sketchy Poutine” tour. (Vinyl Addict Records / c/o Andrew Haddad / 1835, de Bourgogne / Sherbrooke, QC / J1J 1B1 / Canada) – SP



Ruin “Distort / Confuse” ep

This is the latest release by RUIN. After having read their interview in the latest issue of *Profane Existence* I have to say that I am totally inspired by them. The band is located with two members in Bradford, England and two members in Glasgow, Scotland. The band is made up of a bunch of scene veterans. Some of them have the real life commitments to jobs and families and whatnot, but they still have this need to express their anarchist convictions to a ferocious d-beat. The band features former members of DOOM, DISAFFECT, SCATHA, and DEBRIS. The singer used to run a label and distro called *Panoptic Vision*. And they get into



some pretty easy to understand explanations of anarchist and Marxist thought. The band is pretty committed to the scene that they grew up with and that is pretty rare these days. They are an inspiration. But they also play a mean d-beat. One that is amped up in a KVORTERINGEN sort of way. They also remind me of the same league as BOXED IN. Just manic paced with loads to say and lots of distortion and speed to back it up with. I get the sense that RUIN are through with the bullshit of first bands and are just making music that matters. They know what’s important from an activist point of view and they know how to play a good hardcore beat. No bullshit. No mincing words. No compromising sound. This is the kind of stuff that hardcore should be modelled after. (Putrid Filth Conspiracy / Box 7092 / 200 42 Malmo / Sweden / www.putridfilth.com) – SP

Secret 7 “Play Fast Like There is No Tomorrow” ep

An 11 song one sided ep. What does that tell you ? You’re in for one hell of a ride. This new SECRET 7 record harkens back to a fastcore era only a few years back when speed reigned supreme and fun was part of the message. This reminds me the JELLYROLL ROCKHEADS with regards to the insanity it unleashes. But the music is even more hyperactive like an OATH record. The titles to some of the songs read like CHARLES BRONSON songs, but the underlying messages remind me DOMESTIC DOKTRIN. It is balanced in terms of delivering serious messages with a biting sense of irony. And the music will tear you a new asshole with it’s ripping insanity. Think “Cleanse the Bacteria” meets “Possessed to Skate” meets “A Reason for Living”. (625 Productions / www.625thrash.com) – SP



Victims “Divide and Conquer” CD

This is VICTIMS latest release and it is another barn burner. Although this may not be laced with all the anthems that “...in Blood” was, you’d be hard pressed to find a dull moment. It isn’t until “Your Division” that you get the rockin’ fist waving songs. So if you like your hardcore faster than you will really love this new one. “Divide and Conquer” is the culmination of SKIT SYSTEM’s anger meets MASSGRAV’s brevity. That’s not to say that this release doesn’t have their WOLFBRIGADE rock out moments. “Running for Escape” is a fine example of that. And I was scratching my head when I heard the opening riffs to “Your Life is Red” play “Philosophy” by YOUTH YOUTH YOUTH. I have a source that says the band is YYY fans. One last note, a special dedication to Miezko Talarczyk of NASUM was made on this release as he produced their last album and would have probably done this one had he not died from last year’s tsunami. (Havoc Records / P.O. Box 8585 / Minneapolis, MN / 55408 / USA / www.havocrex.com) – SP



Wartorn “In the Name of the Father, the Son, and the Holy War” CD

WARTORN are from Wisconsin and play an uncompromising style of crusty sounding hardcore. They remind me SEVERED HEAD OF STATE, but with the brevity of STATE OF FEAR. The air warning sirens that start this remind me of how TRAGEDY’s “Nerve Damage” starts. The band is made up of members of WORDS THAT BURN and fit in with that scene of hardcore bands from the U.S. that have some serious kang worship. If you dig deeper you will find that WARTORN also have some classic American hardcore influences like POISON IDEA, BLACK FLAG and even break into a cover of the CRO MAGS’ “Survival of the Street”, but the cover sounds nothing like the original. Think more along the lines of a crusty punk band from the States that wishes they lived in Sweden and got to play on a regular basis with the likes WOLFBRIGADE and SKITSYSTEM. This is WARTORN’s second release. Their first was an ep titled “Adolf Bushler” that has long since sold out. (Crimes Against Humanity / P.O. Box 1421 / Eau Claire, WI / 54702 / USA / www.cahrecords.com) – SP



book Review

“Steve Diggles’s Rock & Roll Odyssey: Harmony in my Head” by Terry Rawlings

I love the BUZZCOCKS like every good punk should. I grew up on a healthy diet of “Orgasm Addict” and “Ever Fallen in Love ?” And when my friend loaned me this book I didn’t know who Steve Diggles was. I feel like such a dolt. Steve Diggles was the original bass player, who became the other guitarist and key writing partner for Pete Shelley in the band. When you think of the BUZZCOCKS you think of Pete Shelley and Howard Devoto. And to be fair those two were the founding members of the band. But Devoto fucked off early in the band’s evolution and Steve Diggles was the workhorse behind the band. In this tell-all tale of the band Steve Diggles pulls very few punches. All the piss ups. And the fights. The ups and downs. The creative motivations behind the different BUZZCOCKS songs. The little nuances to the various recordings. Philosophies behind cover art. I found myself going through my BUZZCOCKS collections checking out what Diggles was talking about. It’s all here. And it is situated in historical re-telling of the punk scene in the UK to the personal stories of a near death experience that lead to the writing of “Fast Cars”. This is the band that put Manchester on the punk map. That forged the way for bands like JOY DIVISION and the SMITHS to steal the show. This is the band that put on the first SEX PISTOLS show up north as is told in the film “24 Hour Party People”. Except Shelley and Devoto actually put on the show for PISTOLS. These were the kids that spread the messages in the provinces of the punk fortress that was London. These were the working class kids who could see through the bullshit of the rock star attitudes of the PISTOLS and the CLASH. Diggles tells of his recollections of the PISTOLS and the CLASH upon their first meetings. It is amazing to learn how grounded in punk ethos the BUZZCOCKS were and yet you wouldn’t think it based on their poppy sound or their love song fixation. But Diggles gets to the philosophies behind a lot of their song writing and you realize how grounded the band was in populist revolutionary punk thought. Sure Diggles talks of his love for the Beatles, but he really wanted to be in the CLASH. And while Shelley is deluding himself about being a solo artist Diggles was the only band member struggling to keep the BUZZCOCKS together. The endless touring, the TV and radio appearances, the endless partying that became way of life and the struggles against burn out. This book starts with the trials of trying to start a band. The chapter “Grim Up North” tells how shitty it was to be a kid up north in a working class city like Manchester. Steve Diggles talks about



his first ‘sexual experience his first exposure to rock n roll which is one in the same when he plucks a string on a friend’s older sister’s guitar. He was 7 and too young for sex, but old enough to get the euphoria of playing a guitar. He quickly moves through his teen years and all the trappings of a family hit hard by recession. Diggles talks of the family uprooting to a tough council estate in Rusholme. This informs Diggles of functionality over fashion as he wears Doc Martin knock offs and uses a scooter to get around. His scooter gets stolen and Diggles winds up in jail trying to steal someone else’s scooter. Keep in mind this is all pre-JAM, pre Quadrophenia era England. Anyway you get the point that Diggles was a mod before it was cool to be mod. You also learn of Steve Diggles blowing off the work force at an early age and like every good teen hungry for the quest to party. This is formative to a young Diggles. Chapter 3 “Countdown to Year Zero is the most fascinating of chapters. Diggles paints a picture of the cultural bleakness of England back in 1976. You get the history lesson about punk from the second PISTOLS show which reads “Their small but frantic following called themselves the Blank Generation” and looked like a wild mutation, with traces of glam rock decadence mixed in with S+M drag. They were the angry little brothers and sisters of Bowie and Roxy fans, too young to have witnessed either while they still processed an ounce of cool.” You get this take from a third party on punk as it was happening. Diggles also

tells the origins of the BUZZCOCKS with a band called JETS OF AIR which was a College band by a young Peter McNeish and a Howard Trafford, soon to become Pete Shelley and Howard Devoto. The name of the band came from a road trip tv party involving a bad rock show and a description of an all girl band in the TV listings. You’ll have to read the book to get the gist of that, but the name BUZZCOCKS, which brings up connotations of a vibrator, is just as punk a name as the double entendre of the SEX PISTOLS. We also learn of the chance introduction of Steve Diggles to Pete Shelley through none other than Malcolm McLaren. And the way Diggles describes his first punk show, which happened to be a SEX PISTOLS, show is as transformative of a story as I have heard from every other kid I have ever interviewed about how they got into punk. The anger and the fury shocks one into an awareness and holds your attention for the next ten years at least. In Diggles case it has been the last thirty years. Anyway the telling of the first gig to the first recording to the first tour all inspire the reader to get out there and do this themselves. It’s easy to become a band like the BUZZCOCKS. But the BUZZCOCKS were forging new territory. They became peas in a pod with the CLASH and the SEX PISTOLS. They went on to inspire bands like the UNDERTONES. They soldiered on through the watering down of punk in what became known as new wave, the mod revival, the two tone revival and the new romantic era, which were all successive reinventions of punk. This book is fuckin’ great from a historical perspective. You learn of zines like Sniffin’ Glue. And while bands like the PISTOLS and the CLASH were getting signed up to major labels Howard Devoto decided to start his own label *New Hormones*, which would release the first BUZZCOCKS ep. Doesn’t sound like a big deal now but back then it was groundbreaking as most punk bands thought you needed to get signed to a label in order to put something out. This was pre-hardcore era before bands started doing their own releases. This first ep was released on January 29th, 1977 and *Rough Trade* picked up the distribution and the first press was sold in a week. *Rough Trade* said it was the first independent record that people wanted. And just as the band sells 20,000 copies Howard Devoto decides he wants to finish school and quits the band. This leads to Diggles moving to guitar and the band finding a new bass player. Anyway somehow the band get touring by May of 1977 in support of the White Riot tour and play with the CLASH and the JAM for a few dates. This



Joe Strummer, Steve Diggles, Mick Jones

is where they find out about the JAM who were kids at the time and left the tour. The “new groups” who are not concerned with what there is to be learned written about in “White Man in Hammersmith Palais” is written about the JAM. Anyway this tour bumped the BUZZCOCKS up a notch in the tour line up and lead to the BUZZCOCKS getting signed to *United Artists*. After this the BUZZCOCKS released their first full length and toured on their own but instead of having names like “Anarchy in the UK” for their tour they just called it “Tour One”. Instead of moving to London, like all the other punk bands of the time did, the BUZZCOCKS remained in Manchester. The band used different expressions of artists movements for their art design and as is the case of the “Orgasm Addict” ep was a statement on the objectification of women. The BUZZCOCKS started playing benefit shows and one such anti-racist show saw Diggles doing a surprise appearance on stage with STEEL PULSE for the song “Ku Klux Klan”. There was so much happening for the band and finally they tour America. This becomes an eye opening experience for the band but not in all the negative ways that most punk bands from that era speak of it. Miles Copeland brings them over and they manage to piss him off but they do well which becomes a rejuvenating moment in the band’s career. As the band gets bigger the pressures of the band take their toll and eventually the band members grow apart with solo projects and whatnot. Diggles all the while tries to keep the BUZZCOCKS together. In the end, they break up, the band has to deal with their financial problems. They all take their turns at doing solo stuff and Diggles started doing a band called FLAG OF CONVENIENCE. As F.O.C. started to play in Europe they were being dubbed as the BUZZCOCKS. This sparked talk of a reunion. And in the early 90’s the band got back together. You get the details of the line up changes. The band at one point played with the drummer of the SMITHS and they



talk about the Manchester connection. The band tour with NIRVANA just before Kurt Cobain kills himself and this effects Diggles as the two were coke buddies on the road. Eventually in the mid 90s Diggles moves to London. This is when the Brit Pop scene gets going. The BUZZCOCKS start to fizzle out and solo projects start up and then a comedy show called “Never mind the Buzzcocks” starts up catapulting the band back into the spotlight. And just as things get going, Diggles goes on holiday and breaks his wrist in a way that he cannot

ever play again. But Diggles has a successful operation and the BUZZCOCKS do get back together and just played a show in Toronto only a few months ago and they have released a new full length. The odyssey continues. (Helter Skelter Publishing / 4 Denmark Street / London / WC2H 8LL / UK) - SP

show Review

Sudden Impact re-union

On Saturday June 17th, my wife rented a car for me and I made the trek up to Newmarket. I have been hearing of the scene up north and about how supportive it is, but now I was finally going to get to see it for myself. However the purpose of the show was to catch a one off reunion with SUDDEN IMPACT, a band that I had skanked around to many pits of their sets back in the 80’s.

SUDDEN IMPACT were an incredible local crossover band from the mid-late 80’s. They released a demo called “Freaked Out”, a full length called “No Rest for the Wicked” and a second LP titled “Split Personality”. Reid English, the band’s guitarist did all the band’s cover artwork. He developed gargoyle like creatures for each cover. But we all kind of new Milo as he was the scene record hound.

Anyway, I got to see the METAL EDDIES live in action and they were ripping through a set of QUEERS inspired pop punk when someone let off a stinkbomb. That was my exit to the back of the room.

Then came SUDDEN IMPACT. I had been talking to their bass player Steve Milo on and off for the past couple of years and had learned that the band had gotten together and jammed at someone’s cottage a few summers back. They liked it and got together a few more times. My friend Chris of *Fans of Bad Productions*, had talked to the band about doing a discography collection and I think some of this talk got the band getting back in touch with each other. Since then the band has agreed to get a label from Brazil re-release their stuff. The label is *Marquee Records* and is the same label that re-released the SACRIFICE material.



Anyway, I recently had a copy of the demo burned onto CD and have been listening to it quite a bit. I pulled this out as I was super excited to see SUDDEN IMPACT again. I had seen them so much when I first got into the scene. I don’t think I missed a show. I ran circles in the mosh pit to “Keep on Truckin’” and “Terrorist Attack”. I loved hearing their version of “I’ve Got a Right”. And this was the Mitch era of SUDDEN IMPACT. This was just after the release of “No Rest for the Wicked”.

More recently, Steve Milo came up to the radio show and played some music. Back in the day, Steve used to scoop us at all the used record stores. Christ he should be doing his own radio show. Anyway, the night he came in I learned something about Steve that I would never have figured out. He was a huge DOA fan. He had this bootleg of DOA opening up for the CLASH at the Pacific National Exhibition. It was the first time the CLASH came to North America. DOA opened up for them. By all reports, DOA blew the CLASH off the stage. Steve had a pressing of the audio from that show of DOA’s set. It was an anniversary for the show. Maybe 25 years since the show. Anyway, Steve gushed on about how much he loved DOA. If any band would draw SUDDEN IMPACT out of ‘retirement’, it would be DOA. And this is the DOA with Randy Rampage in the band.

This all started to make sense to me. SUDDEN IMPACT were doing this show because they enjoyed playing with each other again, because kids from Newmarket wanted to see them and because they wanted to play with DOA because they loved them. They weren’t doing this to cash in, like so many others.

The band starts setting up and I move up front dragging all the folks I brought with me. And Johnny introduces the set as “a bunch of fat balding men”. They start off with “Keep on Trucking” which is an ode to circle pit dancing.

Four songs in the band does a slightly lounge-ized version of “Sudden Impact”. The play up some stops and starts for the chorus, which is what they used to do. Those false stops used to fuck with all us thrashers.

The band played songs off the demo like “Paint Fumes” and “Freaked Out”. They did “Drunk Driving” off the “It came from the Pit” comp. The band did “Terrorist attack” off the first LP and I’ve already mentioned that “Keep on Trucking started off their set. Out of the second album of material the band picked “Crossed Wire” and “Tightrope”. The piece de resistance was doing “Gonzo” for an encore. I had never heard that song done live, but it was my favourite song off the demo. Who cares if it’s a Nugent cover. The wild spirit behind that song is given new life with SUDDEN IMPACT’s version.

The band made some limited edition t-shirts that I missed out on. But who cares I got to see Johnny Bordenko with short hair, Steve Milo pogoing around the stage, Reid English with his cap, and Mike Brunt with his stance.

For those who didn't go to Newmarket the band has agreed to do a Toronto gig on September 22nd at Sneaky Dee's. See you in the pit.

demo reviews

Dangerloves Demo 2006 – featured on the July 2nd program

DANGERLOVES are a 4-piece pop band from Toronto that features Mary Ann and Mark from the BAYONETTES, Dave from CAREER SUICIDE, and Michael (a.k.a. the Beav) from URBAN BLIGHT. This demo was recorded over 3 days in June by John from TERMINAL STATE. Their sound combines elements of classic American power pop like NIKKI & the CORVETTES and the REAL KIDS with a 60's pop sensibility, but played by a band that clearly listens to a lot of hardcore and punk. (102-1609 Queen St. W. / Toronto, ON / M6R 1A9 / Canada) – MR



Trystero Demo 2006 – featured on the July 16th program

TRYSTERO are a 4-piece band from Buffalo and features members of ROBOT HAS WEREWOLF HAND, and EVIL ROBOT US. The interesting thing about this band is that they involve a cello in their sound. That and they play nothing but instrumentals. The demo is a home made 3" disk with painted artwork on the CD and a full colour cover. They remind me of SUBMISSION HOLD writing a silent movie soundtracks for a film co-written by DRIVE LIKE JEHU and KYLESA. Think a more punk, less dark sounding GODSPEED YOU BLACK EMPORER! (29 Custer Street / Buffalo, NY / 14214 / USA) - MR

rumourmill

JDM of *Rubber Factory Records* has put together a video zine of some Toronto bands. The video zine is called "Antidote" and is accessible free on-line at www.anti-dote.ca. Video clips of ANGELS, SAINTS & HEROES, BFG, THE THREAT, MAXIMUM RNR, and FRANKIE STUBBS can be found on the recent issue. * 97a are practicing again * COBRA NOIR has just finished recording 8 new songs for a full length to be released in the fall. Radwan of the BLACK HAND, did the engineering. COBRA NOIR is also working on a split with HOLY MOUNTAIN. * *Deranged* will be releasing a new CAREER SUICIDE full length to be called "Attempted Suicide" in the fall. A double LP by FUCKED UP called "Hidden World" will be released around the same time. * The OBSERVERS have reformed with a different line-up and Gord is working on releasing a CD discography. Gord is also releasing a band called VIOLENT ARREST, which features members of RIPCORD. But most importantly *Deranged* will be releasing the S.I.E.G.E. material * The Canadian SUBHUMANS have recorded 14 songs for a new full length to be called "New Dark Age Parade" and will be released on *G7 Welcoming Committee* * Joe Keithley from DOA/*Sudden Death Records* fame has started up a new label called *Taboo Records*. The label will be focusing on other genres other than punk. The first release is scheduled to be a rock/pop act out of Calgary called ONCE JUST. A new Joe Keithley solo record is set to follow. * The second annual Distort Vancouver is set to take place on August 25th and 26th at The Wise Hall. The festival will be featuring punk, hardcore and crust bands from up and down the West Coast. * MASSGRAV have a new split release coming out with DISKONTO. And speaking of Swedish hardcore there are new recordings for full lengths by KRIGSHOT and TOTALITAR. * BOXED IN just released a discography and as reported last issue one

member left the band. They have changed the name of the band to WAR ALL THE TIME and have just recorded 11 songs that are to be released as three split eps. Some of the MP3 files are up at the *Flat Earth* site, www.flatearth.free-online.co.uk.

show listings

MONDAY JULY 24th @ Rancho Relaxo - MARKED MEN, THE BAYONETTES, RADICAL ATTACK, VICIOUS CYCLE, URBAN BLIGHT
FRIDAY JULY 25th @ Sneaky Dee's - G-MEN, PSYCHOPATHOS, RANDOM KILLING, 4 STROKE (from Ottawa), SNOT ROCKETS (from Buffalo), IF MAN IS FIVE, KNIFEHAMMER (from Peterborough)

THURSDAY JULY 28th @ Planet Kensington - LEPER (BC), IRON FIST (NB), KNIFEHAMMER (Peterborough)

FRIDAY JULY 28th @ Cathedral - CLASSASSASSINS (last show), SINKIN' SHIPS, THE FALLOUT

FRIDAY JULY 28th @ North Cultural Portuguese Hall (Oshawa) – RAMMER, CRIPPLE CREW (from Sherbrooke), TAKEONEFORTHE TEAM (from Ottawa), F.A.T.O.

FRIDAY JULY 28th @ Corktown (Hamilton) – ORPHANS, THE VAPIDS, THE LORRAINAS, GUNNAR HANSEN

SATURDAY JULY 29th @ Cathedral - 3 TARDS, HOSTAGE LIFE, THE ANTICS, HELL YEAH FUCK YEAH, TEAR IT DOWN, MAPLE STREET IMPRESSIONS

SATURDAY JULY 29th @ Reigning Sound (Hamilton), afternoon - ANS (from Texas), GUNNAR HANSEN

SATURDAY JULY 29th @ 15 Lower Sherbourne - ANS (from Texas), TERMINAL STATE, ...AND THE SAGA CONTINUES, BRAIN DEATH

SATURDAY JULY 29th @ White Orchid - LION OF JUDAH (from DC), NICK FURY, POWER

SATURDAY JULY 29th @ Smiling Buddha - CRUCIFIST (from Rochester), RAMMER, DEMONTAGE, MANIAC

SATURDAY JULY 29th @ Corktown (Hamilton) - MURRAY AND THE HUMAN FREAK, SHEANDERTHALS

SUNDAY JULY 30th @ Planet Kensington - SELF RULE

SUNDAY JULY 30th @ Studio 3, 4:00pm - BROWNBELT

SUNDAY JULY 30th @ Studio 3, 10:30pm - THE METAL EDDIES

SUNDAY JULY 30th @ Corktown (Hamilton) - EVELYN DICKS, RESPONSIBLES, SQUIDS, ATOMIC 7

MONDAY JULY 31st @ Icon (Buffalo) - ADOLESCENTS, STREET DOGS, VACANCIES

TUESDAY AUGUST 1st @ Underground (Hamilton) - FUCK THE FACTS

SUNDAY AUGUST 6th @ Studio 3, 10:30pm - HOSTAGE LIFE

WEDNESDAY AUGUST 9th @ Phoenix - GORILLA BISCUITS, MURPHY'S LAW, COMEBACK KID, FUCKED UP

THURSDAY AUGUST 10th @ Reigning Sound (Hamilton), afternoon - COBRA NOIR (from Montreal), A WARM GUN (from Baltimore)

SATURDAY AUGUST 12th @ White Orchid - CCSS (from Montreal), THE SWEET JANES, SAIGON DISTRESS SIGNAL

SUNDAY AUGUST 13th @ Studio 3, noon - C.C.S.S. (from Montreal)

SATURDAY AUGUST 19th @ Underground (Hamilton) – PANTYCHRIST, PSYCHOPATHOS, RED LIGHT RIPPER

SATURDAY AUGUST 19th @ Absinthe (Hamilton) - RESPONSIBLES

SUNDAY AUGUST 20th @ Studio 3, 10:30pm - ACTION

THURSDAY AUGUST 24th @ White Orchid - GO IT ALONE, CEREMONY, THE KILL DECIBEL

FRIDAY AUGUST 25th @ Casbah (Hamilton) - RIDE THEORY

FRIDAY AUGUST 25th @ Underground (Hamilton) - TEENAGE HEAD

SUNDAY AUGUST 27th @ TBA - THE AVERSIONS (from Quebec City), THE BAYONETTES

SUNDAY SEPTEMBER 9th @ El Mocambo - INEPSY (from Montreal)

SUNDAY SEPTEMBER 9th @ Underground (Hamilton) - STRIKE ANYWHERE, IGNITE, MODERN LIFE IS WAR, A GLOBAL THREAT

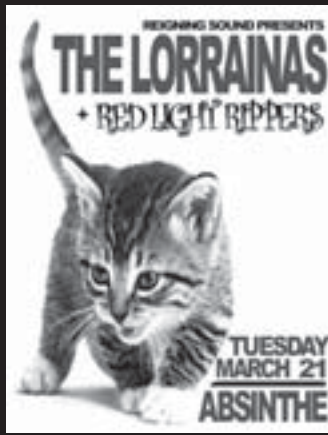
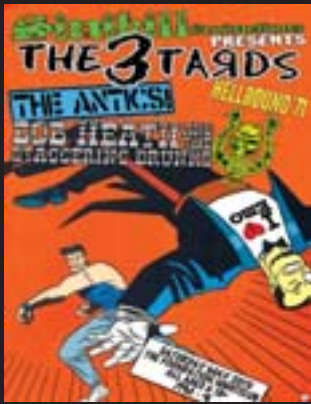
FRIDAY SEPTEMBER 22nd @ Sneaky Dee's - SUDDEN IMPACT, TO THE LIONS, THE BAYONETTES

FRIDAY SEPTEMBER 22nd @ Underground (Hamilton) - NO MEANS NO, FORD PIER, CREEPING NOBODIES

SATURDAY SEPTEMBER 23rd @ Horseshoe - NOMEANSNO (from Victoria), FORD PIER, CREEPING NOBODIES

THURSDAY OCTOBER 5th @ Casbah (Hamilton) - MECCA NORMAL

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



THE GHOULS BLACK DONNELLYS
RANDOM THE KILLING THE DIABOLUS BENEDECOS
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THE KATHEDRAL, 651 QUEEN ST. WEST
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