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USELESS I.D**

**MENTAL
ADVISORY
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P
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PEE = PUNK ROCK HEAVEN

away from now *sic semper tyrannis*



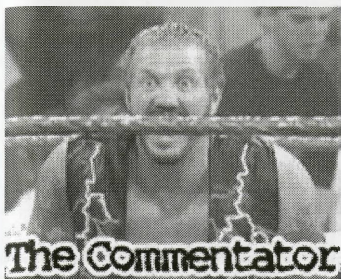
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The Commentator

Cynicism aside, for some reason I seem to be warming increasingly to the reality TV concept. Maybe I was hooked on *The Block* so much because, like most people in Sydney, the only remote chance I'll ever have at owning property is a dilapidated garden shed in someone's subdivided backyard. Likewise, my fascination for Australian Idol (or at least the bits where Dicko goes off his donkey) is equally perplexing considering my TV jaunts are usually confined to the refined black BBC comedies of *Black Books* or *The Office*. Even my penchant for the Mole has me a little bit scared, as does the uncontrollable urge to watch almost anything real to escape the bland-isms of Australian television dramas and canned laughter-a-minute American dross. Of course, halting my television obsession has never occurred to me for a second. Like most Australians, I am all too content to hide behind the old "There's never anything good on TV..." so I may as well just watch this idealism that has formed the basis of our fat couch potato cultural identity. Happy to languish on the couch and watch sport rather than actually play it. Happy to celebrate their victories as mine, be devastated as if I just lost the world championship, and have it all with the creature comforts of home and as much beer and pretzels as any regular Joe or Jane could ever want. Yes, national pride is an understatement. And who

wouldn't be proud of what we've achieved in such a short space of time? Complete cultural implosion took America many years to perfect. But we're getting fatter, lazier, more likely to tote semiautomatics and sue each other for gross negligence and breaches of duty of care over the most trivial of matters, and we're good at it. So good in fact that the spiritual leader himself, the man only to be identified as Dubbya, has seen fit to extend his arm to our own political puppet with a visit to these very shores. In the past, the culture shock may well have been enough to keep these people away, but now it's just like the 51st state America has never had. We can take him on the grand tour of Sydney, highlighting the WRX ramraids in progress, the daily knife attacks and drivebys and that group of homies in doo rags and gridiron shirts, most of whom have never even seen grid iron, let alone understand why the hell they're wearing these huge shirts in Australia for. he can feel perfectly at home amongst the well rounded population, chew a chainstore pretzel and dine on Boston Market with a side of Krispy Kremes. And then ask us to commit more troops to the ongoing slaughter in Iraq. I mean, just because they started the mess doesn't mean they should clean it up. Yet another feather in Dubbya's cap to ruin the world at everyone else's expense except America's own (erk, this has gotten a bit preachy, I think I might leave it there). Til next time we meet Rycore!

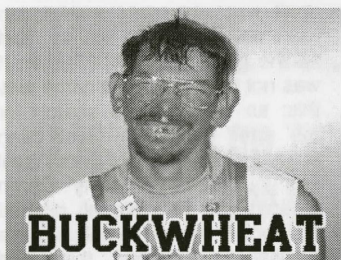


Satanic Ian

I think for about 5 minutes rock'n'roll may have made me happier than I've ever been. It was an exacting point in time. Saturday night, in the town of Dalby at a music festival. My band had just played, a few really nice things had occurred throughout the day, and during and after we played, and I just couldn't help but stand there side of stage and watch another loud rock band and think 'yeah, this is it'. It was a total numbing happy sensation. Like nothing mattered and everything felt good. It could have been the free boutique beer mixing with the exhaustion, who cares. And then I came down. The closure of the festival and the linguistics of transporting gear back to the motel punched some reality back into my arms and legs. People got tired. Our motel room was situated directly adjacent a nu-metal band's whom had just completed 3 months of touring. 'I don't want the Hilton, or a road crew to labour for me but I don't want this right now' I can remember thinking. Please, just let the buzz last a little longer. It was not to be, for what came was this: an unsuccessful search for the after party. The last thing everyone said to me was 'We'll see you at the after party'. Damn straight you will. We all ditched the motel, the nu-metalers were growing in number, they had started to dry hump each other's asses on our beds. This may be how they reproduce, I'm not sure, but it does explain quite a bit. We walked out into the cold Dalby night and up a few blocks to a

pub belting 'Holy Grail' by Hunters And Collectors. No thanks. Down a block Directions from the locals. Down another block and there was the venue we were looking for totally deserted. So we returned to the Holy Grail where we were refused entry. On the way home we found a service station and drank cheap coffee. About half an hour later some kids roll into the place and ask 'Dudes...why aren't you at the after party?' 'That place is all closed up.' 'Nah man, gotta go through the drivethru bottlo and round the corner. Its kicking.' We went back to our room. When fate says there is no after party, there is no after party. Now but you're belt on, this is a fast ride, because from where I write THAT is what rock'n'roll and living a happy life, as I see it, is all about. Its small highs, the promise of another just around the corner, and its denial and it's the unflinching belief that another great moment is on the way. So as I lay in my bed that night, listening to the another band's Motley Crew-esque road crew reminisce about the last Angels tour, falling in and out of sleep I laughed to myself: next year Dalby, after the next festival Dalby, I'm gonna burn your after party right up.

Satanic Ian



Str8 Edge Boi

Hey youse cunts! I haven't been banned or censored by Pee yet so you'll have to put up with me for at least one more issue.

Disclaimer: If you haven't figured me out yet then I'll give you a hint. I AM TAKING THE PISS. If I piss you off then it may mean that I've hit a raw nerve. It may also mean that I am uninformed, ignorant and annoying. In reference to my previous two points, I don't give a fuck either way. I am practising my freedom of speech.

A funny thing happened recently that made me reflect. I was at a show talking to someone when up comes a familiar face. Obviously happy to see me he was hugging me, shouting in my face and as a result giving me a spit shower. This fella whom I shall name as Tony Edge or 'edgeboi' for short was unmistakably on the piss, sucking it back like he never had before. In fact he never had before, as he was an X-man.

Straight Edgers are those who choose to live without the aid of substances which may alter their natural state. This is a very noble lifestyle and I am respectful of anyone who chooses to follow this. Depending on how hardcore one decides to act with this edge will depend on how far they take it. One may decide not to indulge in alcohol or other drugs. One may have a problem also with other substances such as caffeine so there goes coffee, soft drink and chocolate. One may decide that sugar is an unnecessary evil so there goes anything with sugar in it.

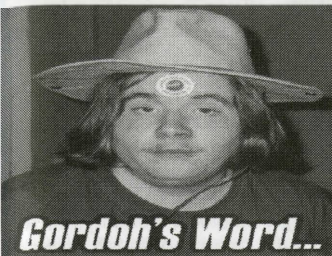
This rant is not about the pros and cons of a preferred lifestyle. The thing about some straight edge people that pisses me off is when they ram it down your throat only to denounce the edge and hit the piss. The way I see it there are two reasons why people go the 'edge in the first place. Firstly to choose to live an alternative lifestyle. A form of rebellion from shitty society perhaps! Fair enough. Secondly and the most fucked reason for going Straight

Edge would be because it is punk and trendy. Just like Veganism and Christianity. Suddenly, you go from just being a schmuck who doesn't know any better (like you weren't happy prior to 'seeing the light') to becoming 'The All Knowing and Self-Righteous STRAIGHT EDGE MAN!'

What sucks most of all is when you are having a beer with a mate at a pub before a band comes on and there is a group of Straight Edge Punks sitting across from you IN A PUB THAT SELLS ALCOHOL staring at you with contempt. Why is a preference to drink alcohol such a bad thing? I'm not the cunt punching people in the head with swinging arms while they are trying to watch a band. I am the one cheering the band on and supporting them. Then to see a person who denounces their 'edge because they no longer believe in it is entertaining. What will they do with the straight edge tat on their back? What will they do with that song they wrote in their band proclaiming their saviour Straight Edge being their energy for life? My guess is they will look a right git. Or maybe a twat. I like both of those words.

So anyway, back to the show with my Earth Crisis following associate. Beers continued to flow and loud boisterous behaviour intensified. Tony Edge continued to write himself of while I watched on and welcomed him in from the cold. The discussion of course was his recent denouncement of his 'edge and how it wasn't really him but how he thought he should behave (to connect with the people he was friends with). It would be good to see how many people are actually Straight Edge for the right reason.

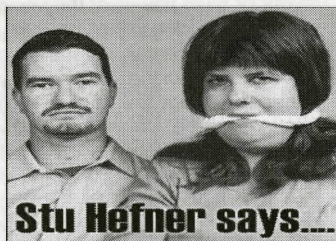
BW.



Ginn & Tonic

So Pete says to me, 'how would you like to do an interview with Greg Ginn?' - I nearly fell backwards off my chair! Greg Ginn, from Black Flag? 'Yup' says Pete. Um, you know what, I've never done an interview before Pete. 'Ahh, no worries, it's pretty easy' he says. Well yeah, OK, but we're talking about Greg Ginn - the guy who founded SST Records, the guy who formed Black Flag, one of the most influential American punk bands of the late 70's and early 80's. Greg Ginn probably grinds up interviewers & spreads them on his toast for breakfast. 'Hahaha. You'll be right' says Pete, and with that the deal was done. OK, so I'm gonna do an interview with Greg Ginn. That's cool! I sat down & thought up some questions, played my Black Flag records over & over again, played some of my other favourite SST releases (Sonic Youth, Dinosaur Jr, Bad Brains), read some interviews & checked out most of the Black Flag websites I could find (by the way, <http://www.ipass.net/jthrush/rollflag.htm> is a really good Black Flag website). I felt ready. Then I sat back, drank (a lot of) black coffee & waited for the telephone hook up, nervous & excited both at the same time. The phone rang (too loudly) at 8.30 in the morning. Hello? 'Hey, this is Greg Ginn here'. 'Oh, hey Greg, how are you going?... It was just like shooting the breeze with a friend really. We ended up talking about all

kinds of interesting things: the upcoming Black Flag reunion gigs (which were on September 12 & 13, SST (then & now), Greg's newest releases on SST, music distribution via the Internet, music conferences & cat rescue programs (Greg is passionate about cat rescue!)... The great man was very interesting to speak with & the interview was a fantastic experience for me, one I'll not soon forget. Greg was quietly spoken, friendly and very articulate & we ended up having a conversation that extended over an hour, not the brief 10 minutes I was expecting. The only problem - I've still got a solid week of transcription to do before I can cut the interview together (that's about 60,000 words!) Hopefully, I'll have it ready in time for the NEXT ishoo. Gordoh



Signing Your Life Away

I was in the studio over the weekend, having been asked to play drums for a friend's band. He mentioned that he was hoping to get signed to a major on the strength of this recording. I'm the kind of guy who likes to shine the harsh light of reality on other people's dreams; I didn't raise the actual probability of this happening (fish in a barrel), I asked him instead why he could possibly want a recording contract. Did he think that it was some kind of gravy train; that the hard work stops as soon as you sign a piece of paper giving a big multinational the rights to your creative output?

Did he really want a glorified bank loan where any money that is given to him or spent is offset against album sales, with him owing the record company the remaining balance? Would he feel comfortable letting someone else decide how his album is going to be produced, recorded and promoted, and spending his money to do it? Did he want to have to ask his label's permission to play live, because they now own the copyright to his songs? Why is there so much ambition to be a professional musician anyway? I mean, I enjoy masturbating too, but I wouldn't want to have to do it for a living. (Of course, my girlfriend disagrees with me on this. She says I would jump at the chance, but until someone hands me a towel and a fat wad of cash it remains a purely academic speculation.)

Where did the idea come from that if you like doing something that you should try to pursue it as a career? Hollywood must have a thousand script writers who have all been responsible for putting the words "Do what you love and the money will take care of itself" in the mouth of a television guidance councillor. Unfortunately none of them really thought it through or they would have realised that no one aspires to being a guidance councillor. Follow "do what you love" through to its logical conclusion and most people would be pursuing careers that allow them to sleep and watch television all day, and there would be no one left to clean Saturday night's vomit off the train seats on a Sunday morning. What people generally mean when they say "I'm a musician" is "I'm on the dole". If they really are a professional musician, then they probably do session work recording advertising jingles or play in a cover band, which is not really the sort of job teenagers

aspire to when they are practicing their "I play guitar in a rock band" poses in their bedroom. If they're lucky enough to play in a popular original band then they might as well be in a cover band because they have to play the same songs every night anyway.

No one seems prepared to say anything nice about record companies or the industry in general. Hunter S. Thompson may have called it "a cruel and shallow money trench, a long plastic hallway where thieves and pimps run free, and good men die like dogs." but that doesn't stop people lining up for their shot at "success".

Success can be pretty narrowly defined. David Lee Roth claims that Van Halen sometimes made no money on a best-selling album after paying for studio time and shooting the video clips. At the other end of the spectrum, Ben from Screeching Weasel (a band arguably near the top of their genre, but with a little less album selling power than Van Halen) said in an interview that he was only making about \$15000 a year at the height of his bands popularity.

Personally, I can't see what is so attractive about pursuing a career where, if you're really lucky, you might make as much money as someone working at McDonalds. Any deal you get is put in the context of an infinite supply of starry-eyed youngsters willing to work for free. My friend summed up the position of so many people when he said, "I'm willing to sell out, but so far no one is interested in buying."

I told my friend everything I've just told you; "Music is just an expensive hobby. Don't sign your life away." I gave him websites to back up my argument and the bass player even joined in on my side "Isn't it supposed to be about the music, maaaaan?"

Some of it must have sunk in.

Now he wants to start a record label.

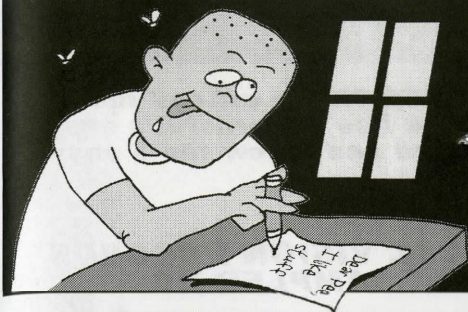
Stu Hefner



Punks Who Rip Other Punks Off
I'm writing part of my column this ishoo about an ugly side of some scum who pass themselves off as 'punks'. This particular piece of shit is the one that's always quick to ask for a favour, a freebie, or at the very least a discount. But when it comes time to return the favour or even pay what they owe you, they sudden either go quiet, don't reply to email or make up some lame fucking excuse why they can't return the favour. Well I'm done with it. Unless you know me and have proven yourself trust worthy [meaning you have Pee cred] don't even fucking bother asking me for a favour any more. I'm happy to help those I know and trust, but now I've been butt fucked by a few cunts, if I don't know you, then you've gotta prove why I should bother with you. Yea I'm jaded. And if you're reading this and you owe me money - cough it up you fucking pretender! I held up my end of the deal, now you pay what you owe. Calling yourself punk when you fuck over those who support independent music is a fucking joke - which you obviously are. Thanx for nothing dork, cunt and user!

Last weekend my girlfriend and I darted over to Perth to catch Away From Now in full [drinking] action. We flew over Saturday morning and met up with the AFN

guys for dinner at an Irish pub. I met Todd and the friendly lads from Change Of Face there also. But it was especially cool to finally meet my long time zine mentor and distro buddy Mat TMT. Unfortunately Mat had a huge night on the turps with AFN the night before in Bunbury, so most of the drinking was left up to me, something I'm more than capable of pulling off. It was great to finally meet Mat as any preconceived image of what I thought he might look like all revolved around a cartoon that Josh Stoop drew of him a few years ago! So after a few beers and a quick bite at the pub, we wandered off to the 'Kitchen' where AFN played with local hardcore bands Alleged and Miles Away, along with melodic rockers Change Of Face. It was great to see such a supportive crowd during the two hardcore sets, everyone having a good time, loads of crowd interaction and some of the funniest "windmill" and "kung fu kicking" push and shove action going on up front that I've seen! No attitude just good fun. It was a little disappointing that most of the first two bands' followers all left and went outside during COF's set tho'. Sure, they may not have been their thing but I would've liked to have seen more support for such a tight band. Thankfully the masses poured back into the venue as AFN begun tearing apart the 'Kitchen'. After many more beers and several hand shakes with Mat TMT [until he said "you just shook my hand Pete" haha] our quick trip to Perth was all but over too soon. Our flight home meant that we had to leave during Sunday's all age Punksui show at the Amplifier, only getting to catch Said Girl's set. A huge thanx to all those I met for their hospitality, and those I never got to catch up with - I'll be back as soon as I can [afford]! Pete Pee



Pee Mail

mail@peerecords.com

P.O. Box 238 Marden
South Australia 5070

Thanx to all who have taken the time to write into Pee since last ishoo. Due to lack of space we've only printed a few letters this ishoo. But if you've got something to say - say it to Pee!

Hey Pete,

As promised, I have a few comments on Buckwheat's column in Pee #27.

Firstly, for someone who claims to "share the same anger towards misplaced aggression and violence and ignorance" you certainly do your best to perpetuate it. But do tell: how is it that the music you love can be explicitly and/or sexually violated against its will? Womyn (and men) can be raped - but using it to describe music that is simply not to your taste is offensive to and belittling of the people that are subjected to such an act. I strongly suggest you choose your words a little more carefully in the future. However if I know the art of zeening well you'll slag me off in your next rant for being some PC-to-the-hilt tosser, in which case whatever. I have to say I was also mildly amused by your slagging off of so-called rip-off bands and "Avril LavBORING", all the while you're listening to JJJ for your music fix. What did you expect to hear, especially in a popularity contest like the Net50? Non-popular tracks? Geez. But then you're like stay away from the radio and support local bands... so I'm a bit confused as to which side you're really on. It's also important to understand that because JJJ falls under the ABC, thus receiving funding from the government, they have to comply with policies like EEO and anti-discrimination. Their argument over said band would quite rightly be they can't broadcast messages specific to a particular religion in case it offends people of alternate religious persuasions (in the same way as scripture is not a compulsory part of

public education anymore). When your funding relies on not offending minority groups, you'll quickly change your tune. And besides, if they're overtly Christian there are Church radio networks they can get airplay on, not to mention community radio, which is where most of the local scene supporters are likely to listen.

Rycore
NSW

Hey there Pee Crew!

My name is JP, the proud owner of Pee issue #26 zine# 288-500. EXCELLENT UNIT!! I love it and the way it covers the punk scene as it is in Aus atm, its definitely a first, especially to be distributed in WA, and people have been getting onto it lately. I was told by a friend about it.

I'm in a WA band named "Saving Rushmore" and we're about to release our debut EP and i was wondering if we could advertise in your mag, and perhaps send over a disk for a review if your interested?? I'm aware that it may be too late for the next issue, but either way we're totally keen to get material in there in any future issue.

Thanks heaps for your time, keep up the good work!!

JP
WA

Hey Pee-sters,

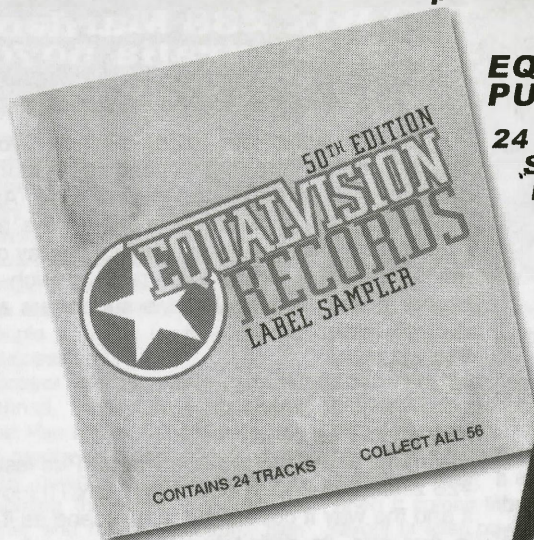
Just wanted to say how cool it was to pick up ishoo 27 and see that you'd printed my letter and even better, taken up my suggestion to print the contact details for the record labels you reviewed! You guys fucking rule! One quick q - is that Moe guy real? Haha Thanks and keep up the great work!

Darren
NSW



free shit

This ishoo we've got a bunch of FREE CDs to offload thanx to Stomp, Equal Vision and of course Pee Records! It's easy, just choose which FREE CD you need and follow the 3 easy steps below...

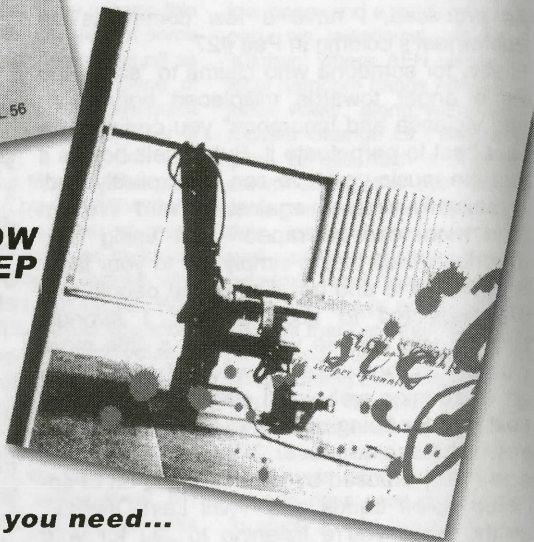


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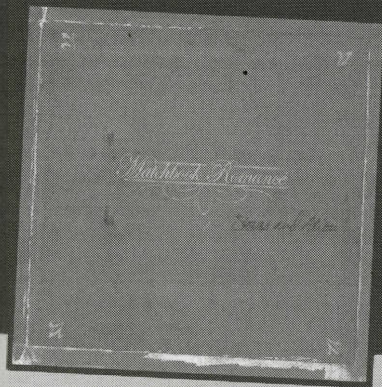
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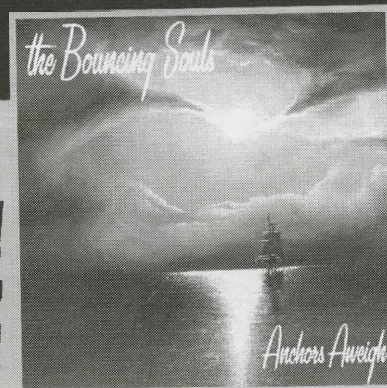
**These Pee Readers got the free shit offered last ishoo:
Fletch SA, Andrew SA, James NSW, Andrew SA, Abi SA,
Evan WA, Michelle SA, Christopher SA, Tim SA, Aaron SA**

EPITAPH ESSENTIALS



MATCHBOOK ROMANCE

"Stories and Alibis" the debut full length from Matchbook Romance is rife with layered emotional-hardcore melodies and sharp, passionate, pop songcraft. A must listen for fans of Taking Back Sunday, Finch, Jimmy Eat World or The Used. In Stores Now



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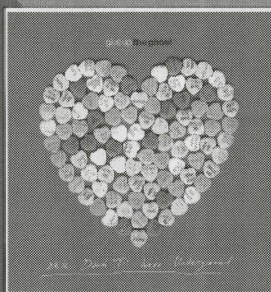
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The Punk Adventures Of *Shazza & Dazza* Episode 9

*With Kazza doing bugger all this episode...

WARNING:

When I started this stupid toon, everyone knew who Blink 182 were!

Last episode of Shazza & Dazza we learnt that although Tom and Blink 182 were not going to make the label party, the "show will go on"....

So the party will go ahead as planned tomorrow night with Mr Ron Jeremy attending. Oh by the way, there's a strange looking woman whom I've never seen before behind you...

Shit no!



So after we dump our shit upstairs you think you'll be able to round up a cold one for us ol' chap?

I'm sure we can arrange a cool lager for you soon Master Dazza

Bucko this, fetch me a beer that. My careers teacher has a lot to answer to... this butler bullshit is fucked!



USELESS ID

This interview with Useless ID's guitarist and all round nice guy Ishay was conducted just after their second Adelaide show earlier this year. We covered all the important topics = falafel, Frenzal and what personal hygiene has to do with punk...

PEE: I guess if you believe what you read then you guys owe a lot of thanx to the Ataris for breaking you into the States right?

ISHAY: Oh yea, they were the major thing what happened to us is with the Ataris putting out a split with us on Kung Fu and getting us to sign with the label. That was really fucking helpful y'know. It really helped a lot. All these kids who really loved the Ataris when they got our split together, then y'know, they heard of us and that's fuckin' y'know, the most precious thing. We got a lot of people into us from there...

P: You really haven't looked back since the split either...

I: Yea, we had a song on a Fat Wreck Chords compilation and a lot of people got that, but then the split with the Ataris was really all over y'know, people in Japan and people everywhere would get that y'know...

P: So are you still good friends with the Ataris?

I: Yea we talk to them every now and then, when we recorded the last record Kris and Mike and everyone would show up and hang out for a while, but ah, we're not touring with them a lot anymore, not as much as we use to. I think they're touring with a lot of "rock" bands now...

P: Well they're on a major label now...

I: Yea I they have a lot of different stuff that goes with their show, which I guess is what they wanted so it's good. But we're more like, touring with bands like Frenzal and that y'know. But we're still really good friends with the Ataris anyway, we love 'em.

P: Tell me how the tour and hook up with Frenzal came about...

I: Well we're booked in Europe by the same guy that books Frenzal and he had a Frenzal Rhomb

tour coming up, and so he got us on their tour. So we spent five weeks on the bus with Frenzal touring together, and they were the best fucking times of my life y'know, and coming to Australia and touring with them here it's been really fucking great. The shows are awesome, we get along with them real good and have drank a lot of beers...

P: So do you guys still live in Israel, or are you living and working in the States now?

I: No we all live in Israel. We live in Haifa, it's a town in Israel...

P: Oh ok, so you live there but you'd spend most of the year touring the US etc right?

I: Usually we tour after Europe... like last year we had two months in Europe but after that we had the Warped Tour in the US then right after that we recorded the new record, so

that was like half a year full of bad shit...

P: Yea really? You hated that?

I: Oh yea, it's shitty, but really it's the best thing y'know, when you look back at things they were much better than what they were when you were doing them you know.

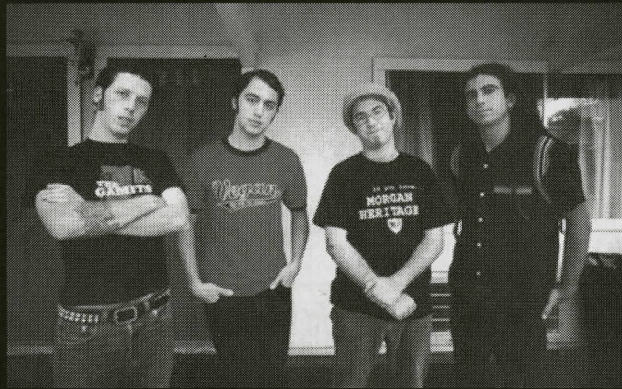
P: Yea I guess that's the down side of touring...

I: Yea just like missing... I have a girlfriend at home and that's pretty shitty...

P: Yea that must get pretty hard.

I: Yea that's pretty hard, and you get bored a lot, there's only so much fun during the day and the rest is just driving and sitting around and waiting for stuff to happen, but it's cool too. It's better than sitting at home anyway...

P: You must look at it that you've seen a lot more of the world than you probably thought you would have...



I: Yea yea, just being here is something that I didn't ever see coming... all the tours that we've to we just started with the main cities and then we'd go to like Slovenia and play in weird places in Nebraska y'know, we've just been everywhere...

P: You're really kinda living the punk rock dream now... y'know I've gotta ask about the progression in your sound from "Bad Story, Happy Ending" to "No Vacation..." your latest album seems to flow thru so much better...

I: Yea I think what we had with "Bad Story, Happy Ending" was really much like our first record, coz that's right when Yotam started to write the songs and sing them, rather than me and Guy writing the songs and he sing them y'know. Really like a new band. And then that was just the first record I guess on that level... I guess it's not really the best thing but we were happy with it at the time and couldn't see that we could've made a much better record than that one, but our new one's still perfect for us y'know. I actually listen to it, and people from bands usually shouldn't listen to their own bands coz it's a dicky stupid thing to do...

P: Well most hate it by the time it comes out...

I: Yea well that's usually the case with us, we've got countless releases that I just have at home and would never play. But the new one I will listen to coz it's quite good.

P: Now about the cover art on "No Vacation From The World"... who's drugs are they?

I: Oh that's Ido's, the drummer, he's a fucking crazy pothead y'know with the onion looking hair [we laugh], he smokes a lot of that shit. And they're his books [pointing to the cd cover art]...

P: Yea I couldn't make out what they were of...

I: That's coz they're in Israeli, they're Maximumrocknroll and some LA magazine called the Gangsta or something.

P: So they're only prescription drugs, they're only for his headaches right...

I: Yea I think they're kind of sissy drugs, they're

nothing cool. In the interview you should write that they're fucking speed, but it isn't. [we laugh]

P: I don't think I've ever read an interview with you guys where falafel wasn't mentioned...

I: Oh yea, it always comes up.

P: So you would be the "falafel punk band of the world"!??

I: Probably yea! We're pretty radical about it, I mean we don't really get to the point where we sing about it or talk about it at the show but every Useless ID rehearsal, ended up with falafel. Always. There is this one falafel place in Haifa, I really miss it. We have a band rule actually that we couldn't mention this falafel place while on tour coz we get really y'know...

P: Homesick...

I: Yea we'd kick shit around...

P: Have you tried the falafel in Australia?

I: Oh yea yea...

P: No good?

I: No, real hard to eat, coz they took just one bowl and just mashed it. Like kind of like when you mix, when you get the tobacco and you put it with he joints, that's exactly what they did with the falafel, and I'm like don't smash it.

P: No respect for the falafel...

I: [laughs] No respect for the falafel!

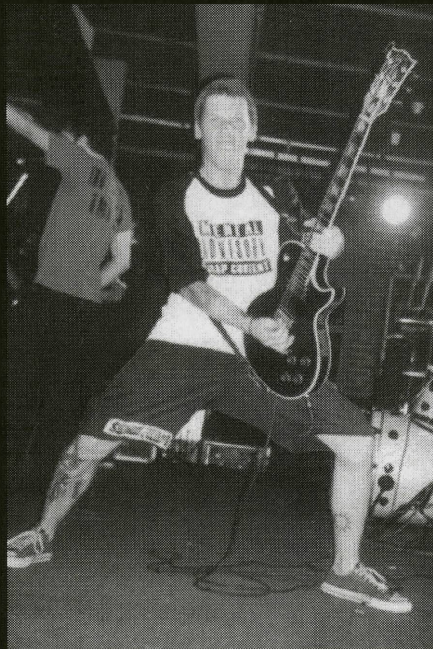
P: Is there anything to be read into the album title? It's from one of the songs right...

I: Yea it's from "Unhappy Hour", we wanted to call the record "Unhappy Hour"

then in a great moment of drunkenness and all that we got a line from the song that says "no vacation from the world". The song is about getting really drunk because everything's shit...

P: And the timing of "No vacation from the world" coming out and George Bush...

I: Well political situation of the world is always fucked. Now it's a bit worse, but it's always been bad, as far as Israel area goes y'know.



USELESS ID

USELESS ID

P: You guys aren't known for your political beliefs...

I: No we don't write about that. But we do have our opinions and stuff, we just don't really feel that it's our job to preach to people what they should believe y'know. Some bands are really great at that, we just wouldn't be so good at it. I think people generally shouldn't be influenced to the point where a fuckin' band gave them all their ideas and stuff. And I'm really hoping all kids can tell we're not pro-Israel or anything, coz we're not.

P: I noticed that you wore a Gamits t-shirt in your band shot on the album sleeve, those guys are great!

I: I love 'em. Yea we played with them in Europe, then we played with them in the US. They're really good friends and a great fuckin' band.

P: They must've been pretty stoked to see you wearing their tee on your cd...

I: Yea actually y'know on our other cd I wore an Allister t-shirt, we toured with them right before putting this record out and so we wore their t-shirt on the record and they never said a word about that...

P: They didn't say anything? That's disappointing. It's a mark of respect...

I: Yea I thought 'you guys mustn't have got our cd'. It should help them in one way or another, coz over ten thousand Japanese bought that cd...

P: Coz this has been your first visit to Australia, will your memories of it be sharing a dirty tour van with Frenzal?

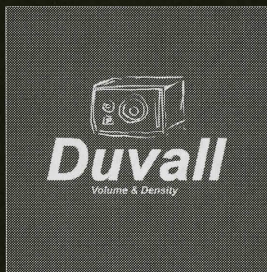
I: We've been on the Warped Tour sharing a bus with this band called The Used, their singer is so much dirtier than anything you could imagine with Frenzal. He's just fuckin' a true punk rocker for sure. And we're not so clean also [we laugh]

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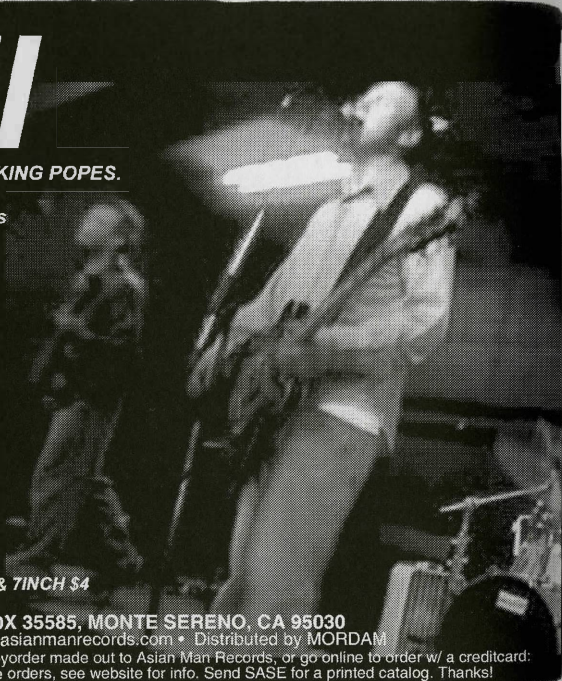


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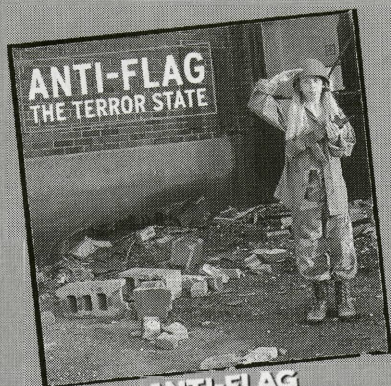
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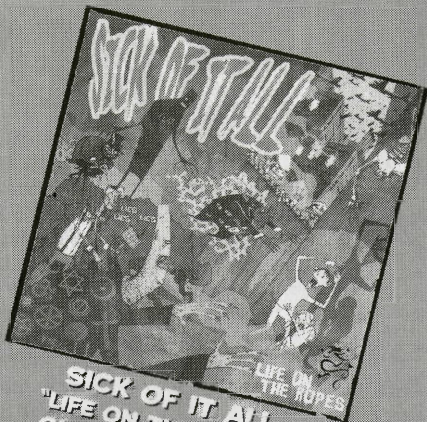
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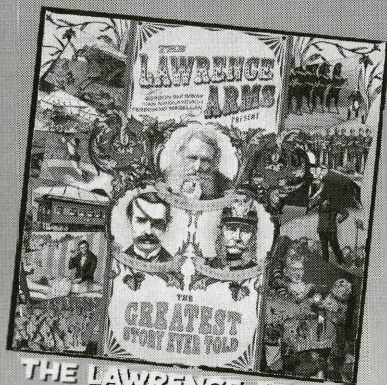
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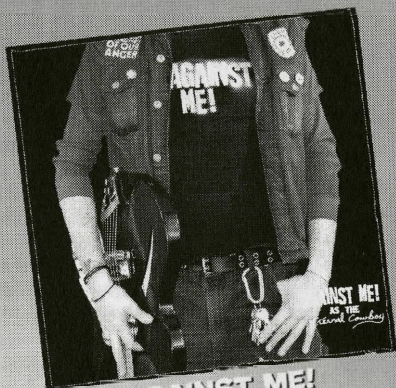
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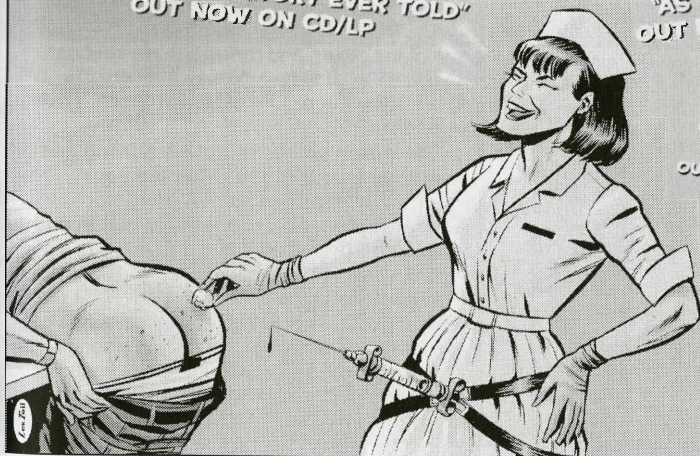


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10^{1/2}

CRAP QUESTIONS WITH... NUCLEAR SATURDAY

WWW.NUCLEARSTURDAY.COM

The best part of link hopping is discovering new bands you never knew existed. When I stumbled across Atlanta melodic punks Nuclear Saturday and downloaded their mp3s I became an instant fan. Time to bug vocalist and guitarist Jason Fountain with the 10^{1/2} crap Pee questions...

1. Can you give me the how Nuclear Saturday came to be story?

JASON: Long story made short: Marc and Tom are the only two original band members. They formed the group in Hilton Head, and were signed to Vagrant WAY back in the day, before Vagrant became the emo-mecca it is today. The line up fell apart, and so did the Vagrant deal. Marc and Tom picked up Jace and a second guitarist named John, who left to join the Sloppy Meateaters soon after I joined the band. The new album is the first cohesive representation of the band as it is now.

2. As far as band names go Nuclear Saturday is pretty damn interesting - is there an equally interesting story behind the name?

J: It's actually lifted from a Corey Feldman quote in THE GOONIES. Go back and check out the scene where Mouth enters Mikey's house for the first time. If only we were blessed with the success of Mr. Feldman...

3. What word in the dictionary would have a Nuclear Saturday band photo beside it?

J: Part of me wants to say ROCK ... but the realist in me wants to say LAME.

4. "The Best Time You Never Had" was recently released featuring some great melodic punk with emotional screamo backing vocals, what do you say to those who label pop punk as 'brain dead generic music'?

J: I think that's ridiculous. Good music transcends genre. I don't care if you're talking about pop-punk or some sort of bluegrass/death-metal/polka hybrid ... if the songs are good, then they're GOOD. Seems simple to me. There are totally generic bands in EVERY genre, and anybody that finger-points an entire genre in such a general way is a jackass. What's funny is when I used to scream in the bands I was in 6 or 7 years ago, everybody thought I was listening to too much Pantera... now they just think we're trendy.

5. Some people overlook an albums artwork, and "The Best Time..." features some great colourful work. How much thought and planning did you guys put into your album's art?

J: We were actually lucky enough to have someone offer to do our layout for us. We really weren't expecting it to come out as well as it did. Mike from bandphotography.com really took the title of the album and ran with it. He kept us updated on what he was doing, and he just nailed it the whole way through. The BEST thing about the booklet, though, has to be the picture of Robert Smith. That was perfect.

6. I discovered you guys by link surfing and downloading your mp3s. What are your thoughts on "file sharing"? A good promotional tool or a concern for bands and labels being ripped off?

J: We owe a lot to file sharing, really. That's how we've gained what recognition we have. It's really a godsend for bands trying to get their songs out there. We're constantly putting up new songs whenever we can, and I hope the fans we have enjoy them. BUT, I still try to go out and buy the records that I really want. I feel like it's my duty to support the artists I appreciate ... that and the cd player in my car won't play burned discs.



NUCLEAR SATURDAY

7. Have your folks ever been to one of your shows?

J: Our parents have been incredibly supportive, but not in the whole taking us out of high school and grooming us for a career in music way, thankfully. That's always seemed really creepy to me. I'm glad we never had to worry about insecure parents living out their dreams of stardom vigorously through us. We've all been doing this a LONG time, and our parents never second guess us. They know this is what we live for, and they accept that. THAT'S the best support you can have. I've been playing in shitty clubs for years, and my Dad has been to some of the most disgusting venues around to see us. Tom's Mom was actually at the last show we had, which was great.

8. Is it normal to vacuum your dog?

J: As long as "dog" isn't a euphemism for penis.

9. What three bands would you most like to share a tour with?

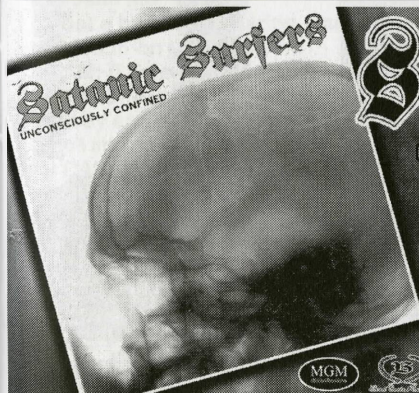
J: I'm not allowed to speak for the whole band on this, but I'll try to make this representative of us all. Green Day, just because they're one of the most consistently great bands around, live or recorded... a HUGE influence on EVERYONE, whether they admit it or not. I think we could learn more from watching the Descendents every night than watching just about any one else. Also, I think touring with Weezer would be awesome. Those are total dream tours ... really, I'd be happy touring with any band as long as we got along. That's all that really matters.

10. Why should kids buy your record and what's next for Nuclear Saturday?

J: Kids should only buy the album if they want to support rock music. They should buy the album if they think that the songs are more important than the image. They should buy the album if they don't care what's punk, what's emo, or what's hardcore, they just want something to play loud and enjoy. Also, they should buy the album so I don't have to have a day job anymore. As far as what's next for the band, we're already writing a lot of new material. I think the next album is going to be a lot more cohesive, a little less scattered sounding. We're proud of the current album, but we're always more excited about what we're writing NOW. I think everybody is going to be very surprised.



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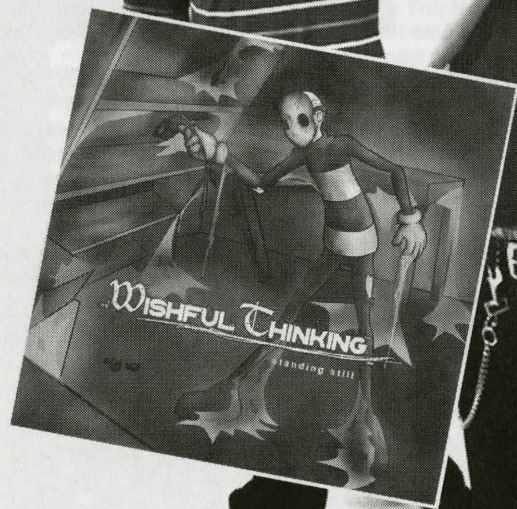
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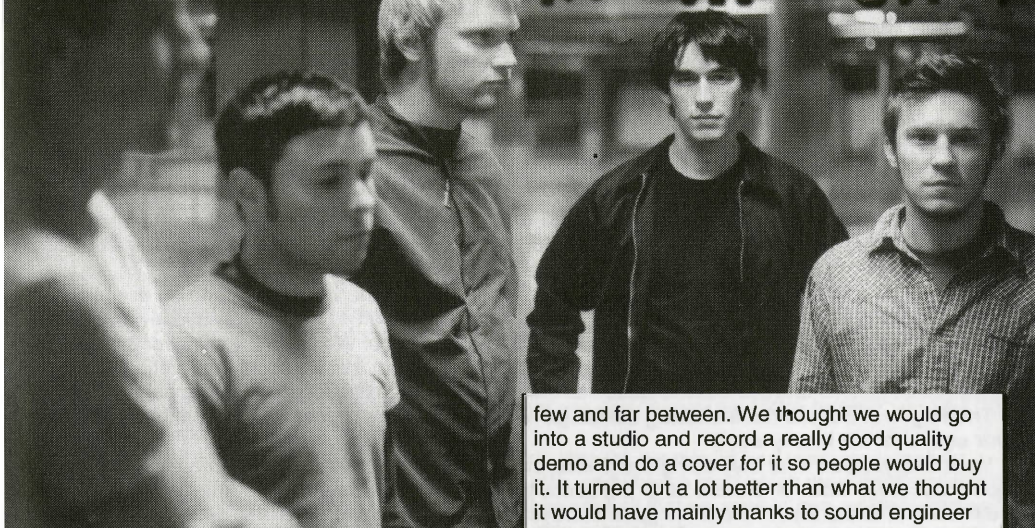


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IN THE GREY



In The Grey couldn't remember where they'd parked the car...

PEE: Hey Adam, ok which of these best describes the reason behind the formation of "in the grey"?

a) five guys who thought being in a band would be a great way to get free beer...

b) five guys who met at the school debating / dungeons + dragons or chess club and decided there's gotta be a better way to meet the opposite sex...

c) just a bunch of aspiring young musos who wanted in on the action?

ADAM: B for sure cause we are all geeks on the inside but you can be a super dork in the music industry and still be a sex symbol! We actually aren't into debating or dungeons + dragons except for DAN who is a computer nerd but heaps hardcore as well which is kinda weird but girls dig it.

P: Seriously now I guess we'll need the how "in the grey" came to be story... you've been together for two years now right?

A: Yeah about two years we have been kicking it around the hood. We were one of those bands that played at parties and shit like that with our other friends who were in bands. And from there we just kept at it playing shows in the local area which was

few and far between. We thought we would go into a studio and record a really good quality demo and do a cover for it so people would buy it. It turned out a lot better than what we thought it would have mainly thanks to sound engineer Greg Stace and we titled it "Hopelcity". This CD is how we met our manager and we got it released by the merry team at Shock Records who decided to distribute it for us. We were also graced with the winning of Kerrang's "Best Unsigned Band" award which was voted by the readers of the mag which was pretty sick! Since then we have been playing a bucket load of shows to get the name out there and trying to win over some of the industry people and fans. after all of this we signed up with the infamous Below Par Records and went in with our old mate Greg Stace and did our second EP "Wake the silent day" And now we are just playing more shows around Australia all summer and trying to get girls! which is why we started this band in the first place.

P: I've been in the red plenty of times, but what's it mean to be "In The Grey"?

A: It means that we are filthy rich and have heaps of sports cars and mansions on the beach! we also host parties where its just us five and about a hundred of the hottest girls you will ever find. So in reality we live in a dream that isn't real. You get that at all? Cause I think I am lost now.

P: What was your worst band name you had before settling on "In The Grey"?

A: Probably "into the realms of death" but back then we played jazz music and the odd country song to win over the local RSL crowd. Jai from Below Par said we had to change it or at least play Hip Hop which is something that we are looking into for our next release.

IN THE GREY

P: Can't wait for that now. Any trio will tell you three band members equals more beer rider for each member - ever thought five's too many?

A: Nah we just get more beer in the rider. Simple but then if one or two of us don't drink because of driving commitments then the rest of us get way more messed up than any three piece! Either that or we steal the trios rider and blame it on the other band playing!

P: For a band that hasn't really been around for that long you've already played some shows with some big names! did you ever think you'd be playing shows with bands like Strung Out, Useless ID, The Juliana Theory in those early days when you guys began jamming together?

A: Yeah we knew from the word go that we were going to take over the world and demolish everything in our way! like we play with bands like Julianna and we also did the Sum41 supports in Sydney and that was cool but we will do shows like that all the time and still smash anyone. We are just waiting for the right time to rise above everyone and rule the world! We are going to be so hot that we could take a shit and wrap it in foil with fishing hooks and sell it to the Queen as ear rings. And then of coarse, I'm joking haha.

P: Thank gawd! So you think sharing the stage with any of these bigger bands positively influence your sound or act in any way?

A: Yeah well you see what they do right and what they do wrong and take that into account when we do our shows. But at the same time these other big bands take a lot from us when we play. its just one big cycle you know. like at the sum41 show the guitarist Dave ran up to Glenn and got him to teach him how to finger tap so precise and fast! its amazing to see that these other big bands worship us in the way they should. They know we are far more superior and will blow them off the stage night after night. But we aren't the cocky type we usually hang around and check out their shows and go drinking and stuff with them down the pub.....hahahaha

P: Your new ep "wake the silent day" features some well developed and mature sounding melodic rock for such a young band's second release... what would you put the quality of your ep down to?

A: The quality of it has a lot to do with the gear we used. We took in as much cool stuff as we could. We had a sweet bunch of cabs and heads to use with a bunch of different guitars and basses. Brendon has a super epic kit that sounded awesome. The studio we went into was killer. Milkbar Studios is one of the best studios in Australia and the nice people there made it even cooler. Then there was the main man Greg Stace who engineered it and helped with the producing of it as well. This guy is the coolest cat going around. He helped us on the first EP and so it was only fitting that we got him in for this one as he did such a good job with the last one. The other factor in the equation is how we actually played on it which is something that we are happy about. alot of pre production and practise and it just gets you more keen to record some newer songs for the album.

P: Tell me how the hook up with Below Par Records came about... I heard jai can be bought with copious amounts of alcohol, although Lachlan from SWN told me it was porn... so what is it that he can be bought with?

A: Well our guitarist Glenn has been collecting porn for a long time now and we needed a deal so we snuck into Glenn's house without him knowing and stole every single issue of penthouse he has and went straight to Below Par and said here's the deal I've got every single Penthouse issue since 1990, what can you do for us?" And here we are now, just released an EP and doing an album next year. Glenn was not happy though, he started doing his paper run again so he can start his collection again. Oh yeah he came to a couple of our shows too.

P: I believe you're a Metallica fan - so what are your thoughts on "file sharing"? A good promotional tool for bands or a way bands and labels are being ripped off?

A: We are huge Metallica fans and have been for years and I agree with the boys (I said that as if I'm down with them. ha ha) as well to an extent, like metallica are only voicing themselves because they have millions of dollars so they dont have to worry about sales plus they already have a huge fan base, what about the young bands who need to get there name out there so they have to put there tunes on sites like kazaa, but at the same time when your a young band you need all the money you can get so people downloading it and not buying your cd sucks. Its a win/lose situation. Plus kazaa gave my computer a virus last month and it took ages to get rid of so that's why I hate kazaa.

P: What's two words that make you cringe / shudder?

A: Tech-no, no beer

P: If "in the grey" were to appear on a cartoon show what show would it be? [describe the episode]

A: Definitely The Simpsons, me and Grant would be hanging out with Homer in Moe's just sinking a few quiet ones. Then all of a sudden Marge busts her way through the door and starts screaming at Homer for letting Bart use a circular saw to clip his finger nails. She is going of her nut because Bart ended up in hospital with a bleeding finger and half a foot chopped off, from when he cut his finger it fell onto his foot and sliced it in half! So back to it we are kicking it in Moes and Marge is still going off her nut hole and everyone's fav song hits the jukebox.....its November Rain by the all mighty Gunners or G'N'F'R! Homer catches the sound of a sweeping Slash solo which is the first of two cingers on this classic and starts

>undressing Marge. Me and Grant thought this was pretty crazy so we ran out side and grabbed two hot girlies who were being chased by Nelson and Jimbo Jones and took them inside to Moe's for some lov-ing! After this we cruised out side with the girls and waved them good bye and met up with our other band members Brendon Dan and Glenn to head off to the show we are playing there in Spingfield that night. doors open at the show and the first people we recognised is Chris and Ben from after the fall, Trent from One Dollar Short and some weird looking Iceland guy?? Must be a mail order thing. And the funny guys from SWN! we couldn't believe that they were cartoons as well! so we played the show in the same place that spinal tap played in on one of the past shows and we tore the roof off the place. at the end an encore was prompted but we had ran out of songs to play so we couldn't and the place broke into a typical riot which happens all so often in this town. The next day we left the town and kicked on to Shelbyville for another show and the chance to get some more girls!!!

P: Haha. You've got a hell of an imagination! So what are your hopes for ITG's future? How far would you be happy taking the band etc?


A: The future, well we want to go as far as our music can take us, we plan to tour overseas hopefully, make a bunch of albums that we are more then happy with, party heaps hard which means drink heaps of beer except for grant who drinks whisky on the rocks, then after all that we want to own mansions where maiden, Metallica and Megadeth play at regurlary plus girls everywhere.

P: Any last words or people you wanna thank?

A: Just a big shout out to all the ladies out there and to check out our site www.inthegrey.com.au and to keep it real ya know. Also check out www.belowpar.org these guys are pimps.

p.s. look out for our hip hop/rap album due out early next year with some big time rappers. Respect.

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Adelaide melodic rock quartet EDISON MUSIC are about to unleash their debut album "Last Years Journal".

A record I can't wait to hear! I got in touch with Rachel Warburton - Bass/Vocals to get the whole Edison Music story...

PEE: Hey Rach, thanx for taking the time to do a pee interview! so we'd better start with a Edison Music history lesson I suppose...

RACH: Matt & myself were in a band called Hone that was around for about 4 years and put out an EP. We want to change direction musically and start over, running things a little more professionally, drawing from the experiences we had in Hone - so formed Edison at the end of 2000. We've had a few line up changes - but it's been solid since Josh & Suresh joined half way through last year.

P: Things have been pretty busy for you guys lately with the recording of your debut album "Last Year's Journal". How's that all fallen into place?

R: We were going to record another EP and then decided to go the whole way and do an album. Most of it was written in a 6 month period with the view of doing a full length. We recorded it at Soundhouse in Adelaide with Anj & Darren Thompson (who also did Blueline Medic's latest there).

P: Anything to be read into the album's title?

R: This album is quite personal and reflecting a pretty full on year that we've all had... I guess it's an expression of our thoughts & stuff we've been through in that year.

P: The last time I saw you guys play a few weeks ago at the Thinktank album launch, you teased us with a few new songs off the album. I've gotta say they seemed to have progressed nicely to be a little more intense and technically structured, is that how you see your new material on the album?

R: We aimed to be a bit more diverse, dynamic and "experimental" than our EP - and I guess you could say there's a bit more technical structure...

P: So what can we expect from "Last Year's Journal"?

R: Hopefully it comes across as something that is honest and that interests initially and grows on you with every listen.

P: You're mixing up the vocal duties more on a few of your new songs too... how's that being received?

R: People seem to respond really well to it. We've got 3 unique voices in the band so we've tried to use that - it also breaks things up a little.

P: Edison always draw a crowd of dedicated punters who love to join in and sing along with you guys. How's that make you feel to sing to a bunch of fans who know all your lyrics?

R: Humbled & honoured. We just hope they have an uplifting effect on people.

P: Josh and Matt certainly take up their share of the stage with their lively axe work. how do you manage to keep enuff space of your own on stage?

R: Yeah :) They do go a bit crazier than me - probably more co-ordinated! We have a very small band room so I'm used to not much space. I do have to be very aware at times so I don't get in the way... I have been bumped once or twice!

P: You've supported some big names in rock during your Edison career, do you have a standout or favourite show?

R: When we filled in last minute for Bluebottle Kiss to support Jebediah was a great show. We got the call Sunday at 12noon to play that night after playing shows on the Friday & Saturday nite. Also Hummel's (RIP) CD launch last year was pretty cool.

P: Who's Edison's worst driver?

R: Probably me (I have a short attention span), although Suresh has had a few crashes in the last little while...

P: How far would you like to see Edison Music go? what do you hope for Edison's future etc?

R: The important thing for us is that the band is a positive thing in our lives with regards to our relationships to each other and our loved ones. We hope to keep writing music that we enjoy and that people can get into. We'll take it as far as we can, but wherever that is will be cool.

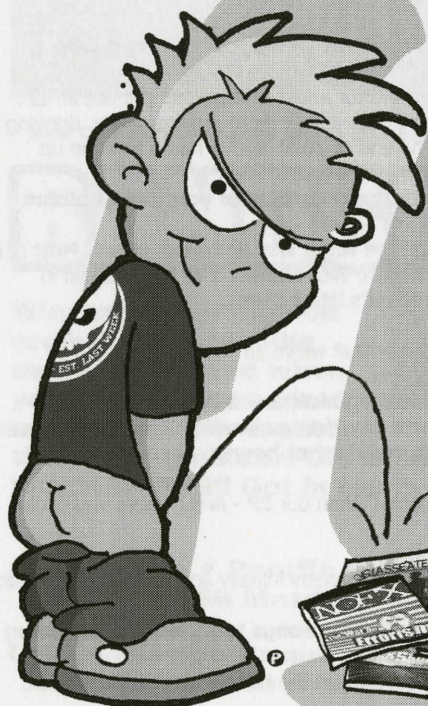
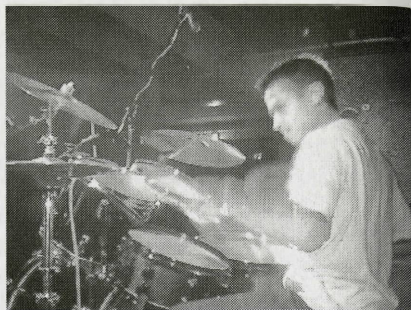
P: What's next for you guys?

R: Hopefully lots of shows and touring to get the album out there and meet new people.

P: Thanx for your time Rach, any last words or people you wanna thank?

R: There are so many to thank - everyone that helped with the CD, our manager & booking agent and our families & friends and of course everyone who come to the shows...

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PEE

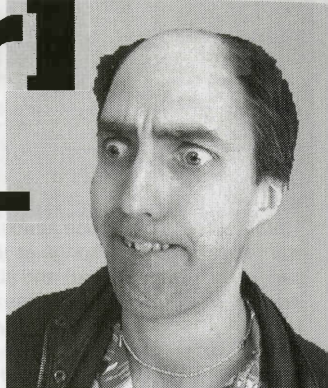
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even more PROBLEMS with [your] MUSIC...

Pee article by Moe



So picture this.. You are at a bands cd launch. The vibe is good. There are some big name bands on the bill. Any minute now you are expecting the venue to become full. Apart from one thing. These bands are those fucking support bands. You know the ones. The ones that only ever play support slots.. Anyway, it ends up being a very average turnout especially considering the names these guys have associated with them, which is mainly due to the amount of support slots they have played.. It kinda raises the issue of how important to play heaps and heaps of support slots.. In my opinion, I think it maybe good to play a few to raise your profile but when support slots are the only shows you play, I see no value in this at all. Judging by the turnout at this show, I think I am pretty much on the money with this call...

How is this little scam I have recently uncovered.. Yes it is true, some really smart *cough* individual has come up with a cd that in 10 easy steps, your band can land that elusive recording contract.. I was amazed that someone even come up with such a fucked idea to make money off those struggling bands. If taking these steps were the only thing a band had to do to get that "deal" then what is it that so many bands are doing wrong??? Well, I can tell you that there is no procedure to getting a deal. As long as you write good music, tour your arse off, publicise the fuck out of your band and demo demo demo... then hope that you just have to be in the right place at the right time.. Common knowledge as far as I knew, until this fucker decided that he could make a quick buck out of some poor bands.. Anyways, the cd retails for about \$100 and if you want my advice, don't purchase it...send me the money instead, you might as well as you will be wasting your money anyway.

So now I have stopped doing favours for a lot of people. I am sick of doing shit loads of favours and not getting anything in return. Almost 100% of the time it comes from cunt industry people that think their shit smells like roses.. Not to mention the so called "band friends" that only seem to call you when they need something.. Funny how the music industry is like that. I can however say that majority of these band people come from none other than Adelaide. (Sorry to the 98% of Adelaide bands that are not like this). I have no idea why they are like this but for some reason, it comes from the same circle of bands..and I think they know all too well who they are..

I have ditched the 5 quicky thing, mainly because I thought it was shit.. In place of it I am recommending one band per ishoo to look out for and also 1 piece of advice to try and further your bands career...

Sans Chavelle

Youngish band from NSW which I received the EP in the mail not too long ago. It blew me away. I haven't been this impressed by a band all year. Have the sound to be on Vagrant Records but with the Aussie flavour. www.sanschavelle.com

Advice

Did you know that most record labels won't even listen to your demo unless it has been previously requested (otherwise known as solicited). So before sending out your demo, check with the label A&R guy first or you can check on label's website. (They usually have a demo policy listed)

Moe!

NICOTINE

Japanese punk quartet NICOTINE have always been a favourite here at Pee. A new album was just the excuse I needed for an interview...

PEE: Can you tell me about the formation of Nicotine back in '93... how did the four of you hook up etc?

YASU : Hi! My name is Yasu, guitarist of Nicotine. I met my band singer, Howie when I was in college 1993. I went to his house almost everyday after school and started writing original songs. We really wanted to play those songs as the real band. And then I asked Naoki to start playing the drums (he never played the drums before) and also asked my old friend, Full (I've known him since the kindergarten) to join our new band, Nicotine as a bass player. Our first gig was in the US in 1994. We were influenced by US punk rock at that time. Especially, NOFX, ALL, Bad Religion.

P: Did you ever think in those early "basement days" that Nicotine would be touring the world?

Y: We have been working very hard since 1993. Because we really wanted to go back to the US to play the shows there. Always think about the possibility of touring all over the world!!! But we've never been to Australia. We definitely love to come over there to play punk rock shows in your country!!

P: What did you guys originally want to get out of playing in Nicotine? By that I mean did you plan to become hugely popular and tour the world, or did you just wanna play to your local crowd and maybe release a few records?

Y: Our dream is meeting many punk people in the world and playing shows in many places and eating sushi and drinking beer together. That's what we want.

P: So in the 10 years that have passed have you constantly set new goals for the band?

Y: We've released several albums and toured a lot here in Japan. So it's kinda difficult for us to think about setting the new goal. But we, Nicotine always have a great desire to visit overseas countries, like North America, Australia, Europe, etc.

P: What was the worst band name you had before settling on Nicotine?

Y: Asshole (my high school days very brutal thrash metal band)

P: You've shifted towards a lot of chantable melodic anthem kinda punk songs on the new album. How's it working out live? How have the fans been receiving the new songs?

Y: Oh yeah! Kids really like our new songs. Nicotine has been playing about 10 years. So every time we play, more young fans are coming to the shows than old fans. Those kinds of young people hardly ever came to the punk rock shows. Some might think that punk rock show is very dangerous. So we tried to add more sing along parts for kids to be into our shows. We think that sing along is the most important point if the kids want to enjoy the punk rock show.





P: You guys get tagged as Japan's NOFX a lot, that's gotta be a huge compliment right?

Y: When we started Nicotine, we listened to NOFX a lot. Also we really love their sound production. So many people said that Nicotine is like Japanese NOFX. But our current style of music is not only NOFX type. We have a great respect about NOFX, especially Mike's DIY spirit.

P: Do you read or take much notice of reviews and what's being said about the band in music media?

Y: I try to read the CD reviews on the web site about our album as much as possible. Usually, it's fun to read but some people have very critical opinion about my band. When I see those articles, I go to my favorite sushi restaurant to eat a lot of food!! Ha Ha!!

P: What about zines, do you ever read fanzines?

Y: I don't read fanzines. It's very difficult to get them in Japan from English speaking countries.

P: Tell me about the photos of the live show inside the cover of "School Of Liberty"... it looks like it was a crazy gig...

Y: Some Japanese kids are also very aggressive especially at the small club, like 200-300 people venue. My singer, Howie always does a stage dive during the show and sing in the crowds together with kids. The picture was taken at the club called, "Kitami Onion Studio" in Hokkaido which is a big North island.

P: A lot of bands I've interviewed all say they love touring Japan, how do you think a show there differs from say, the USA?

Y: I think that Japanese kids are very good boys and girls. They usually try to remember all the words even if the songs are written in English. When the band speak between songs at the show, they are very quiet. Also most Japanese clubs are very clean and usually have the good sound system. So I think that many foreign bands love playing shows in Japan!! For us, Nicotine, touring in oversea countries is very very fun because we can have different experience from Japan tour. USA is very very big country. So we have to drive a long long time everyday. But if the band is pretty popular in Japan, they can also take a train to tour here in Japan. That's very very easy!!

P: Any plans to ever bring your rock Down Under to Australia?

Y: We would love to come over to Australia if there is a chance. Unfortunately, there is no plan now.

P: What can we expect from a Nicotine show when you do tour down here?

Y: Our show is a lot of fun and I am sure you can enjoy so much. We are moving and jumping a lot during the show and singing along with kids!!!

P: Thanx heaps for your time! Any last words or people you wanna thank?

Y: I hope we can come to visit Australia soon to meet many punk rock people there!!! Let's enjoy punk rock together!!

NICOTINE

SMALL BROWN BIKE

The River Bed

How can a band make meaningful underground punk rock music in 2003. What's left to say or sing in this post-punk, post-hardcore, post-emo era?

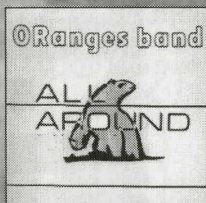
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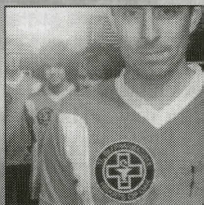


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SMALL BROWN BIKE



Michigan quartet Small Brown Bike have just released their first album on their new label Lookout! I got in touch with vocalist and guitarist Mike Reed to ask about the new record and their label switch **PEE: Why the switch from No Idea to Lookout! Records? Was it simply a case of your deal with No Idea was finished and you felt the need to move onto another label - or was there more to the move?**

MIKE: Well, we never really had a contract with No Idea, but we have always felt comfortable working with them. I think that it just came to the point, after five years with No Idea, when we wanted to see what else was out there. Lookout were really into our new songs and we all just felt really comfortable working with them. They are a label who we have always respected and it is flattering to be a part of it now.

P: Your old label mates Against Me! have also moved from No Idea to a larger indie label [in their case Fat Wreck]. Do you still see the role of smaller labels, such as No Idea, being just as important in the future for giving independent rock bands the opportunity to get their records out to help start their career?

M: Absolutely. Most of the bands out there get there start on small, independent labels. We never really looked at it like we were on No Idea to start our career and then jump to another label. It just happened to work out that things picked up for us with the help of No Idea and now here we are.

P: What made you guys choose Lookout!?

M: There was a bunch of stuff that made Lookout really appealing to us. First of all, they were really excited when they heard our new songs. That is the bottom line. We didn't want to work with someone who was into our band for other reasons. Secondly, they have experienced so much success with bands, yet they still have a very ethical and down-to-earth way of approaching music. They still see the art of music and that was really comforting. It wasn't just about marketing and promo photos. They have also really progressed in the last few years with what they were releasing. When you buy a record from Lookout, you are less likely to really know what it is going to sound like. That was a cool thing to have going for us. We didn't want to be pigeon-holed into a certain genre. And finally, just the history that they have created, you have to respect that. If you would have told me 10 years ago that I would eventually be in a band on Lookout, I would have flipped.

P: You guys have played some shows with Pretty Girls Make Graves who have just moved from Lookout! to Matador so it seems as if the label merry-go-round is in high gear over there at the moment...

M: Yeah, I think that it's just a natural thing to happen for any band or label. It is rare that bands stay with one label for their entire career. It is a weird thing to go through, but I think that if you are honest with how you handle things, it will all be OK.

P: With the independent music scene becoming more recognized by the mainstream, a lot of independent bands are signing to majors with some heart ache sure to follow. How does the lure of mainstream popularity that comes with the promotional budget of a major sit with Small Brown Bike?

M: I can't say that I would never consider moving to a major label. I currently have a dollar in my bank account, so that makes it tough to not be curious. At the same time, I'm smart enough to know that a major label deal definitely doesn't mean fame and fortune. A lot of bands just fade away after they release a few albums and the hype disappears. I think that the greatest bands have success regardless of what label they are on.

SMALL BROWN BIKE

P: Over the years you guys have grown from perhaps the support Small Brown Who? band to headlining your own tours now, have you noticed a change in the crowds who attend a SBB show as your popularity grows?

M: We basically did a year of support tours and I think that it helped. It was a lot of fun to play with the bands that we were with, but its good to do our own shows now. I haven't really noticed a huge jump in our attendance, but I'm sure that it helped out. We get a lot of emails from people who saw us on other tours and liked what they heard.

P: Two releases in a matter of months sees a flood of new SBB recordings out there. Was that always the plan to release the album soon after the "Nail Yourself To The Ground" ep?

M: We pretty much had no clue what we were doing up until February 2003. Trav was out of commission for a few months with a broken back, so we had all of these songs on hold. We didn't want to release a double album, so the EP definitely made sense.

P: For me a lot of the songs on "The River Bed" are perfect for a long interstate drive, "Sincerely Yours" has an rolling almost 'soundtrack' theme sound to it, there's an almost more mature songwriting difference between the two recent releases. Is that how you hear the album now? How far apart were the recordings?

M: Yeah, I definitely feel like the second half of the record starts to turn off the normal path for us. It was fun to work on some different songs that no one was used to doing. The recordings between the EP and LP were only a few months apart. I think that doing the split with The Casket Lottery kind of helped us feel like we could do new things in the studio.

P: Tell me about "Scream In The Silence" - to me it comes across as a call for help, almost a song about someone thinking of suicide. Am I way off the mark there?

M: I think the song ultimately deals with frustration. It came from some frustrations that I was having in my life.

P: How did Travis injure his back last November? Coz that put him out of action for a few months right?

M: We had a surprise birthday party for my brother and everything was going great, until Trav went backwards over the balcony. He fell about 10 feet down onto his back and fractured a vertebrae. He was just having a good time and slipped, he wasn't wasted or anything. It could have been way worse though.

P: What did the band do with "down time"?

M: We all have other stuff going on...jobs, houses, girlfriends. Luckily it was in the winter and there wasn't much to do anyway.

P: So how is his back now? Has it affected his stage presence?

M: He gets sore sometimes, but he's pretty much OK now. They told him not to skate for a year, but I don't think he really paid attention to that.

P: Who is your own personal hero Mike?

M: I would have to say that my parents are my heroes. It



SMALL BROWN BIKE

may sound cheesy, but they really have made me who I am. They were always very understanding and just wanted me to be happy with whatever I did with my life. It made things less stressful than they could have been. They were always there for me when I was going through bad times, so that really helped.

P: What advantages or disadvantages do you see from having your brother Ben in the band with you? Surely you guys have the occasional typical brotherly dust ups whilst on tour??

M: We have never really gotten into any big fights. Even while we were growing up, we were pretty peaceful. There is the occasional disagreement, but it's always good. I love having him in the band.

P: In years to come when you're an old man sitting on the porch, how would you like to look back on SBB?

M: I want to look back on it as one of the luckiest things that I have ever been a part of. We have met so many amazing people and seen a lot of great places. It's given me so many experiences that I wouldn't have had otherwise.

P: Thanx for your time Mike! Any last words or people you wanna thank?

M: Thanks to all of the great people at Lookout Records, No Idea Records, Smallman Records, Fata Booking and YOU!



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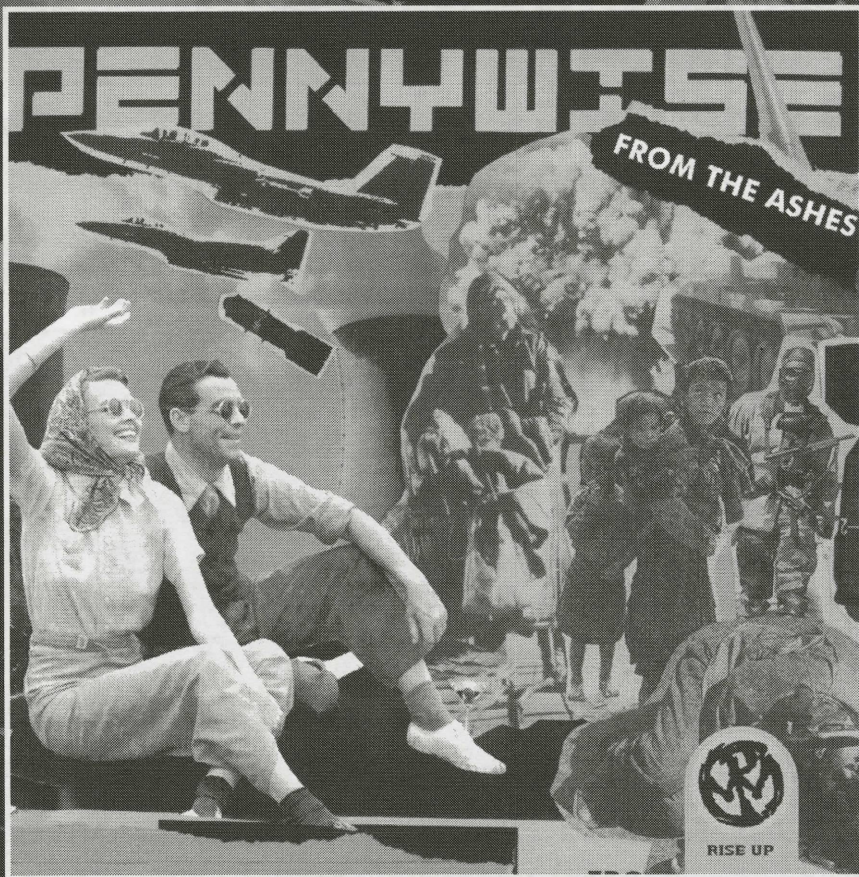
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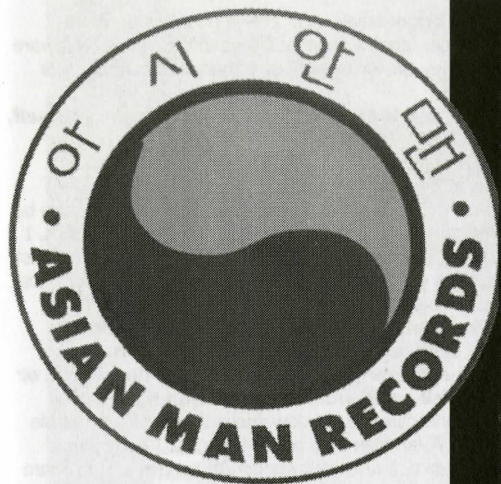
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IN STORES NOW





When I decided to feature interviews with the people behind independent punk record labels, the first person I wanted to feature was Mike Park, the founder of California's Asian Man Records. Mike has given some of the biggest names in punk today the opportunity to get their careers started, and inspired me to begin my own label and distro the same way AMR was born.

PEE: Hey Mike, let's begin with your nickname, I've heard it's "Bruce Lee" - so are you any good at karate mate?? Or is that just a tag from your time as "The Bruce Lee Band"?

MIKE: I practiced Martial Arts when I was younger, but I forgot everything. Bruce Lee was a nickname that I used years ago. Basically, I'm a big fan of Mr. Lee and just wanted to pay homage to my hero

P: Tell me about the birth of Asian Man Records - you use to host a show on college radio right? Was that the initial inspiration behind wanting to start your own record label?

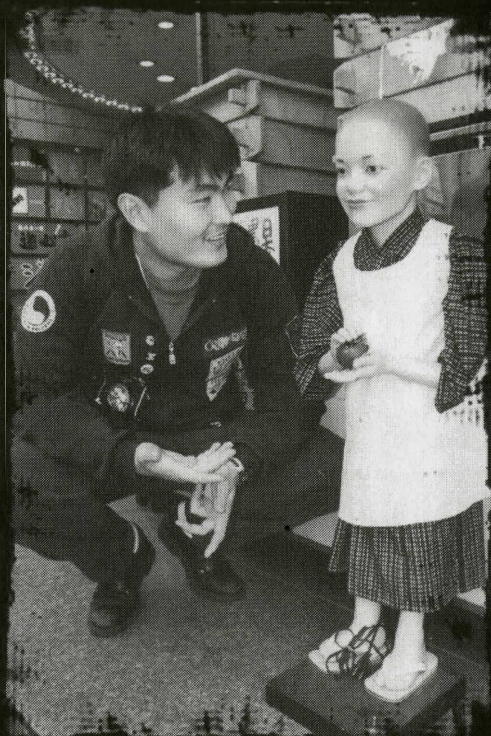
M: I wanted to start Asian Man Records as an outlet for my own music and to also help musicians that I met and liked to release their music.

P: The label began with your first release in '96 right?

M: Correct. We officially started in May of 1996, but I started putting out records in 1991 with the first release by Skankin' Pickle.

P: And after all these years you're still running AMR out of your folks garage! You must have a great relationship with your folks...

M: Oh yeah! My mom is very cool. She's a totally supportive mom in the business. She gets a little bit too excited at times, but for the most part she's great.



P: Don't they ever say "Mike can you move your records, I wanna park the car in out of the rain"??

M: Fortunately we have a dual garage so we have tons of room.

P: Those who are familiar with AMR know that you have strong ethics that you run the label by, two being unity and erasing racist hate. Was there ever a time in your life where you've been a victim of racism?

M: Sure!! All the time. I've been called a chink to my face and even while performing on stage I've been seig heiled by someone in the audience. It's sad and scary.

P: Your relationships with the bands you sign to AMR seem more like a "family" kind of affair, where trust and respect are as important as the band's music. Is that the case?

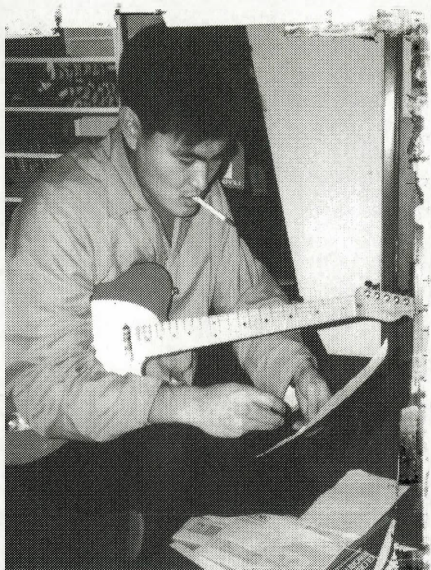
M: I'd like to believe that's the case. I try my best to believe in the trust of humanity. The music business is one of the most corrupt businesses to be involved in. Capitalism is the heartbeat to 99% of this industry.

P: Even today do you still not actually get your bands to 'sign' a paper contract?

M: No contracts!! Still to this day.

P: You've given some big names a chance to get their records out in their bands infancy, Alkaline Trio, The Lawrence Arms, Less Than Jake to name a few. Do you feel a sense of pride like a father figure when AMR bands are able to gain deals with big labels?

M: Sure. That's the goal. I don't have any intention of



competing with bigger labels. And I have no intention of becoming a bigger label. I do what I do and the bands are aware of this. They enjoy the kick start I give them and everybody is happy.

P: So is it still just the three of you, Miya, Tony + yourself, working at AMR?

M: Yes, that is correct.

P: Describe a "typical" working day for Mike Park...

M: I get up at around 8 AM and basically start working. It can be anything from doing interviews like this, to listening to demos. I basically do a lot of delegating. There's a lot to be done and a lot of organization is needed. I spend a lot of time on the phone just making sure everything is running smoothly.

P: Let's talk about "file sharing", the downloading of mp3s. What are your personal thoughts on kids downloading a bands music? A good promotional tool, or another way the artist and label are being ripped off?

M: I like it. I don't care if a kid downloads the music. My whole purpose behind Asian Man is to promote music. I don't care about capitalist gain. I just want enough to survive and to share music.

P: Outside of AMR you're also responsible for the birth of the huge Plea For Peace Tour and Foundation which has been running now since '99 right? For those Aussie readers who maybe haven't heard of either, explain what

the Foundation and Tour is all about....

M: The foundation was started to help promote peace through musical avenues. So far we've only been able to put on benefit tours, but the long term goal is to start a functioning center that works with the youth here in Northern California year round. Giving kids a place to go and work with music and art.

P: After all the long hours, what inspires you most to continue doing all the great work you do Mike?

M: It's fun! I wouldn't do this if I didn't enjoy it. I like to be busy and to work hard, so it's all a blessing.

P: Any words of advice or inspiration to a punk reading this thinking "I wanna start my own punk label"...

M: Do it. There's nothing holding you back. I believe in action. Dreams remain dreams unless you act upon them.

P: Thanx a shit load for your time Mike, any last words or people you wanna thank?

M: PEACE ALWAYS, MIKE PARK

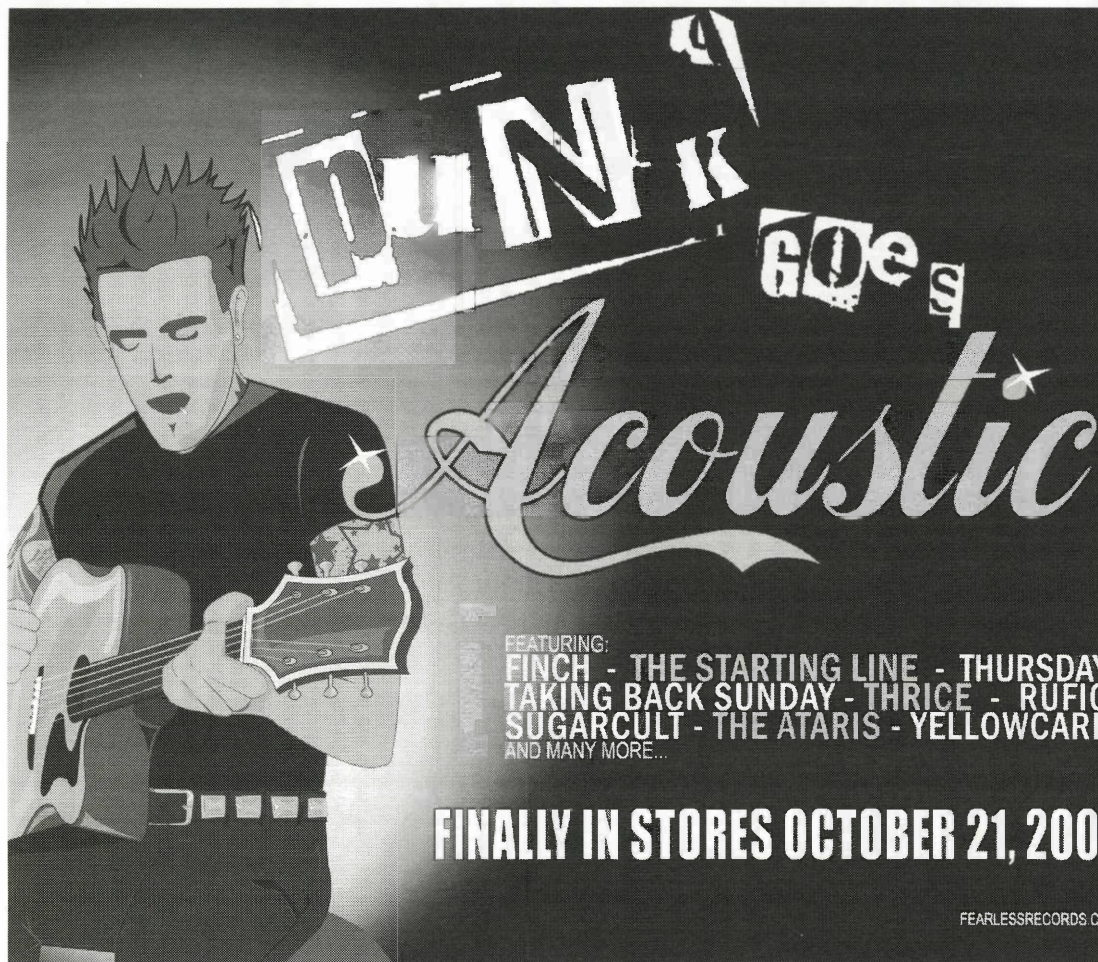
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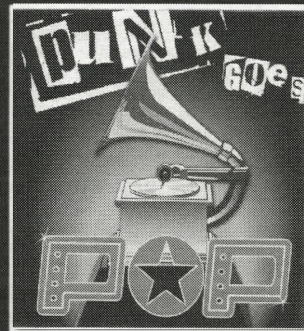
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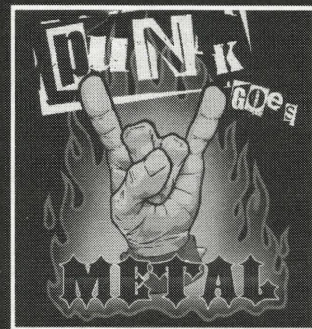
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away from now

There's five great guys from Melbourne who make up the awesome melodic hardcore band known as AWAY FROM NOW. I honestly couldn't think of a better band and bunch of guys to sign as my label's debut release. Anyone who's ever approached the band at a show will tell you there's definitely no rock star attitudes amongst them. I got in touch with Luke [vocals] for a Pee update on the new ep... **PEE: Hey Luke, since we last spoke in Pee #25 quite a lot's been going on in both our camp's! A hot new ep + a deal with Pee Rec. Tell the Pee readers how the hook up with Pee Records came about...**

LUKE: The Pee Records deal came about after it was made known to us that Pete was a fan of the previous cd, 'Shadows Allude Invade'. Pete let us know that he would like to help us out with any subsequent recordings. We were really pleased that Pee wanted to help us out because all the guys like reading Pee Zine and because I think we see Pee as being on the same level as the band. There were other deals that we could have pursued but we felt that the Pee deal best suited us because Pete is a great guy with a huge talent in the music area. So far, Pete has been the consummate professional in regard to releasing the best cd possible in all the places that we feel comfortable. Essentially, it was Pete's willingness to allow us to do as we liked along with what he suggested that made us seal the deal with him. Pete allows us to go about our business with no bother at all. It has definitely been a pleasure working with Pee Records.

P: The ep has already received some awesome reviews with words like, "growth and maturity" being used to describe the new recording. Is that how you see the progression of "Sic Semper Tyrannis" over "Shadows" and "Beau Monde"?

L: With time people change and I think it is fair to say that these changes can be observed in the songs and recordings that we write and play. I think that it is healthy for bands to experiment with their music, to change, because variety is the spice of life. I would definitely say that the new c.d does show growth and maturity and I would also hope that it shows that we are willing to experiment with the style of music we play. I believe that anyone who has followed the bands progress in the past three and a half years, will be able to watch the band grow together and change. I believe that our growth has been positive and very natural. The style of music that we play now is still similar to the style we played when we started and it is possible to hear new influences and styles in the new cd. I would hope that every cd we release explores new avenues and displays new influences because if it didn't I would feel that we haven't developed or progressed.

P: Those who read our last interview would know that you're a big reader of true crime books - is that where the ep's title + brutal artwork came about?

L: That is very true! I do like to read true crime, history and war books. It is from these books that I most often get the impetus needed to write lyrics. I'm not a prolific writer of lyrics and often leave them to the last minute, however, I will often spend a lot of time walking around the city or the streets thinking of a new way to write lyrics or of a new topic to write about. The words for, 'Sic Semper Tyrannis' sprang to me from a book I was browsing through in a book shop. I went to this book shop on a Sunday afternoon looking through some books knowing that I had to write lyrics for the song. I knew the song was going to have a little screaming bit at the start and I had been stumped as to what I was going sing or what the song would be about. As I looked through this book the words, 'Sic Semper Tyrannis' appeared, as if from God, and the song was spawned. It was from this book that a lot of the images used in the cd cover artwork were gathered.

P: "Sic Semper Tyrannis" is Latin, tell us the meaning of the phrase...

L: 'Sic Semper Tyrannis' when translated to English means, 'thus always to tyrants'. I have a real soft spot for the Latin language and try to use it where appropriate in my lyrics. We have another song named, 'Mens sana in corpore sano' that we still play and the English translation for that is, 'healthy body, healthy mind'. 'Sic Semper Tyrannis' is what John Wilkes Booth repeatedly yelled after he shot Abraham Lincoln in the back of the head. The song is not about this event at all, however, it was funny that Wilkes who was a racist shot Lincoln another racist and called him a tyrant. At the end of the day they both ended up dead.

P: Tell us about the recording of, 'Sic Semper', there seems to be a lot of work gone into the pre-production of the ep with some great intros to the title track etc...

L: We did spend a lot of time pre recording the songs and recording different parts at different recording studios. We all feel that it is important to demo the songs in order to make changes to the songs and really iron out any bits we are unsure about. We decided to do some recording (intro before Sic Semper) with Dan our sound guy at Jets Studio in Bundoorra just to add another element to the recording. The majority of the recording was done at Hothouse Studio in St Kilda over four days.

P: You're about to embark on a tour to promote the new ep starting with a Hope Conspiracy support in Melbourne, you guys must be looking forward to getting out and airing the new songs...

L: Personally, I can't wait to start playing our new set which consists of the new songs plus songs from 'shadows' and 'Beau monde'. We really feel as though the new and older songs really blend super well and will ensure that the sets are really lively and in your face, not that they weren't before but the new songs I think will really allow us to unleash when playing. As for the tour, it does start with The Hope Conspiracy show at The Arthouse. We will play along side, Threshold who are an awesome hardcore band from Melbourne and Day of Contempt. We owe Graham at Resist Records in Sydney a lot of thanks for giving us all the international supports that we have received. After the 'Conspiracy' show we are really excited and ready to hit W.A and S.A in September and October before our Melbourne launch at the Arthouse on the 25th of October.

P: There's no mention of a return visit to Sydney at the moment. any chance of our Sydney and Brisbane readers getting a chance to experience AFN up their way any time soon?

L: We are hoping to head to N.S.W and QLD in the early part of next year and are even looking to go to New Zealand and Japan later next year. The only reason we haven't been to these places this year is because of time, so next year you can be assured of seeing us.

P: You enjoy getting down off the stage and mixing it with the crowd during your set, how is that received with different crowds and venues?

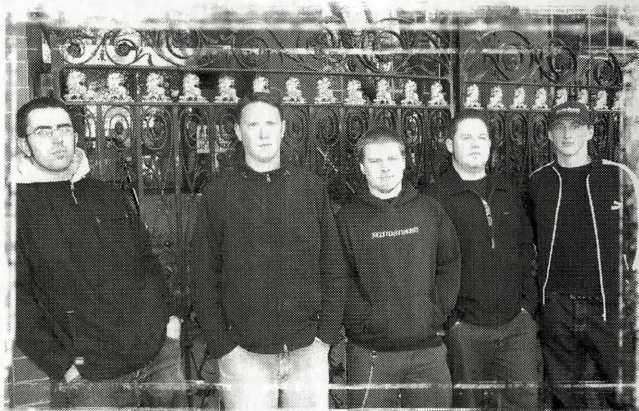
L: The reason why I get down off the stage is because they are generally pretty small places, especially when you add instruments and people. Stages are generally not a conducive environment for one to let loose. As for how people receive me leaving the stage, I think that people who are at the venue to see us play or have a good time can appreciate it. Most of the time I will be up and down like a yo-yo so if people aren't enjoying themselves they can at least count how many times I leave the stage or vice versa.

P: Thanx Luke! any last words or people you wanna thank?

L: Be sure to check us and our new cd out, you should be able to get it at most good music stores. We would like to thank the people at ELECTRIC for helping us out, Pete at PEE RECORDS for all his awesome help and support, Mike at FUTURE ARTISTS for booking us over the last year and all the people and bands that support AFN, it does mean a lot!!!

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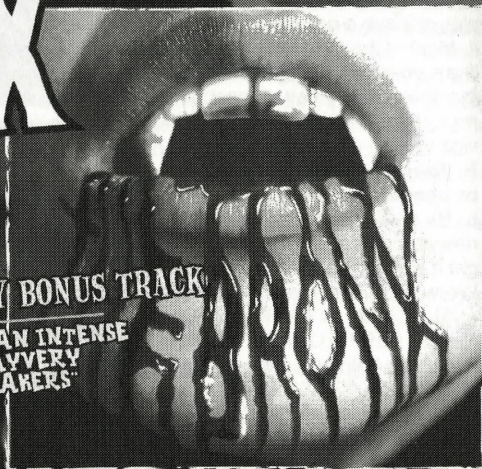
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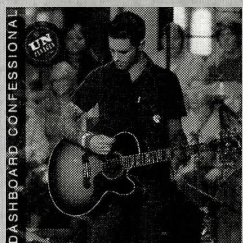
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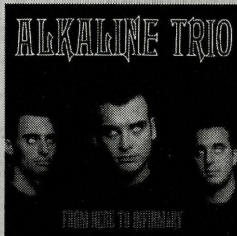
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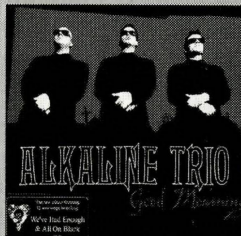
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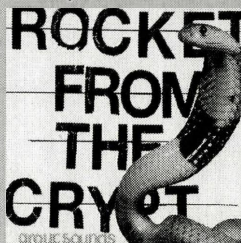
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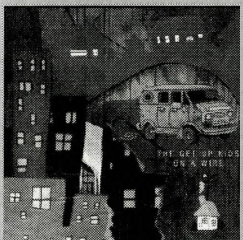
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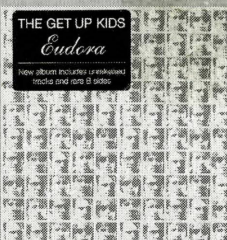
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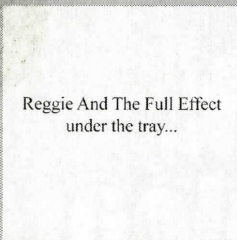
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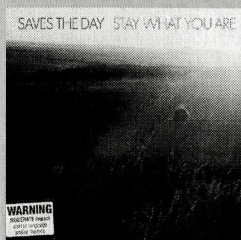
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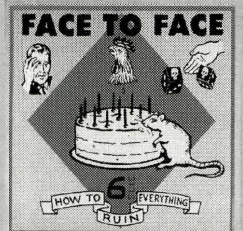
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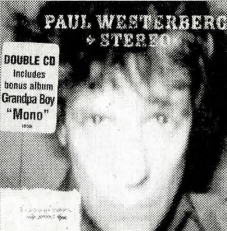
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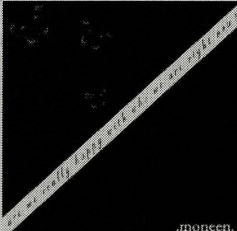
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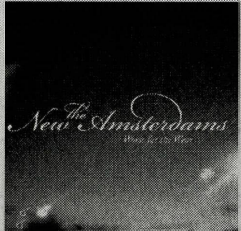
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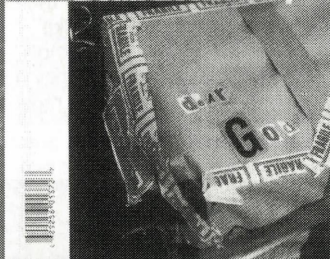
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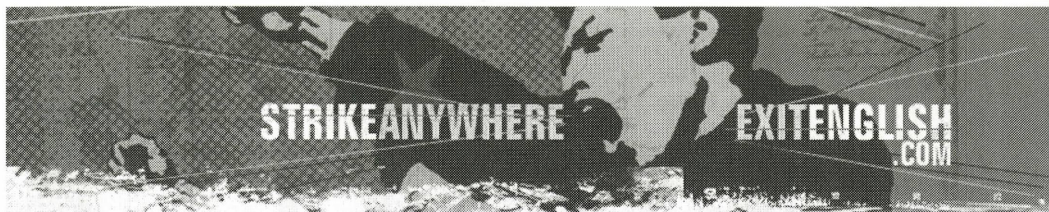
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Richmond Virginia pumps out some awesome bands, none more so than Strike Anywhere. They recently tore apart Aussie stages and Stu from 3RRR's Melbourne punk radio program "Mondo Bizarro" caught up with vocalist Thomas Barnett. Huge thanx to Stu for the interview. Check out Mondo Bizarro Monday nights in Melbourne on 102.7fm, or via real player at their website www.rrr.org.au

PEE: What's going on today Thomas?

Thomas: I'm hanging out at Resist records in Newtown in Sydney where we've been for at least 20 days and we are only 6 days into our tour, so we've had quite a vacation in Australia.

P: So what actually happened, cause I understand that you tried to go to Japan. What actually happened there?

T: Well, four of the five us, I guess we got rejected – pulled out of line at Immigration and questioned for hours and hours along with the other unfortunate souls who were also in the holding room. Then they separated us, put us back together, realised we were telling the truth and we were there for 40 hours, under guard with no way of communicating with the outside and then we were expelled. Luckily a few of the immigration officers that came on the later shift had some English and they realised that we were relatively innocent of any crime or forgery or any pretence. Instead of sending us back to Los Angeles or Canada, as they would have done they actually helped us get over here because they knew we had shows in Australia to play. We don't really know the reason why, there's allot of bureaucratic eracy and red tape in the Japanese immigration institution as there is in many countries in the world. We were instructed by the promoter over there to put certain things on our immigration cards which we did, and those were the particular things that red flagged the immigration officers, then our other guitarist got in putting the exact same things on his card. So to make it shorter we have no idea and we'll perhaps never know why we were rejected from Japan.

P: Wow...what did the promoter have to say about all that?

T: We haven't communicated with him, we're actually going to speak with him when we get to California after we leave Australia and get back to the states. I think he feels really bad, he's a sweet guy who does allot of real hard work for Japanese punk rock and he was really generous to try to bring us over there. I think in general they never pay for work visas for bands to come and play and it usually works out, but I think we just got the wrong guard at the wrong time, who wanted to play by the book. It wasn't really the promoter's fault, we're finding out more and more – we thought that the immigration officials talked to him and nothing happened and we thought that was really irresponsible but in the end we found that in the end all they did was call him and tell him that it was a secret regarding Strike Anywhere – so he didn't have anything to go on, didn't know what to do with us and we didn't know what to do while we were watching the BBC news program from this wing of a hotel floor that they had for house arrest. We saw all these scribbles on the walls from people from all over the world in rage and anger that they didn't get into Japan.

P: That's amazing, so you had no idea what was happening.

T: Yeah, when we came to Australia we declared everything, items for sale and things like that and the Australians were just like, get out of that line and go straight through we don't wanna tax you – it was so different, so friendly.

P: How have the Australian shows been so far?

T: Oh, they have been great, fantastic without exception. We had no idea what to expect, weren't sure if people had heard our music and especially like Sydney, Newcastle, Brisbane and Penrith were all just like stellar shows, they have just been explosive – people singing along and everyone losing their voices and the sound has



been wonderful and we're really happy and have to send out special thanks to After The Fall who are our tour mates and we're using all their backline and their drumkit and they have made it possible for us to play these shows, so we thank them very much.

P: They are a great bunch of guys.

T: Yeah they're awesome and a great band to see every night, you don't often tour with a band that eventually you don't tire of just after seeing them, no matter how good they are. We haven't tired of them yet

P: So there could be some reciprocation going on – they'll come over your way?

T: I hope so, I mean their music will bring them over before anything we could do. They're definitely on their way. They'll be pretty big I think.

P: It's been about 2 years since CHANGE IS A SOUND, are you just dying to get the new album out, I mean you've been touring on it for a long time.

T: Yeah that's very astute, yeah this is our 10th tour on Change Is A Sound and we are desperate and happy to have a new record come out very soon.

P: Who did you record it with? Did you work with Brian again?

T: Yes, Brian Terman at this point it work be hard to work with anyone else, he the perfect midwife for our music and it was longer, we had an extra week – thanks to Jade Tree to further fine tune things and bring all the songs together and try to give it as much passion and energy as possible and even get the sound better than they were on Change. It was great we lived in his basement, he took a break to get married, came back and finished recording the vocals and mixing the music.

P: Are you playing some of the new stuff live in these shows we are going to see?

T: Yeah we play one new song a night, we rotate it depending on what we feel like. We know people don't know these songs and it kind of slows the room down a bit if its been especially enthusiastic.. and we don't want people's heart rates going too low. We'll come back and play all the songs from the new record and hopefully people will come then too.

P: Did you approach the recording any differently this time around?

T: Yeah, we had a little more time and did allot of demo work. Smith our guitar player, he's got a studio now in his basement that he didn't have 2 1/2 years ago. We also did allot of demoing in Richmond and went up to his place in Maryland. He's about 30 minutes from Salad Days Studios and we took allot of the demos and did allot of re-writing and I had allot more time to look at the lyrics and put together the right words in the right spot to maybe make the the songs have more individual character – it was really cool, each of us wrote a great deal of many of the songs, especially Eric our drummer wrote a number of songs that we all like allot. Also there's songs in different tunings, songs in D, that are a little more dramatic and exciting for us to play. Not every song is blazing fast, but there is still allot of fast parts and there are actually heavier part on the record, theres also a bit of mid tempo, older punk feel to some of the songs we are writing, especially me and Sherwood – the older guys in the band!

P: The old guys?

T: Yeah, we're 30. We turn 30 this year.

P: Respect for the old guys!

T: [Laughs] Thanks Stu.

P: For a band like Strike Anywhere – where do you see yourselves fitting in, for want of a better term the punk scene? Do they even offer you something like the Warped Tour?

T: It's a good word punk, we've gotta reclaim that word from those bands that are perpetrating it as a fashion to infiltrate the mainstream. But I guess that happens every 5 years in the states, someone tries to discover punk as if it wasn't already there and market it, maybe worse than it was last time someone tried to market it! But we probably wouldn't play the Warped tour, we have been offered local dates on it, but its just not really appealing to us. We are like the punkest band that allot of hardcore kids like, and the most hardcore band that allot of punk kids like, and that because the five of us are all part of the different sub sub genres I guess and that just a part of Richmond Virginia being such a friendly town,



where its pretty easy to be creative and easy to change up a punk rock subculture where you cant in allot of towns where its more rigid and its like, these people have their bar, and these people have their bar, and the straight edge people hate all of you etc etc. And we have like the membership of our band is formed by all these different traditions that have come out of punk and hardcore, so I guess that explains why we don't really know our spot. We play shows with AntiFlag, and now some of those kids come to our shows... I don't know, it's good times, its definitely being something new consistently for us.

P: I guess you're in a similar situation to where AVAIL are, obviously another band from Richmond, but I am referring to the fact that they're on the punk/hardcore edge as well.

T: Yeah yeah definitely. They've been good friends and like family for us, helping us out and giving us good advice. We've only played a handful of shows together ironically, and did one tour with them very early on. They're great. I guess we are sort of like the locals in Richmond and they came down from the suburbs of DC about 12 years ago and we were the handful of punk kids who welcomed them to our scene and they have been incredibly generous and faithful to Richmond in particular, I know some of my younger band mates that AVAIL shows were some of their first shows ever and some of the best memories for them. I don't know...maybe we are in the same spot. Its real hard to tell, I mean American punk is so big and complicated and easy to misunderstand, even for American punk bands. So we're just happy with whatever happens and being able to change with the scenes whatever happens - and maybe try to bring things together if we can.

P: And maybe not have to worry about 'scenes'

T: Yeah especially that part!

P: Good luck with the new album Thomas, we're already looking forward to the second Australian Strike Anywhere tour whenever that may be.

T: Thanks for all your support - We'll see you guys in the pit!



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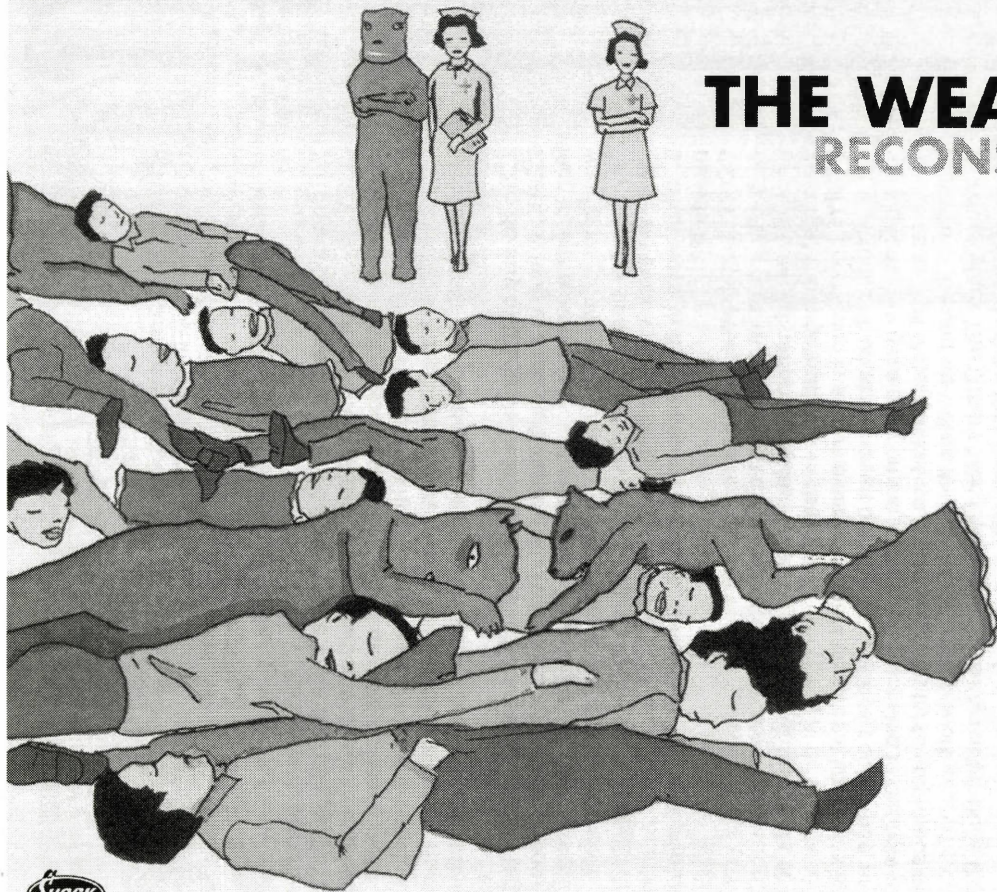
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www.theweakerthans.org



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10 1/2

CRAP QUESTIONS WITH... pc thug

Perth melodic hardcore punks PC Thug have been tearing up their local scene across the Nullarbor since '98. They've just released their third independent ep so I thought it was time to bug Cory

1. Can you give me the how PC Thug came to be story?

CORY: Way back in 98 four mates came together to create good positive music with elements of new school punk and melodic hardcore.. After three eps (all DIY), 190+ shows and a few line up changes five mates are rock solid in the pursuit of creating violent melodic fusions of hardcore, metal and punk with the pure intention of just writing good songs.

2. So do any of the guys in PC Thug really deserve the "thug" tag?

CORY: A Thug is a moronic asshole who will randomly smash someone's face in, like a bouncer for instance. A PC Thug is a politically correct thug who fights for what is right and morally justified in this decaying world. Any member past or present is a PC Thug, we call each other thugs cause we think it sounds better than pc's.

3. What word in the dictionary would have a PC Thug band photo beside it?

CORY: Legitimate

4. Perth is known for a lot of melodic bands who seem to effortlessly get national airplay - what's it like being the feral cat amongst the pigeons over in the West?

CORY: The pigeon is always aware of the cat because it knows the cat will fuck their shit up at any given opportunity, we aren't concerned with the pigeons. We get airplay on the shows that are suited to our type of audience ie. Full Metal Racket, so the pigeons can try to crap on us all they like in the end we will rip their little fucking heads off.

5. Your "Warn The Others" EP features aggressive artwork, is there any story behind the title and art?

CORY: The art is an original piece by our friend Steve who has been doing our artwork from the start and has given us the bands masked man logo who will hopefully stand up against other great bands one day as a symbol that needs no introduction as you already know it means PC Thug. I wouldn't call the artwork aggressive, it signifies us throwing our

pc thug



musical thoughts into the protests of a disenchanted world where we all feel a little fucked over by governments, corporations, ourselves or others now and then. I write in a cryptic sense at times so it may be difficult to work out what I am trying to say, but we are not here to teach just sending our thoughts into the minds of anyone who will listen. Take 'Warn the Others' how ever it suits ya needs.

6. Have your folks ever been to one of your shows? If so what did they think?

CORY: They don't think anymore, they all went deaf after one song and now sit in a state of shock dribbling something about the noise in a home for parents of musical terrorists.

7. When you're an old man sitting on the porch, how do you think you'll look back on your PC Thug years?

CORY: I will always be proud of what we accomplished, but I won't be on no fucking porch, I'll be down the pub yellin at the young bands to "play some slayer".

8. Is it normal to vacuum your dog?

CORY: Is it normal to ask?

9. Hahaha, good answer. What three bands would you most like to share a tour with?

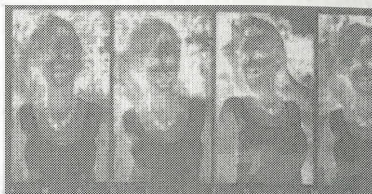
CORY: A reformed MYC, Slayer and Tragedy

10. Why should kids buy your record instead of that Penthouse mag, and what's next for PC Thug?

CORY: Buy both, get ya self worked up by forming a bedroom circle pit listening to PC Thug then let it all out by havin a fiddle with ya self perving at the latest penthouse , or for the ladies "Playgirl" (pop punk special out next month) Currently we are writing new songs to prepare for a new release that will be out mid next year followed by a tour over east to promote it. We are featured on a 24 band west coast comp called (w)a grade which will feature PC Thug as well as 20 others punk/HC to be launched in November at five venues in nine days. Contact us on pcw@mindless.com to order the new ep or the compilation. Thanx to Pee for the support.



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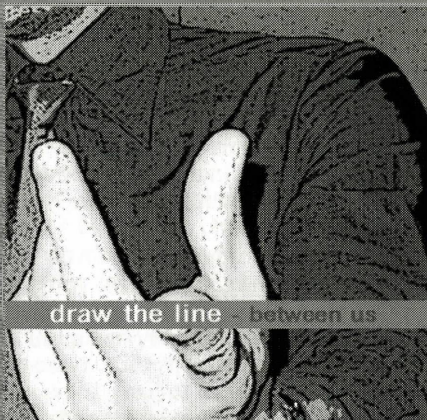
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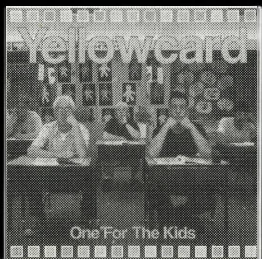


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Independent record labels are born in the bedrooms of punks all over the world, so when I decided to feature established indie labels in Pee I also wanted to chat with lesser known, brand new labels. One of the first new labels to spring to mind was ECP Records from NSW Central Coast. I got in touch with Steve ECP to learn more about his label...

eCP

records

PEE: So tell me the origins of ECP Records... like Pee you started the label as purely an importer and distro right?

STEVE: Yep, right on pee man...Just a bit over a year ago I started importing some Nice Guy Records titles such as The Fonzarellies and Bottom Line. As both these bands were signed to Big Mouth Japan, this lead me on to form a relationship with Moto and start importing BMJ titles such as Autopilot Off and Brodie to name a few...Emails were sent off left right and centre until ECP was distributing titles from over 5 labels including Fueled By Ramen, The Militia Group and Lobster Records. Some titles included Jimmy Eat World, Rufio, Yellowcard, Slick Shoes splits and many more.

P: Do you still work from home, your bedroom or garage?

S: Actually, I work from a spare room in the house...nice and cosy, close to the pantry for quick snacks and a 2 second walk to the local Post Office (my second home) making mailouts nice and easy!

P: I know I get asked this question all the time, so now it's my turn = what's the story behind your label's name "ECP"?

S: EAST COAST PORN, I mean EAST COAST PUNK...well I grew up on the east coast listening to punk rock! As this is where my inspiration came from, I felt that it justified naming the record label after this lifestyle. Later being shortened to just ECP.

P: So what made you want to take the next step to signing bands and releasing your own records?

S: I decided I wasn't getting enough free tickets into shows distro'ing all this US stuff, so I thought why not sign an Australian band, haha! Seriously but, when I started the label I was always aiming to sign artists and promote ozzy punk rock, ECP just took a different angle to get there! After hit and miss with a few bands, fine tuning my plans, I struck a deal with central coasts very own Best Kept Secret (which was worth the wait), met the good folk at MGM Distribution and yeah, this stepped ECP up a few notches into an established indie label. For a first release I am pretty stoked as

it has hit high priority

at MGM, found its new home ranking highly in the AIR charts and the film clip scored Ripe Clip at Channel [V]. The first instalment of exclusive distro is Yellowcard "one for the kids", and this will be out October 20th thru MGM also, a second signing has just been announced with Draw the Line, Newcastle's infamous bunch of rockstars! Their EP is sounding like gold so far and will be released mid November, so be sure to snap one of those puppies up.

P: Although you're only a relatively new indie label, what qualities do you look for in a band before taking them onboard?

S: I look for: 1. Originality in style and tunes. 2. Good live show with an edge seperaterating them

from the rest of the up incoming bands. 3. Willing to do plenty of demo'ing and open to ideas 4. A sizeable following eg. Mailing list, Fans 5. The most important of all is their attitude. They must be easy to get along with. Big rockstar ego's is a thumbs down...The list could go on for ever, but these are the main qualities I look for.

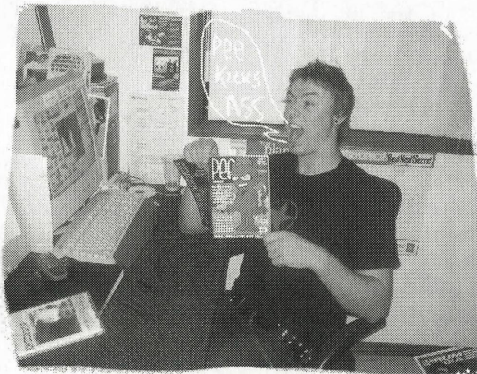
P: What's the best piece of advice you think you

could give a young upcoming band hoping to gain label interest?

S: Well, rehearse solidly until you guys rock! And talk to heaps of crew in the industry eg. Booking Agents, Managers, Labels, Tour Agents, Promoters, Recording people, Press etc etc...Just ask heaps of Q's and learn the game for ya selves so you become a very independent band. Do heaps of demo'ing and send to the label only your best songs, cause if you send them 4 songs, 3 being rad and 1 shite', then it will reflect an image of average band. Take out time to not only perfect your songs but your image and stage show as well...Strong/appealing stage show is a thumbs up.....and get together a sweet promo package with all the gear eg. Bio, Pics, Demo, Presentation is also a winner! Just keep it real!

P: You've also compiled soundtracks for a few surf videos and tv programs right?

S: Hooked up with BMX Press and set up their soundtrack for video 'Burn It' and then moved onto doing their TV program 'BMXCentral' (foxtel)...After



ecp
records

doing this for a while, I approached Waveriderz TV and Kore TV and they were keen on the idea of being supplied with Independent music as well...I figured that indie bands were seeking exposure, and that the indie TV shows were keen on the music, so I set up a kinda exclusive music sourcing hub for the shows, where I take care of all their required soundtrack licensing...Works out good for everyone I think, especially ECP getting to feature our clips and tunes on national TV. We'll have

some pretty cool news about up and coming surf/x-sports DVD releases and TV shows in the next few months SO all you punkers, send your mixed/mastered music to: ECP RECORDS, PO BOX 3268, WAMBERAL NSW 2260. And we will try and hook your asses up!

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Boyssetsfire are about to tour our shores so Pee interviewer Shayne got in touch with BSF vocalist Nathan Grey to ask about their new record *Tomorrow Comes Today* and the Wind Up / Sony deal.

PEE: I understand you're on Sony now, a lot of old BSF fans will be pretty surprised about that.

NATHAN: We're corporate sell outs now, (laughs loudly) It was weird when we first found out because when we signed to Wind-Up we didn't know that they leased out to Sony in other countries. Like we went to Europe and the Sony representative came out and he was like 'hey, welcome to Sony', and we went 'what, we're on Sony'. So it was a bit of a surprise for us too, but when we decided to sign to Wind-Up, which is an independent label but has huge bands on it we made the decision that we could either sign, and make this our career, or we can quit, and go back to our day jobs. It wasn't a tough decision.

P: I guess you've got that a bit in the past, huh.

N: We've been called sellouts with nearly every album we've put out, once you're not making your own records out of your basement, someone's gonna call you a sellout.

P: Signing to Wind Up has undoubtedly seen the biggest recording budget you've had so far. It's probably the cleanest production you've had too.

N: Yeah, it was weird but it was a great learning experience, the only thing that I felt that was wrong with the new album, and I think we all agree on is that it was a little overdone in the production department; but that was an experiment that we went through and I think that with every album we have to experiment so that we can grow. So we tried the big budget production thing and I think next time we're gonna come up with something not as rough as *After The Eulogy*, but not as slick as the new one. It was nice to know that we had a lot to work with, I think that seeing it



BOY SETS FIRE

was our first time it was hard to censor ourselves from doing certain things because we didn't know how it would work out, but I'm totally happy with what we did, I think it was a great experiment, which I think all of our albums are.

BOYSETSFIRE

P: Being as politically active as you guys have been in the past the events of September 11 must've given you a lot to write about, that's obviously reflected on with some tracks on the new album.

N: What happened definitely gave us a lot of writing material, what was weird is that some of it was already being written before September 11th happened and it was about needing to watch our foreign policy, because it's gonna come back on us. Then it happened and it was like 'oh my god', I was just writing about this then with *Release The Dogs* it was more about the after effects of the patriot act and stuff like that. I don't think it's so much people giving up their freedom as much as their critical thinking. We've basically got a nation of non-assertive people right now who don't want to think for themselves because they're scared to. People's fear of death and just fear in general has caused almost every problem we've ever had in the world.

P: The US does appear to be in a very scary place to be at the moment and very right wing politically with all the 'war against terror' bullshit.

N: The thing is not only that, but I don't understand that people aren't out raging at how our military are being treated right now, they're being treated as whores for the oil companies and big corporations. They're being sent out to die for these corporations that don't care about them, they don't care about anything except for the money going into their pockets from all this. The problem is that Bush is an idiot. The bigger problem is that he's not really the problem, the problem is people like Dick Cheney and Donald Rumsfeld, who are very intelligent, and know exactly what they're doing, and that scares me. They're obvious intelligent, but in that sinister evil scientist sort of way. I'm very confused and I'm very upset with how easily this stuff is swallowed. So what about our education? So what about medicine, what about here? They're doin' nothing. George Bush is also talking about how they're going to set up universal health care in Iraq, we don't have it! How are you going to attack a place, bomb the living crap out of them, than give them something your country doesn't have ad demand that it be done. He's talking about

giving them a great education system, how about us? It's all smoke screen and bullshit.

P: Your older stuff, like *Rookie* is immensely popular, do you look back on it fondly?

N: I think there's a certain energy about the older stuff that we did that I can feel that we play the songs, it was like I didn't know whether to laugh or cry kinda thing. With the new album *Tomorrow Comes Today* I think it's a really good album, but I'm missing a little of that. We've been writing new songs now I feel like we're getting back in touch with that, it's that way of writing through a newer filter. I just keep going off on how much I can't wait to do this next album, because I think it's going to be the best thing we've ever done, just because I think we've finally found what we were looking for. I was talking about the newer album being not quite there yet; I feel the same way about the older albums. It's like OK, we had something there, but it's not quite what I'm looking for.

P: Lastly, has being on the major changed anything you do or see things?

N: I think we still do some things the same way that we used to do them; we still don't get hotels because we'd rather sleep in the bus. Instead of having a bus and a hotel we're still pinching pennies. It's like OK, if we don't have hotel we can come back and have more money so we can feed our families. We've always been like that, we'd always rather get some money at the end of the tour because we've all got families and that's our main thing. I definitely don't miss the cramped sweaty van, and it's funny because there are certain things that keep you from getting jaded and sober you up, like the TV's not working on the bus; then you see a van drive by and think what am I complaining about. It's weird, I think that's where honesty comes in, because a lot of people don't know how to fight that, they just go I'm a big rock star; I can do whatever I want. The thing with us we try to keep ourselves as sober as we possibly can, but not with alcohol; maybe sobers a bad word. We just try to keep down to earth. The minute I start complaining I look out and see someone carrying a bunch of shingles onto for their job so that kind of stuff brings me down to earth.

Thanx to Shayne C for the interview.



REST ASSURED

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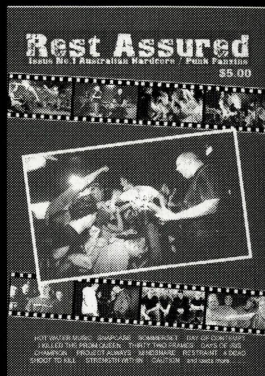


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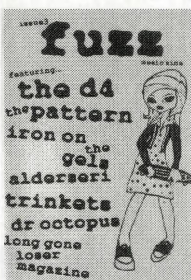
"Dr Jerm" and the Bizoo crew continue to pump out their free zine quicker than I could ever hope to get an issue of Pee on the streets! Once again Bizoo covers a broad range of music genres so some of the bands and labels I was reading about I'd never even heard of before.

Bizoo's an educational read! Issue 16 features chats with Frenzal Rhomb, local Toowoomba band Detectable Mang and Boom Chukka Pranksta, a bloody funny interview with a New Zealand band called Loki where halfway thru it the interviewer got another call from some guy looking for his mum and he printed it in the interview! Too funny! There's stacks of music, zine and gig reviews along with rants and a gig guide etc. for Melbourne readers, Bizoo kinda reminds me of The Form Guide that I think the Corner Hotel use to publish. Always plenty of free readin' to be had! The zine's free, but make sure you fire a few stamps their way to cover the postage ok.



FUZZ ZINE #3 (A5 \$3 P.O. Box 233 Springwood, QLD 4127 info@fuzzzine.com)

Issue three of Brisbane's Fuzz Zine has been a while in the making, all of which is explained in Di's editorial. Now that it's out Fuzz #3 features The Gels, D4, The Pattern, Brisbane bands Iron On and Trinkets, plus Alderseri and Gold Coast ska band Dr Octopus and more. There's a broad range of bands covered in not only the featured interviews, but also in the review section, including heaps of zine, book and music reviews. Di is always keen to trade zines, so if you publish a zine yourself get in touch with her for a trade. Otherwise tape 3 bucks to a piece of card and slip in a nice note for your copy of Fuzz #3.



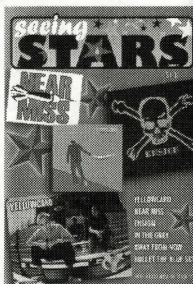
REST ASSURED #2 (A4 \$5 P.O. Box 459 Engadine, NSW 2233 restassuredfanzine@yahoo.com)

Issue 2 of Sydney's Rest Assured is another huge A4 read crammed full of punk goodness. This issue is a solid follow up to Ryan's impressive debut and offers loads of interviews with Strike Anywhere, Shai Hulud, a huge interview with The Juliana Theory, Terror, Against, Horsell Common, Life Love Regret and shit loads of reviews and columns. Add to that the Dropkick Murphys Warped Tour diary and the Aussie Tour diary of NYC's Cro Mags. There's the return of tattoo profile pages this time featuring the body art of Ben and Dan of Day Of Contempt, plus "New Blood" feature bands this issue Hi-End Audio, In Ashes We Lie, Betray The Day and The August Reign. Another awesome issue that once again is a must for any hardcore fan.



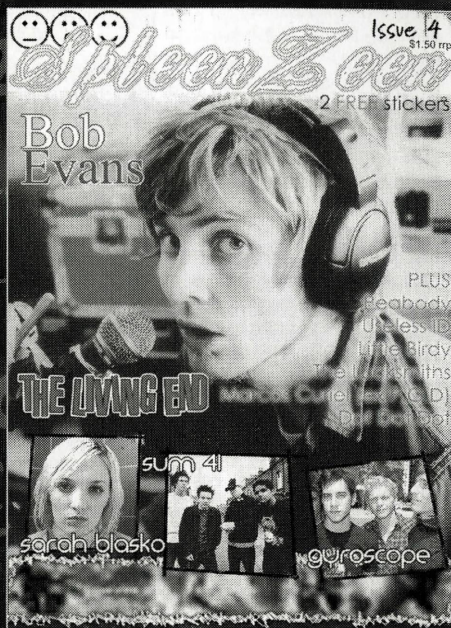
SEEING STARS #1 (A5 \$1 Level 36, 600 Bourke St Melbourne, VIC 3001 seengstarszine@yahoo.com)

Finally a new Melbourne punk zine has emerged! Introducing Seeing Stars which is the creative work of Danny who got in touch with Pee a while back to ask a few q's about starting a zine. I gotta say it's great to see such a good result for his first issue too! Danny has the perfect punk job to produce a zine - he works in a copy shop, the results of which is a dirt cheap zine complete with a full color cover! Issue one of Seeing Stars features interviews with Away From Now, In The Grey, Bullet The Blue Sky, Ensign, Near Miss and more, including tour and music news and cd reviews. Once again this is a pretty bloody good first issue and I'm sure issue two will see it grow in content. Write to Dan and send him a couple of bucks for a copy today.



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ALKALINE TRIO - The Show Must Go Off Halloween At The Metro (Kung Fu) DVD

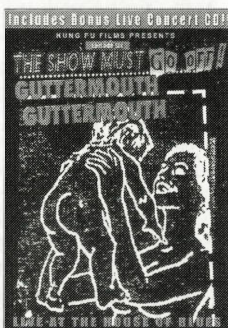
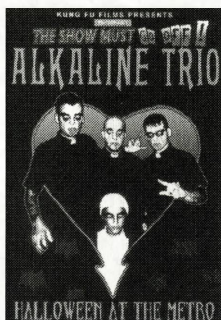
The eagerly anticipated live DVD from Alkaline Trio has arrived. Filmed last year on Halloween night in their hometown of Chicago, Alk3 produce a high quality set and a few favourites amongst the encore. The bonus features are pretty thin but that has no bearing on why a fan would purchase this DVD. It is an awesome performance that features many of the old classics alongside the newer ones from, 'From Here To Infirmary'. An absolute must for any Alk3 fan.

RATING: 98 REVIEW BY: CAL

GUTTERMOUTH - The Show Must Go Off (Kung Fu) DVD

The sixth instalment of Kung Fu Records' The Show Must Go Off carries with it all the trademarks from the series. Excellent camera work, clean sound transfers and the dodgy camera at the front of the audience make this another great live DVD experience. Guttermouth belt out 20-tracks of its trademark good-time, alcohol fuelled punk rock and include all the classics, including "She's Got The Look", "1-2-3 Slam" and "Chug-A-Lug Night", along with my personal fave "Secure Horizons". It seemed to take Guttermouth a few songs to get into the swing of things but when they did, the humour and crowd participation bought this set into typical Guttermouth territory. The sight of the band drinking beers and the drummer with a cigarette in mouth while playing still makes me laugh, emphasising the band's good-time attitude. The package also comes with the performance on a CD, making this the complete package for any Guttermouth fan. The CD features a bonus track that apparently contained vision too crude for viewing. If anything, it's made me curious to track down any footage floating on the net. Halfway through the set, vocalist Mark Adkins says "I'm just an alcoholic singer in a mediocre punk band". And he's right. But Guttermouth sure knows how to put on an excellent and entertaining live show.

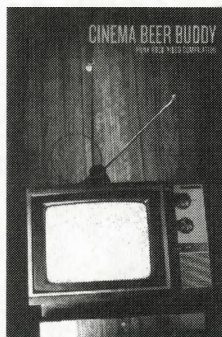
RATING: 75 REVIEW BY: STEVE IGLOO



V/A - Cinema Beer Buddy (Hopeless) DVD

Cinema Beer Buddy is a DVD compilation of music videos from some of our favorite bands, Taking Back Sunday, Midtown, Thrive, Strung Out, AFI, The Lawrence Arms Thursday and more. It contains 15 tracks with some bonus footage. The bonus footage is pretty average to my mind. It includes an interview with The Beautiful Mistake, asking some fairly generic questions, Midtown acting like dicks, equivalently nothing from Audio Karate, a demo music track from Strung Out, and an extremely limited behind the scenes look at Poison The Well's Botchla video being created. Again Taking Back Sunday's video takes the cake. The mastermind behind the ideas and their scripts continually keeps me entertained. This time, instead of creating a Timberwolves at New Jersey movie they have done an imitation of Fight Club. The Lawrence Arms' video for Porno and Snuff Films is another worthy mention. The only disappointment being that it contained none of the above. Despite the crappy bonus footage, this DVD is not at all entirely bad.

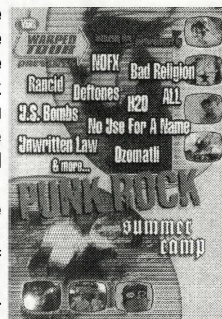
RATING: 83 REVIEW BY: CAL



V/A - Warped Tour Presents Punk Rock Summer Camp (Side One Dummy) DVD

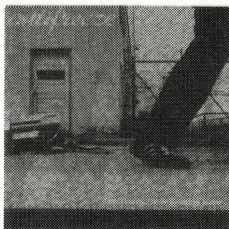
Side One Dummy are certainly pumping out the punk rock goods at the moment. "Punk Rock Summer Camp" gives you an insiders look at how the US and European Warped Tours come together, showing the behind the scenes production, catering, antics etc. There's plenty of live action from NUFAN, NOFX - [who throw their days pay into the crowd!], Rancid, Bad Religion, Unwritten Law and more. There's loads of skate, bmx and moto-x footage throughout which mixes it all up nicely to easily keep you entertained. You've gotta watch after the credits for the dude getting dragged by his hair out of the mud by his mum - too funny! Worth ya \$\$ and time!

RATING: 85 REVIEW BY: PETE



ANTIFREEZE - The Search For Something More (Kung Fu Records) CD

I thought Antifreeze were a melodic pop punk band? This, their new 12 [plus a "hidden"] track album, is far more pop rock than anything else. Gone is the constant pop punk tempo that I thought appeared in their previous album "Four Letter Word", although it



does still appear occasionally in "Hurts To Hurt" and "Dialogue". And that's not necessarily a bad thing at all, especially in Antifreeze's case! This is a great new direction for the Wisconsin quartet in my shitty opinion. They're another band who feature the luxury of having two distinctly different sounding vocalists who are both awesome. Jon and Tim switch up the vocal duties nicely to mix up the record perfectly. This is a great melodic record recommended for anyone who digs bands like Lucky 7, Unwritten Law etc.

RATING: 90 REVIEW BY: PETE

ANTISKEPTIC - Aurora (Toupee Records) CD

Where did Antiskeptic go wrong? The last release I purchased from these guys was the "Change My Ways" EP and it's a shame to say that they've gone dramatically downhill since then. After seeing the band live recently, I had high

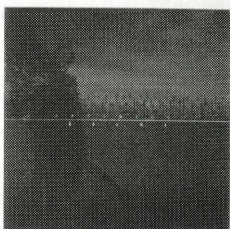


hopes for this disc but it really lacks the energy and intensity the band possess on stage. This is definitely more brooding and "mature" than previous releases but the change in sound just doesn't seem to work for Antiskeptic. The production is amazing, enhancing the driving rhythms of the songs, and helps "Technology Dictates" and "Even/Sacrifice" to stand out towards the end of the album. "Nothing to Say" is probably the highlight here and could easily be the lead-off single. The screamed vocals in the chorus add a much-needed extra element to this track but after those three tracks, nothing made me pay much attention. "Clear To Pass" sounds eerily like Stabbing Westward and "More Than Kind" reminded me of Powderfinger and had me reaching for the remote. Seriously, this album sounds perfect for Triple M and my parent's tastes. Pete's mum would love "Goodbye, Goodnight" and she should have reviewed this disc instead of me.

RATING: 32 REVIEW BY: STEVE IGLOO

ASTERISK - Dogma (Three One G Records) CD

'Dogma' is the complete collection of every Asterisk recording to date. Hailing from Sweden, Asterisk has material dating back to 99' to their most recent stuff being included on a compilation featuring eight other Swedish grind bands released last year, and

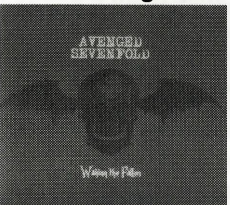


somewhere in between this time, a split 7" with Nasum. Asterisk play chaotic, aggressive and extremely violent grind. At times sounding a little industrial and experimental but all the while maintaining a huge amount of intense chaos. There are 40 tracks on 'Dogma', the shortest lasting an entire 9 seconds and the longest in comparison to the previously mentioned is an epic at 3:23 minutes. From the beginning of track 1 'Dromology' you are subjected to the full barrage of chaotic grindcore that is so extremely punishing to the very end of track 40 'Babylon(e)'. There is a huge range of great vocals, from guttural growls to semi-industrial screams. Combined with blistering blast beats and original, creative guitars, this resulting in a superb complete collection of Asterisk material. It's not the easiest music to describe, but bands that came to mind initially for me were, Drop Dead, Unsane, Quicksand, Nasum and even a touch of early Napalm Death. If you can somehow imagine a mix of the grind bands mentioned with a little bit of Unsane and Quicksand, you'd have to be pretty close to the chaos that Asterisk produce.

RATING: 88 REVIEW BY: JOHN MEANtime

AVENGED SEVENFOLD - Waking The Fallen (Hopeless) CD

If you were to ask Iron Maiden to do their best to record a hardcore album, I reckon it would sound something like this band... Avenged Sevenfold. 'Waking The Fallen' brings an entire new meaning to



the term "metalcore", cos this is classic metal with an immense amount of hardcore strings attached. Avenged Sevenfold has managed to isolate themselves as far as genres and styles in metal are concerned. Combining classic metal riffs ala Iron Maiden, Judas Priest, Metallica and Scandinavian Metal with great emotional and melodic hardcore together with an inspiring array of different vocal styles from screams to growls to chanting metal not

unlike Bruce Dickinson, make this release an absolute smorgasbord of every great aspect of metal from the past to today. This is a definite improvement from the highly acclaimed second release 'Sounding The Seventh Trumpet', with the guys evolving into a much more established and mature style that cannot be mistaken for any other band around. 'Waking The Fallen' has everything you could ever ask for in a metalcore release and more...

RATING: 98 REVIEW BY: JOHN MEANtime

AWAY FROM NOW - Sic Semper Tyrannis (Pee Records) CD

Melbourne hardcore-ish outfit Away From Now has shown considerable improvement and progression with this, it's third EP and first release for Adelaide-based Pee Records. On many fronts, Away From Now remind me of a heavier Small Brown Bike. The rough vocals, intelligent lyrics, catchy basslines and song structures all being comparable to Small Brown Bike, albeit a harder, stronger and more refined Small Brown Bike. Actually, if Away From Now was from the US, I am sure the boys would wind up on No Idea Records. Vocalist Luke Wilson has really improved his range, and his screams shred like never before. Another noticeable progression is the destructive breakdowns throughout the six tracks. This is a collection of songs that would tear apart a crowd in a live setting and adds a lot of anticipation to their upcoming visit to our fair city. Songs like "Scorned and the Feelings of..." and "As Far As Mothers Go..." are equal to anything released from an Australian hardcore outfit this decade, while "Hollow Empty Vessel" is a great rock track. This release looks and sounds professional, although the artwork in the booklet can give me a bit of a headache. Regardless, this should see Away From Now reach much greater heights than before and the distribution through Shock Records should see this release reach the audience it deserves.

RATING: 92 REVIEW BY: STEVE IGLOO

BLOOD HAS BEEN SHED - Spirals (Ferret Music) CD

The press release for 'Spirals' states; "this release is the heaviest thing Blood Has Been Shed has ever done (or anyone else)", and that's not far from the truth at all. This CD out on Ferret Music, known for its growing roster of great metalcore and hardcore bands is a clenched fist full of blistering power just waiting to be belted out on unexpected

listeners. The sheer strength and aggression on 'Spirals' reminds of how inspired with rage I felt when I heard Pantera's 'Vulgar Display Of Power' for the first time those many years ago. From the very beginning of the first track 'Age Of Apocalypse'

you know what BHBS are all about, great technical, heavy metalcore. At times melodic, at times chaotic but never giving an inch with their sheer aggression and ferocity. Blood Has Been Shed has a huge sound. Battering riffs, precise pounding technical drumming and Jones' bipolar vocals at times throaty growls to chaotic screams and then to a pure sweet serenading voice akin to Mike Patton from Faith No More (check track 6 'Utah' for this comparison) make for one hell of a sound and one brutal hardcore release.

RATING: 98 REVIEW BY: JOHN MEANtime

BOMBSCARE - Incite (Independent) CD

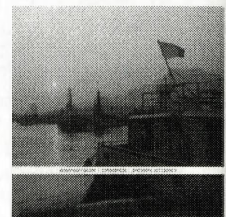
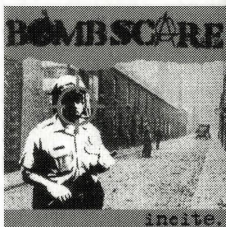
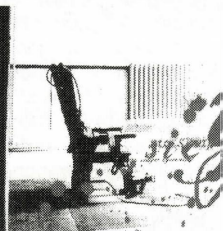
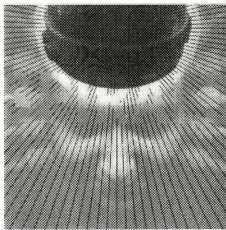
Long awaited full length from local Adelaide boys Bomb scare has proved worth the wait. This is a great cd kids. Bomb scare sing about the shit that matters and they do it well.

The only problem I have with this cd is their cover of SLF - Alternative Ulster sounds so much better live, they seem to have lost the passion in the studio with it. But other than that, I'm seriously loving their work. It's fast, snotty, meaningful punk rock. Stellar tracks are Radio Slut, Misery and their always popular, Advance Australia Unfair. Well done kids.

RATING: 90 REVIEW BY: KRISTEN PUNKRAWK

BRANDTSON / CAMBER / SEVEN STORY (Deep Elm) CD

A great three way split ep featuring one of my less popular Deep Elm bands in the past, I say in the past coz this new ep has impressed me to the point where I think I'll give Camber more cred in the future. Brandtson start things off with their only song to appear on the split "Dead Animals", which continues to produce the dual vocal melodic goods they gave us with their recent "Death & Taxes" ep [reviewed in Pee #27].



My only gripe is this is the only Brandtson song here, still, it's a great number which has me looking forward to their next album. Camber are the indie college rock meat in the sandwich here, and serve up two songs that sound like Dinosaur Jnr meets Slowride, along with a slower ballad "Goodbye Mr. Spalding" that makes perfect use of sweet female backing vocals. Seven Story appear to be a one man band now with Lance Lammers playing every instrument himself on these two songs "New Day" and "Covers", doing the Dave Grohl thing. The similarities to the Foo Fighters don't end there, with Lance's vocals having that similar urgency about them when he tears into the chorus. Two great songs that finish off a quality split ep well. I've gotta mention the impressive packaging which features a slick looking clear disc. Very nice.

RATING: 92 REVIEW BY: PETE

BRITNEYS KRACK - S/T (Independent) CD

A Canadian quartet who do the Gimme Gimme thang by punking up a bunch of shitty cover songs and somehow try to pass them off as their own. Britneys Krack tear apart songs that really deserve it, like Britney Spears' "One More Time", Kim Wilde's "Kids In America" etc. Featuring gruff kinda vocals which strangely sound familiar, overall this isn't a bad 5 track ep from a bad who obviously doesn't take themselves too seriously, and sound like they'd be a lot of fun live. Grab an mp3 at www.britneyskrack.com

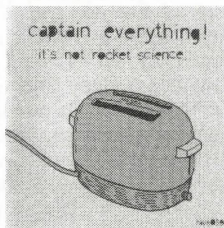
RATING: 70 REVIEW BY: PETE

CAPTAIN EVERYTHING - It's Not Rocket Science

(Household Name) CD

High speed, high energy, poppy punk rock is what you get from British trio Captain Everything. They have their foot to the floor on almost every one of the 14 tracks on this great album, relentlessly thumping out one song after another. Their punchy dual vocals work well with the frantic tempo of their punk too, especially in "Rocket Science?", with only a slight hint of their British accents occasionally coming thru. Fourteen songs in under half an hour, the album's title says it all. Recommended for those who enjoy fast catchy pop punk.

RATING: 89 REVIEW BY: PETE



CHRISTIANSEN - Stylish Nihilists (Revelation) CD

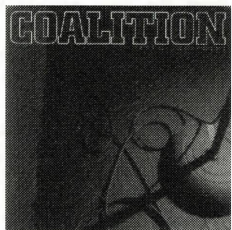
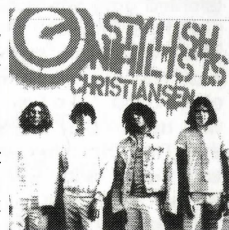
Christiansen has to be the most underrated indie-rock band around at the moment. Their previous EP, "Forensics Brothers and Sisters!" was a great example of indie-rock done well but this 11-track release takes their sound to the next level. Past reviews and articles have referred to Christiansen as the type of band to fill the void left by At The Drive-in (of course this was before Sparta was formed). But while Christiansen possess the experimental nature that made ATDI great, I think Christiansen can offer a whole new dimension to the DC punk influenced rock sound that ATDI championed. One thing Christiansen have in abundance is an intensity beyond most bands in this genre, and have an addictive angst throughout their music. While this album is solid from start to finish, midway through the disc, Christiansen unleash one of the songs of the year in "Dead Celebrities are Amusing", a slow-building number with some of the best lyrics ever, a catchy-as-hell chorus and showcasing Brandon's heartfelt and powerful vocals. The cynical lyrics are a huge highlight with me and fans of this style of music, need this disc. Brilliant.

RATING: 94 REVIEW BY: STEVE IGLOO

COALITION - Breaking Point (Fight Fire with Fire) CD

Solid and very tough oldskool straight-edge hardcore from the US. The disc begins with the excellent "Out of Words", which rips through the standard 2 verses and chorus into a mean floorpunch-friendly breakdown. From there, Coalition tear through another 11 tracks with aggression and passion to burn. Check out the metallic breakdown on "Movin' On" for further evidence that this band knows their shit, leading into the metallic chugga of the fantastic "My Point". FUCKING GO!!!! (or as Coalition say... C'Mon!!!!). For comparisons, think Raised Fist or indeed anything from the oldskool revelation/victory stables. Kickass recording too. Recommended.

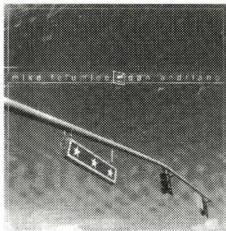
RATING: 97 REVIEW BY: RC



DAN ANDRIANO / MIKE FELUMLEE - Split (Wynona Records) CD

A perfect split ep from two talented guys who's names would be familiar with any Alkaline Trio fan, as they're past and current members of the band. Mike Felumlee, who use to play drums for the Trio, Smoking Popes and Duvall and now runs his own indie label, starts the split off with his three indie rock songs. The opening song "Something Better" is a moody mid tempo track that proves that Mike's not only a great drummer, but damn good singer and songwriter. "Sunshine" follows with a similar beat with the last of his 3 songs being more of a ballad. Dan's familiar and unique vocal style is hard not to enjoy, and his first two songs follow Mike's slower, mid tempo pace. The ep's finished with "Let The Stars Play", a song Dan wrote for "Tuesday" and is probably the best song on here. It's more upbeat than most of the other tracks and could easily be mistaken for an Alkaline Trio number. My only gripe is that just six songs leaves you wanting more. This is a great split and certainly a must for any fan of Alkaline Trio kinda rock. Recommended.

RATING: 94 REVIEW BY: PETE



DASHBOARD CONFSSIONAL - A Mark, A Mission, A Brand, A Scar (Vagrant) CD

A lot of hype surrounds this release, along with all things Dashboard Confessional. A move away from the solo project sees more variety in sound and song structure. I'll admit I was extremely keen to hear this CD (Thanks Boss), and was pretty stoked to hear it comes with a bonus DVD. The DVD however, offers very little in the way of live performances and I now understand what others have said about the crowds singing over the top of Chris' voice. This is tolerable at first but it renders the DVD near unwatchable. One of the most appealing factors to DC is the quality of Chris' voice and lyrics. A range of skepticism and hope come through, like many contemporary emo albums. I think what sets DC apart from others is not only marketing presentation, but also the charms they represent easily locked onto by the youth market. They may take some getting used to. I was not a fan at first. But given a fair go you may find them appreciative. The highlights from this album I found to be the first



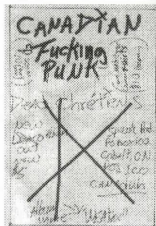
single 'Hands Down', 'Rapid Hope Loss', 'Ghost of A Good Thing', and 'If You Can't Leave It Be, Might As Well Make It Bleed'. A slow album that has somehow won the hearts of so many American teens, not that this is necessarily a good thing, but I enjoyed it, the album that is.

RATING: 94 REVIEW BY: CAL

DEAD CHRETIENS - Weatx (Independent) CASSETTE

Raw as fuck Canadian punk on tape! The Dead Chretiens are an Ontario quartet fronted by my Canadian "Spunk Zine" buddy Jeremy Othmer. What you get here on "Weatx" [we eat tax] is eight very raw, "no apologies" songs that sound like they were recorded on a broken down four tracker using microphones picked up from cash converters for 5 bucks a piece. Now that's punk eh. Although the recording quality makes it hard to pick up the lyrics, it's not hard to figure Dead Chretiens have plenty to say. In fact I might be totally missing the point, but I even cracked the odd smile at their aggressive approach to getting their message across. The whole tape can be summed up by the band themselves = "So what if we cover NOFX and rip off the Dead Kennedys... who's going to stop us? You? Please? ". I'll say it one more time... raw!

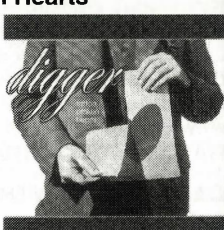
RATING: 62 REVIEW BY: PETE



DIGGER - Tattuo Broken Hearts (Wynona Records) CD

I've always struggled to 'get' the upbeat punk of Digger. Anyway, this is a 6 track ep with the title track "Tattoo Broken Hearts" being lifted from their last album "Keystone". It's the pick of the ep, and is the most recent and best quality recording out of the six also. A cover of Cyndi Lauper's "Money Changes Everything" follows, and isn't too bad in it's own dirty little way. There's three live recordings, two recorded in Chicago in '97 and one in California in Feb '02 which are pretty bad quality and probably should have been left off this cd all together. The ep's finished with quite a good acoustic version of "Ducky's Curse". Overall this one's more for the diehard Digger fans. If you've never heard Digger before then this isn't really a good place to start. But what do Digger care, like they wrote on the cd sleeve of this ep: "Fuck the critics, this one's for you". Fair enuff.

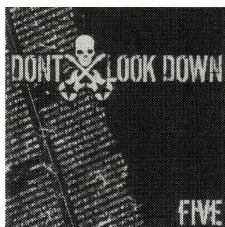
RATING: 64 REVIEW BY: PETE



DON'T LOOK DOWN - Five (Nitro) CD

Melody driven pop punk is what you get with Don't Look Down, and 4 of the 5 tracks that appear on this, their debut Nitro release, show that if you're a fan of the genre then you should be getting excited about what their forthcoming album will produce. Why only four of the five you ask? Well the final track "Can You Hear Me?" is an acoustic song that really should have been another upbeat, catchy studio track in my opinion. But then I don't really like acoustic tracks on punk records anyway. "Bender" and "Fast Forward" are my picks.

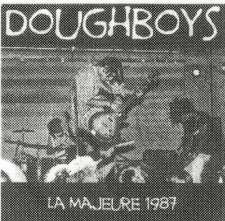
RATING: 90 REVIEW BY: PETE



DOUGHBOYS - La Majeure 1987 (Boss Tuneage) CD

To review a previously unreleased Doughboys gem is a pleasure and privilege. Melodic punk rock of such originality is still thin on the ground, even 15 years after this demo was recorded (1986-87). Unfortunately there's only three songs on the cd but they are three of the coolest songs off the debut album "Whatever". Doughboys fans will dance strangely in their bedrooms as I have done this night. "The Forecast", "Stranger From Within" and the too-catchy-to-be-real "I Remember" will do that to ya. Dig out your Asexuals vinyl, play this disc, then listen to the Doughboys evolve into All Systems Go! A righteous ritual. I love the high-energy photography on the cover. These guys ruled!

RATING: 95 REVIEW BY: GLENNO CLOWN-FYNDER GENERAL



DRI - Dirtiest...Rottenest (Rykodisc) CD

I used to be a big DRI fan back in the 80's. They were one of the first bands who fused hardcore, punk & metal into a sonic wall that bad boy Phil Spector would have been mighty proud of. This double CD is a remastered re-release of DRI's most 'popular' records from the late 80's '4 of a kind' and 'Thrash Zone'. Of the two CD's '4 of a kind' is my personal favourite. For me, 'Thrash



Zone' pushed a little to far into the metal zone, but hey, they're both good! This is old school skate punk. Go and buy yourself a Gang Green record, the SOD record & this & smash all your Good Charlotte CD's while you sing the lyrics to 'Suit And Tie Guy'.

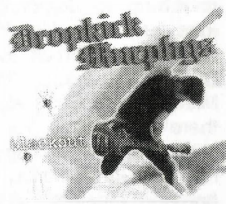
RATING: 88 REVIEW BY: GORDOH

DROPKICK MURPHYS - Blackout (Hellcat) CD

Everytime I hear this album it reminds of the Gangs of New York. I know you're probably thinking 'but they're from Boston'. I think it's the whole Irish-Pride thing that seems to be going on in both.

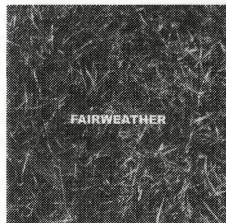
Anyway, the DVD is a nice little bonus to this CD and provides two live clips, a video for the single Gonna Be A Blackout Tonight, and a trailer for their forthcoming full length DVD. The live videos are well shot, with good sound, and from what I understand are outtakes from the full length live DVD. The CD is similar in sound to the last DKs full length. If you're a fan you'll know what to expect. I took a liking to Walk Away, Fields of Athenry, Buried Alive, and Bastards on Parade. However, World Full of Hate was my favorite. The Dirty Glass confirmed my suspicions that album was heavily influenced by the Gangs of New York movie (Don't tell anyone from Boston).

RATING: 85 REVIEW BY: CAL



FAIRWEATHER - Lusitania (Equal Vision Records) CD

When The Get Up Kids released their last album "On A Wire" it was so radically different to their previous record that it was hard not to simply discard it. Fairweather have made a similar move with "Lusitania", moving away from anything that scored them Saves The Day similarities in the past to produce an album that seems to be more focused on providing atmosphere than a bunch of catchy hooks. Case in point is the opening track "Derivative Opener" which would've served better to appear on Enja's next record. There is the occasional more upbeat rock moment which still sits well with me, none more so than their track "Letter Of Intent". I guess if you haven't heard their debut album "If They Move... Kill Them" [reviewed in Pee #19], or even their previous ep "Alaska" [reviewed





in Pee #25] then you might enjoy "Lusitania" more than I did. I for one would prefer the return of the power and emotion that appeared on those earlier releases.

RATING: 70 REVIEW BY: PETE

FIFTH HOUR HERO - Scattered Sentences (No Idea Records) CD

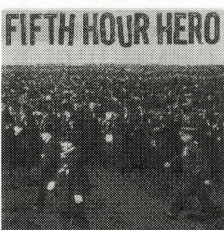
I know it's almost lazy reviewing to compare No Idea artists to Hot Water Music (see Small Brown Bike, Crows, Planes Mistaken For Stars etc) but there is a lot about Fifth Hour Hero which reminds me of Gainesville's post-hardcore masters. Fifth Hour Hero belt out a similar brand of post-hardcore to the majority of the No Idea roster, albeit with a few noticeable and refreshing differences. The first of these differences is the female vocals throughout this release. The singer has a strong voice and her harmonies provide enough variation to help this 10-track release separate itself from the list of aforementioned bands. "Off Your Throne" is my highlight of the disc, featuring the cool lyric "we might use the same chords, we're not singing the same songs". It's a catchy number with a nice old-school punk sound to it. I'm a fan of the production on this release, opting for a more raw mix, instead of the super-polished sound that has become way too popular recently. This is pretty solid from start to finish, with "Off Your Throne" the only song to stand out in any way. However, it's an enjoyable listen and one I could confidently recommend to fans of the bands I mentioned above.

RATING: 71 REVIEW BY: STEVE IGLOO

FROST - S/T

(Independent) CDR

The note that came with this demo described the Melbourne band as a "guitar driven punk band". That description couldn't have been further from reality. They are in fact a "keyboard driven" groove pop rock band! In fact the keyboards feature prominently throughout the entire ep, especially with track two "Coffee Shop" beginning with an almost Sesame Street or Crank Yankers cheesy kinda organ theme to it. Although the production quality of the five song demo is damn impressive, their style of music just really isn't my thing and bores the shit outta me. If you think you'd dig the



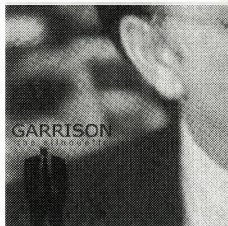
kinda Aussie pub pop you'd get blending defunct bands the Chocolate Starfish and Skunkhour, then you might wanna check them out at www.freewebs.com/frostyboys. Me, I'll pass.

RATING: 25 REVIEW BY: PETE

GARRISON - The Silhouette (Revelation) CD

Garrison is one of the most criminally underrated bands I have encountered in recent memory. Playing a brand of post-hardcore that would sound at home alongside a large chunk of the No Idea Records roster, these guys have the songs to receive far more recognition than they currently do. Released as a pairing with The Model EP, Garrison offer up five brilliant tracks of catchy and substantial rock music. Opening track Come On Die Young features the quirky qualities one would expect from Garrison while Everything You Want is the outstanding track on offer here. The lyrics on offer are intelligent and often humorous, which add another dimension to this strong recording. Closing track The Closer is an epic number, showing a good deal of experimentation and an uncanny ability to be embedded in your head. Overall, this is a great release and continues Garrison's consistent recording career to date.

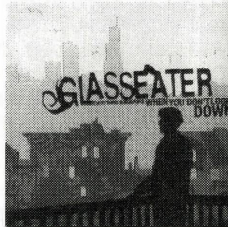
RATING: 89 REVIEW BY: STEVE IGLOO



GLASSEATER - Everything Is Beautiful When... (Victory) CD

After a couple of albums on Fearless Records, Glasseater have jumped ship to Victory to produce their fourth long player and it's a ripper. Continuing with the less hardcore, more melodic formula they began with their previous self titled album,

"Everything Is Beautiful..." is full of harmony filled melodic punk that gets tagged as "post hardcore rock". From the thumping intro of their opener "Greetings... Goodbye" the scene is set for 34 minutes of big sounding melodic punk rock with the occasional second scream vocals that thankfully aren't overdone or seem out of place. I'm sure fans of their earlier records will continue to be disappointed by the more melodic direction the band's taken since Julio took over the vocal duties, but for what it's worth, I'm enjoying the new stuff these guys are serving up! Melodic rock with a



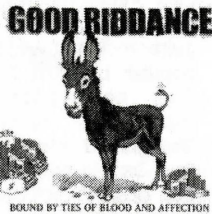
hardcore edge that works for me.

RATING: 97 REVIEW BY: PETE

GOOD RIDDANCE - Bound By Ties Of Blood & Affection (Fat Wreck Chords) CD

This is the seventh full length Good Riddance record (their first came out in 1995) & I've been aware of the band for a few years now but this is the first time I've had the chance to hear one of their records in it's entirety (cheers Pete!) You know what? Every song is fucking great. I'm going to start getting stuck into their back catalogue. This is a fantastic (aggressive) punk rock record & these guys are the real punk deal: intelligent, informed and independent. You should go out and buy 'Bound by ties of blood & affection'. Now. Check out www.good-riddance.com for further info (download the Bush resume too!).

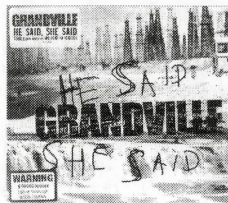
Rating: 97 REVIEW BY: GORDON



GRANDVILLE - He Said, She Said (Mushroom Records) CD

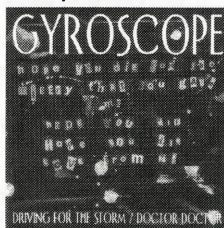
The biggest impact this Grandville cd single had on me was when I learnt that they were an Australian band, not a cheeseey American mainstream, mid tempo rock outfit - which is exactly what they sound like. There's four songs here, well, three really coz one's just an "alternative version" of the opening single, which only serves to ask the question "why" offer up the same song again when it sounds almost identical to the first?! Anyway, if you listen to MMM or any other crap commercial radio station, my guess is you've heard this. My other guess is if you listen to shit like that then you don't read Pee.

RATING: 20 REVIEW BY: PETE



GYROSCOPE - Driving For The Storm (Festival Mushroom Records) CD

Another ep from the Perth quartet that continues to prove that there's big things to still come when they release their debut album later this year. This time we're served up four songs, two new studio recordings and two live versions of



Away" and "I've Been Struck By Lightning Once..." from their previous two ep's which clearly prove the guys can cut it live. "Driving For The Storm" opens strongly with their strong, emotive guitar rock sound. The second of the new tracks, "Doctor, Doctor" is my pick of the two tho', sounding a little more urgent and aggressive. This is certainly one of Australia's most impressive melodic rock bands, and I'm looking forward to hearing their long player.

RATING: 93 REVIEW BY: PETE

HASTE - The Mercury Lift (Century Media) CD

Wicked heavy-as-fuck hardcore with some nice emo parts, particularly the sung chorus on the powerful opener "With all the pride and dignity of a drowning swimmer"??? When Haste are metallic, they bring to mind the best of Shai Hulud and Bloodlet, when they are melodic they are like a Boy Sets Fire or Texas Is the Reason, without just copying any of their influences. This is Haste's third album and it completely shows. Eleven classy hardcore songs with enough melodies to please even the most jaded hardcore fan. A must listen.

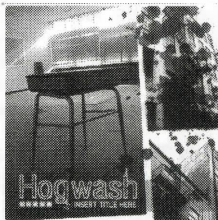
RATING: 91 REVIEW BY: RC



HOGWASH - Insert Title Here (STS Network) CD

Before this 5 track ep from Paris punk quartet Hogwash arrived, my French punk band knowledge consisted of the one band only. That band being the rockin' Uncommon Men From Mars. And in a lot of ways Hogwash remind me of UMFH, they play frantic paced melodic punk that features some relentless drumming, probably best described as paced melodic skate punk. The ep certainly shows a promising future for these guys, especially considering this is their debut release. My choice tracks are "Not Available", "Think + Hope" and their closing song "Naked" with it's hardcore intro. A great ep that has me looking forward to hearing more.

RATING: 83 REVIEW BY: PETE



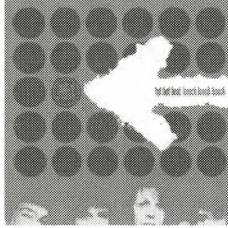
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HOT HOT HEAT - Knock, Knock, Knock (Sub Pop) CD

Canadian band Hot Hot Heat brew up a mix of the Cure, early XTC & Dexy's Midnight Runners on this five track CDEP from Sub Pop records. It's sweet new wave pop, hip shaking reggae & stoned garage swagger all at the same time. I reckon I've heard it said that they're going to join The White Stripes & The Strokes in the lofty heights of rock'n'roll popularity but I'm not sure about this band yet. I haven't heard a full album of material so I'm probably not a great judge. This might turn out to be a grower for me.

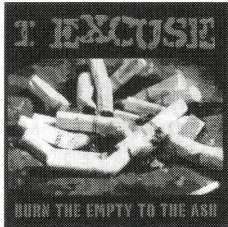
RATING: 85 REVIEW BY: GORDOH



I EXCUSE - Burn The Empty To The Ash (Newest Industry) CD

Fast melodic punk with leanings to the Dag Nasty side of things, not surprising really considering this has been licensed from legendary melodic UK label Snuffy Smile. Once you get used to the sung vocals (they're from Japan), you'll realise that I Excuse are brilliantly catchy and that this CD won't be leaving your CD player anytime soon. Fave tracks are "How can we make an empty bottle without killing anyone" and the very mainstream styled "Changes for the worse".

RATING: 84 REVIEW BY: RC



IN THE GREY - Wake The Silent Day (Below Par) CD

A great 5 track ep from the new Central Coast signing for Below Par - In The Grey. They play a melodic rock that soothes you one minute, then rips things wide open and melts the wax in your ears in the same way as say, Glasseater. These five guys produce a "big" sounding ep here with almost flawless production and each song flowing on from the last. Overall this is a very mature ep from a young band that I'm sure has a bright future in the growing Aussie melodic rock scene. Can't wait to hear what they cough up next!

RATING: 92 REVIEW BY: PETE

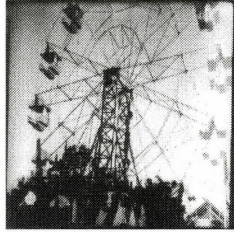


IRON ON - The Understudy (Ruth Street) CD

Iron On are yet another talented indie rock band to come outta Queensland. Like Pollen before them, they play layered indie guitar rock that was hugely popular back in the mid 90's, when pubs were packed with bands like Garageland etc. Perhaps

Iron On are paving the way to a indie rock revival like garage rock has enjoyed the last couple of years?! The Understudy offers up five well produced tracks on the bands' own label, Ruth Street. The vocal duties are shared between the two guitarists Kate and Ross, both of which can hold their own and mixes things up nicely to hold your interest. The pace flows throughout the first four songs without ever getting frantic, until the slower closing track "Sleep In" finishes the ep on a peaceful note. A great ep for fans of jingly indie guitar rock.

RATING: 83 REVIEW BY: PETE



LOVE LIKE... ELECTROCUTION - S/T (Building Records) CD

This is the full release by 'love like...electrocution'. It contains 6 tracks that appear on the previously released ep 'she was red hot'. I couldn't get my hands on that release so I'll review this as a completely new entity. With a band

name like theirs and song titles like 'the tropics of cancer, capricorn and a smashed face' and 'we built tombs and now we're sleeping in them' you can expect them NOT to be you usual run of the mill screaming their lungs out band. Musically, they sound fresh yet at the same time, familiar. Can't comment lyrically cos the cd didn't come with any lyrics. (just mugshots like photos of the members) JR Ewing styled vox (dual though) with angular plummeting beats, and instrumentation? Melodic as fuck! Short, fast, emotive and sweeeeet. Can't get enough of em! Picks of the album are 'hunger like numb toes on an oslo sidewalk', 'this charade has lasted well past the curtain fall' and 'tips for avoiding the clap. 1. I wouldn't piss on a scorpion if it was on fire'. Captivating record that never lost me from a strangely soft beginning to its intense finale!

RATING: 95 REVIEW BY: MARCOS DESTRUCTORES



LOVE OF DIAGRAMS - The Target Is You (Unstable Ape) CD

So are you into purely instrumental indie rock bands completely void of any vocals? If you answered yes, then I recommend you check out this 10 track album by Melbourne trio Love Of Diagrams. But if like me you answered no, then I strongly suggest you steer clear coz quite frankly, this record will bore you to tears. Granted, Love Of Diagrams do play some tight and emotional indie rock that kinda rolls on and on, but not having any vocals only served to blend one song into the next. The only song here to standout in any way at all for me was "New Fury", which I put down to the fact that it has some mumbling and screaming by their bassist Antonia. I'll pass.

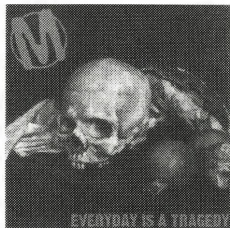
RATING: 45 REVIEW BY: PETE



MANSIC - Everyday Is A Tragedy (Bug Records) CD

Mansic are a 5 piece street band hailing from Sweden. Rough, throaty vocals and strong fast drumming had me hooked from the opening track. The songs all have great sing-a-long lyrics which will have you screaming along in no time. Stand out tracks, The Loving Father, Turn Left and Fucked Up

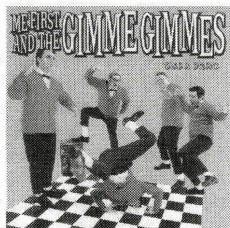
RATING: 90 REVIEW BY: KRISTEN PUNKRAWK



ME FIRST AND THE GIMME GIMMES - Take A Break

(Fat Wreck Chords) CD

As a general rule, cover bands suck. However, Me First and The Gimme Gimmes are the exception to the rule. With members of NOFX, Foo Fighters, Lagwagon and Swinging Utters, this is one talented group of musicians. Having never written an original song, Me First and the Gimme Gimmes have released some great albums of covers and this group of tracks has to be their best yet. Covering popular RnB hits from Stevie Wonder, Seal, Whitney Houston and Lionel Ritchie, Me First and the Gimme Gimmes take already catchy and



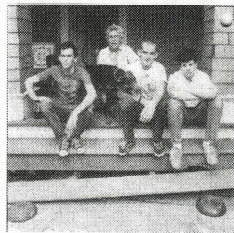
popular songs and turn them into enjoyable pop-punk tunes. Heading our way in October for the Loudmouth Festival, these guys will be one of the more entertaining live bands to tour Australia in recent memory. Get along to the show and grab the disc, because I guarantee you'll already know all the words!

RATING: 84 REVIEW BY: STEVE IGLOO

MINOR THREAT - First Demo Tape (Dischord) CD

I got a tape of the first Minor Threat release sometime around 1989. The music blew my mind & this band turned me towards a whole new musical direction. 'First Demo Tape' was recorded on 4-track in 1981 & it isn't actually all that different from the recording that became the debut 8-song eponymous 7 inch EP (& the third Dischord release), but it sure is great to hear these songs again. If you don't have any Minor Threat you should probably pick up the 'complete discography' (Dischord 40CD) first. 'First Demo Tape' is a great moment in the history of American punk, previously only available on bootleg recordings. Check it out!

RATING: 90 REVIEW BY: GORDOH

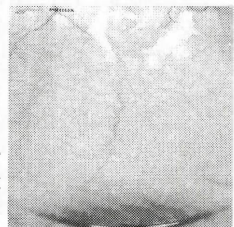


MINUS - Halldor Laxness

(Victory) CD

Iceland's Minus are a band impossible to pigeonhole. On their debut album, Minus played a rough brand of thrash metal before slightly refining their sound on Jesus Christ Bobby to a more distortion driven brand of hardcore.

As praised as it was ridiculed, the album was creative and challenging nonetheless. On this, their third full-length release, Minus has turned its hand to melodic rock and produced an album far superior to the majority of similar releases this year. The 11 songs featured are impressive and picking standout tracks is as hard as finding flaws. Even the more experimental moments are winners, such as the demented saxophone on The Long Face and the falsetto vocals and epic soundscape on closing track Last Leaf Upon The Tree. The lyrics of My Name Is Cocaine is a highlight, as is the insanelly catchy chorus of Romantic Exorcism. I'm not sure what sort of marketing push this will receive from Victory Records but it deserves to be promoted





extensively as it is probably the best rock album I have encountered since At The Drive-in released the phenomenal Relationship Of Command. And that's saying something!

RATING: 94 REVIEW BY: STEVE IGLOO

MOTION CITY SOUNDTRACK - I Am The Movie (Epitaph) CD

If you're a fan of synth-pop rock bands like Schatzi and Ozma who've all been influenced by Weezer, then you're gonna love this album by Motion City Soundtrack. The five piece offer up a full 14 track long player without a single intro or outro track which make a record look like you're getting more than you actually are. They make good use of the moog without really over doing it and making every song sound the same in an annoying way, which some synth-pop bands seem to struggle with. Justin Pierre's vocals at times had a similar tone to Sting, especially in "Perfect Teeth". Their tracks "My Favorite Accident", "Don't Call It A Comeback" and "Capital H" are my picks. A great pop album to bring in our Aussie spring weather!

RATING: 85 REVIEW BY: PETE

MOULDER - The State Of Play (Independent) CD

I sometimes feel that there should be some sort of fine or penalty imposed on bands or their managers who misuse the word "punk" in their promotional material or bios. Enter Sydney rock quartet Moulder. Their bio boldly describes them as "a well oiled and polished punk rock feast" to which I reply "fuck off". The closest thing to punk on this four song ep is the pop punk tempo of their second track "A Bomb", but the annoying "Skunkhour" kinda vocals of Tim are the furthestest thing from punk rock trying to be passed off as punk I think I've heard this issue. Probably would have received a higher score if they had of admitted that they just play boring alternative Aussie pub rock instead of pretending to be "punk".

RATING: 41 REVIEW BY: PETE

NAKED HEART - Confide In Me (Marlin Records) CD

Central Victoria's Naked Heart has received a little media attention as of late due to the release of their

debut single; a cover of Kylie Minogue's 'Confide In Me'. The nu-metal version of this track by Naked Heart sounds pretty bloody good until...vocalist Tim decides to blatantly rip off Jonathon Davis (Korn) and his trademark undecipherable blabber.

It's one thing being inspired by bands or one band in particular, but recording something that sounds incredibly similar and sounding as though it could very well be the band your inspired by just leaves you open for criticism. At exactly 2:50 minutes into the track anyone could be mistaken for thinking someone had thrown a Korn CD on and it is only this that has ruined the song as far as I'm concerned, otherwise it's a catchy tuned-down and metal rendition of a famous Aussie release. Nu-metal bands such as Sevendust and Taproot are obvious influences and yet again in track 2 'Itch', the vocals are so much like that of Korn's that it destroys the track. When the vocals appear to be Tim's true voice, Naked Heart sound great. Curious to see what other reviews had to say...

RATING: 60 REVIEW BY: JOHN MEANTIME

NEVER SURRENDER - S/T (Fight Fire with Fire) CD

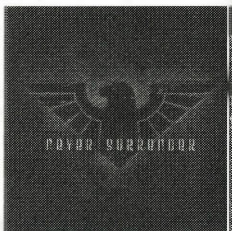
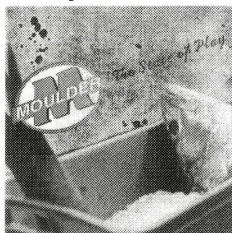
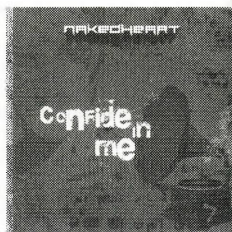
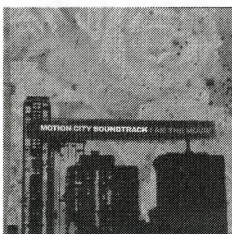
Never Surrender is most notably the new band for vocalist Porcell, formerly of seminal hardcore band Youth of Today. NS is a step away from YoT, definitely with its fast, melodic and metallic hardcore sound. It also has this fuzzy-type feeling to the recording, and is

hard to tell whether this was intentional or not. Regardless, this is an aggressive hardcore EP spurred on by Porcell's distinctive vocals and better than standard lyrics. "Indestructible" is the strongest cut on the disc, with its fast and raw melodic sections and the "To know no death is to know no fear" breakdown. There are five tracks all up here and some sort of Quicktime multimedia thing which my computer refused to open. Two thumbs up.

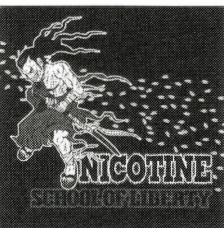
RATING: 96 REVIEW BY: RC

NICOTINE - School Of Liberty (Asian Man Records) CD

This punk quartet from Chiba, Japan often get tagged as the Japanese NOFX which doesn't overly nail there sound. Sure, they do have plenty of cliché



NOFX sounding melodic punk moments, but there's so many other punk similarities that it wouldn't be fair just to call them a NOFX rip off and leave it there. "School Of Liberty" rips out 14 tracks of melodic punk [plus a few spoken word intro tracks

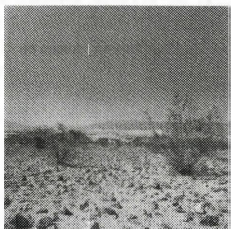


"At The Class Room"] which mixes up the tunes and tempos perfectly to ensure it's not a "every song sounds the same" punk record. Their obvious influences range from Millencolin, Offspring, Strung Out, even Pennywise and of course NOFX. But Nicotine still remind me of the high energy [pop] punk rock that Hi-Standard always served up. Very catchy, paced and the broken English lyrics sung with that cool Japanese accent. Their love of gang backing vocals is used to full effect on this album with no shortage of chantable choruses for all to join in on, and they even throw in a cover of Green Day's "Basket Case". Nothing groundbreaking here, but completely enjoyable anyway.

RATING: 94 REVIEW BY: PETE

NO CHOICE - Dry River Fishing (Newest Industry) CD

This album is my first listen to UK punk quartet No Choice and I like what in hear! "Dry River Fishing" offers up the kinda edgy, hook laden melodic punk we got from the early days of Jawbreaker or Husker Du with even a bit of Snuff



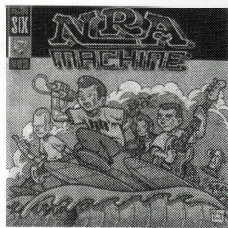
thrown in, or maybe that's just coz they're British. In fact the more I listen to this cd the more I'm drawn back to Jawbreaker's "24 Hour Revenge Therapy". Now there's a fuckin' huge prop!! Intelligent, personal and political lyrics throughout the twelve songs add to the quality of this release. The album opens with one of their standout tracks for me "If Logic's First (We're Coming Second)" which begins a hypocritical intro speech from George W Bush. It's a well paced political punk song that earns all those Jawbreaker comparisons mentioned earlier. Other standouts are "Book Cooking", "Come My Hour" and "Grip". This record has been on repeat here all afternoon. Recommended.

RATING: 95 REVIEW BY: PETE

NRA - Machine (Newest Industry) CD

Dutch punk outfit NRA has apparently been around

since the late 80s and it shows, with the band having mastered the knack of writing a decent pop-punk track, in the vein of The Queers or Mr. T Experience. This is 16-tracks of fun, danceable pop-punk with plenty of highlights. "Why Did I

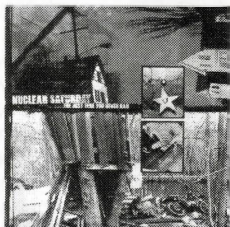


Listen To You" is a catchy track, the more relaxed "Wasting My Life" had me bopping my head and "Missed My Slot" is perfect. It's low on harmony. There aren't crappy songs about heartbreak or unrequited love. It's all over in less than 28 minutes, which equates to less than two-minutes per track. It's just simple and fun punk music, which should appeal to almost anyone. Plus, it's better than Simple Plan or the new Pennywise album.

RATING: 72 REVIEW BY: STEVE IGLOO

NUCLEAR SATURDAY - The Best Time You Never Had (New School Hero) CD

I stumbled across this Atlanta pop punk band whilst link surfing, downloaded their "Pillow Talk" mp3 and was so impressed I quickly downloaded every other mp3 they had on offer.



When that still wasn't enuff I contacted the band to get my grubby mitts on their great new debut album. The quartet play melodic pop punk with the popular occasional screamo backing vocals similar at times to Glasveater or Matchbook Romance, and they do it bloody well too. "The Best Time..." serves up twelve harmony filled gems that mix up the tempos enuff not to become repetitive and stale, whilst still producing an album that flows effortlessly. Fave tracks include "Pillow Talk", "Anti Climax", "Dig Your Own Grave, Sucka" and "Codependence Day". Jump online now and grab an earful, you'll see what I mean. Recommended.

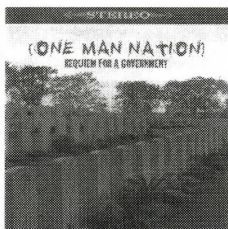
RATING: 97 REVIEW BY: PETE

ONE MAN NATION - Requiem For A Government (Independent) CD

Anyone who read my reviews of Justin Sane and Steve Townsend's albums knows I'm definitely no fan of one man and an acoustic guitar recordings. Justin Sane's record was so fucking boring with every song sounding like the last, I almost wanted to pop myself by the end of it. And Steve Townsend, well, that dude just can't sing. My point

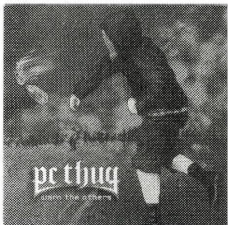


is that both these guys have thought provoking and meaningful lyrics, but they're boring. One Man Nation is the solo project of Marc from Singapore punk band Systemless, and again, although I'm not a fan of "one guy and a guitar" records, Marc's style manages to hold my interest. Being only four songs long probably helps, although I'd put it more down to his heartfelt singing technique with Marc's lyrics revolving around freedom of choice, anti-government and the consumer product world we live in. "Highest Bidder Wins" s my pick of the four. Download an mp3 at www.systemless.org
RATING: 65 REVIEW BY: PETE



PC THUG - Warn the others (PCW Records) CD

Ugly West Aussie hardcore in the Mindsnare/Day of Contempt vein. The cover art is of a masked and hooded kid throwing a molotov into some sort of battle. A metaphor for the aggressive lyrics maybe, the target of which seems a little unclear. Of course, whether the aggression is misplaced or not is largely beside the point. PC Thug have come up with a nice seven track EP, a little sloppy in places, but overall a solid record. Good on them. Killer track is "Sidelined" with some nice power chords, hoarse vox and nice build to the chorus.



RATING: 82 REVIEW BY: RC

RADON - We Bare All (No Idea) CD

Rockin', electrifying lofi punk rock by three friends who obviously never intended for their band to become one of Gainesville, Florida's punk rock staples. This disc collects recordings from the self titled 7", "In Your Home" and Gainesville Ghetto Comp 7"s as well as the Radon Live 12". No Idea will also release a couple of songs from 1999 in a few weeks time, which should more than take care of your Radon fix. A solid compilation from a solid and down-to-earth punk rock band.



RATING: 85 REVIEW BY: RC

SAID GIRL - Red Rivers Over Sheets Of White (Independent) CD

This three song demo cd from Perth's Said Girl shows strong signs of potential regardless of the pretty average production quality. In fact I think this five piece rock outfit would be a lot more impressive live than this demo gives them credit for. I can't help thinking Lee's vocals sound occasionally strained and a little flat because he's holding back, something I'm sure doesn't happen when they play live. They play mid tempo rock occasionally using the popular backing screamo vocals, which works best in their final track "Pulled Away". Again, this is only a demo and I'm sure their next recording will be a huge improvement. [Footnote: I just saw Said Girl play live in Perth last weekend and they definitely *do* have more to offer vocally in their live show. I'm looking forward to their next ep now!]
RATING: 67 REVIEW BY: PETE

SAIDGIRL
☆☆☆

...red rivers over sheets of white...

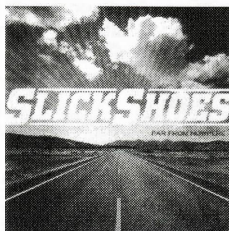
SICK OF IT ALL - Life On The Ropes (Fat Wreck Chords) CD

New York hardcore veterans Sick Of It All return with yet another studio album of it's tough and shredding old-school hardcore, quickly following up it's recent "Live In A Dive" contribution. Luckily, Sick Of It All has reversed the trend after the disappointing "Yours Truly" and released something closer to what I'd expect from Sick Of It All. The songs seem far more polished and dammit, more angry, which they should be! Opening track "Relentless" has been floating around the internet for a while, and is a brilliant introduction to the album, while "The Land Increases" could be the heaviest song from Sick Of It All yet. "The Silence", like much of this release, reminds me of "Scratch The Surface" in terms of sound, energy and aggression, which is obviously Sick Of It All at its peak, while the huge sing along in "For Now" is immaculate. In fact, the only real weak moment in my opinion is "Paper Tiger (Fakin' The Punk)" and out of 16 tracks and 38 minutes, that's a pretty good effort. Sick Of It All is a band that has always been synonymous with hardcore in my eyes and this release sees them return to the top of the mountain. And that's how it should be.
RATING: 84 REVIEW BY: STEVE IGLOO



SLICK SHOES - Far From Nowhere (Side One Dummy) CD

SoCal melodic punks Slick Shoes have a new home at Side One Dummy, and I'm sure whoever scored their signature on the contract at the label is wetting themselves over this great new album! The blistering pace bolts outta the blocks from the awesome opening

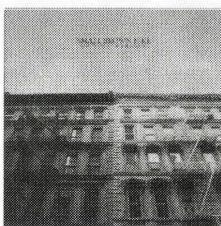


track "Darko" and barely lets up for the entire 12 tracks on Far From Nowhere. They still remember to mix up the tempos and take a breathe during track four "Now's The Time", producing a melodic rock song you would've expected to have heard on unwritten Law's "Black" album. Perfect vocal harmonies and flawless production add to the strength of this record. If ultra-fast melodic skate punk is your thing then I highly recommend you pick this puppy up today. Highlights for me are "Darko", "Hope Against Hope", "Now's The Time" and "Hello Stupid".

RATING: 94 REVIEW BY: PETE

SMALL BROWN BIKE - Nail Yourself To The Ground (No Idea Records) CD

This five track ep that was released just before the Michigan-based quartet pumped out their awesome new album The River Bed [below]. But don't think that the ep was just a "filler" to keep die hard fans happy until the long player was unleashed, these are five



great new songs that easily stand up on their own. Worthy of buying for their intense opening two tracks "Trains All Talk" and "Fami(liar) To You", both of which get the blood pumping. From here the ep takes a turn for the more moody, less urgent for the remaining three songs. Small Brown Bike is certainly a must-hear band, and if you're yet to get onboard, this ep's a good starting point.

RATING: 89 REVIEW BY: PETE

SMALL BROWN BIKE - The River Bed (Lookout!) CD

I've had this album on constant rotation from the moment I got my grubby mitts on it. In fact, I'm sure by now all my neighbours know the lyrics! The River Bed is 40 minutes of SBB at their most urgent, showcasing no shortage of raw energy and emotion, yet still able to flow effortlessly from one

song to the next. Call it post hardcore rock, call it emo rock, call it whatever you fuckin' like, the bottom line is that it *rocks*. Take onboard "Safe in Sound", "Scream In Silence" or to experience their emotive power, then be soothed by "Sincerely Yours" and "The Outline Of Your Hand...". Not a dud song on here. These guys deserve to be huge. Recommended.

RATING: 98 REVIEW BY: PETE

SPITALFIELD - Remember Right Now (Victory) CD

Victory records continue mixing up the tunes from their bands pumping records out with this album from Chicago's Spitalfield.

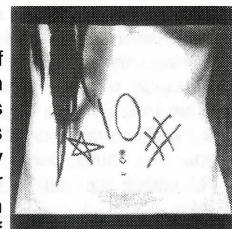
There's not a lot of originality left in the harmonious, indie pop rock that these four guys play, but they do it so damn well. Great vocals and production. For fans of Jimmy Eat World, Acceptance and Stairwell. My choice cut = "Fairweather Friend".

RATING: 85 REVIEW BY: PETE



STAR TEN HASH - S/T (Independent) CD

I'm not a huge fan of hardcore screamo punk in any shape or form, but this 4 song ep from Adelaide's Star Ten Hash is strangely alluring. Made up of four punk rock chicks, Star Ten Hash mix up a stack of



different genres to produce a recording that stakes their own claim on intense screamo rock. Front gal Angie's vocal range is fuckin' awesome, one moment she's singing in a similar tone to say Kat from Babes In Toyland, the next she's got a hardcore death growl to rival Haste or anything coming outta NY. It's rock, metal, hardcore screamo punk with even some pop rock thrown in. Although the screamo bit isn't really my thing, this ep still held my interest for the 12 or so minutes. Check 'em out at www.startenhash.live.com.au

RATING: 68 REVIEW BY: PETE

**Review Cuff to: Pee P.O Box 238
Marden South Australia 5070**



STREETLIGHT MANIFESTO - Everything Went Numb (Victory) CD

'This is the shit', as some might put it. Streetlight Manifesto, featuring three Catch 22 members, come together in an excellent fusion of ska/swing/punk. While Catch 22 are one of the best ska punk bands of recent times, Streetlight manifesto too have hit the mark. Energetic melodies from the horn section and vocal harmonies are a strong feature throughout this album. Opening track 'Everything Went Numb' is the obvious showcase of the band. It blew me away. But the album does not take a backward step, to make itself one of the best albums I've had the pleasure of reviewing. For anyone eagerly awaiting Less Than Jake's return to our shores, I strongly urge you to go out and find this album.

RATING: 98 REVIEW BY: CAL



TENDRIL - Anaphase, Baby! (Ice Planet) CD

They came from Dallas, Texas. Loud & heavy. Some kinda metal animal howling in the darkness... after the first spin I formed the opinion that these guys were trying to catch the Nu Metal crowd, but after a few more listens I started to appreciate the influence of more eclectic bands such as At the Drive In & System of a Down. I think fans of Helmet & Pacifier would dig this. Have a listen & make up your own mind, Baby!

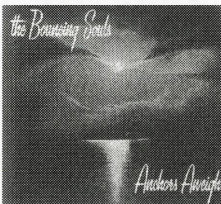
RATING: 88 REVIEW BY: GORDOH



THE BOUNCING SOULS - Anchors Aweigh (Epitaph) CD

The Bouncing Souls continue with their winning singalong punk formula pumping out 17 tracks [counting the "hidden" track] on their sixth full length album Anchors Aweigh. Mixing up the tempos between chantable, singalong punk with Greg's distinctive vocals bordering between singing and screaming, to more mellow ballads. Standouts for me are the faster paced punk tracks "Born Free", and "Blind Date". Jam it into your 'puter for the usual extra video stuff!

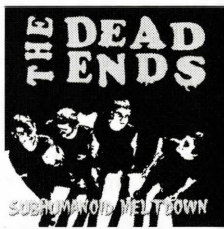
RATING: 94 REVIEW BY: PETE



THE DEAD ENDS - Subhumanoid Meltdown (Rabbit Records) CD

The Dead Ends are a sonic monster movie hell bent on a one-way ride to the end of the rock'n'roll universe, or to put it another way, this Misfits inspired power pop punk band from Perth sound like they've watched a lot of trashy horror films. It's all good fun but it doesn't really hold my attention. Play it loud on Halloween as a treat for the kids. If you like early Hard Ons & trash punk bands like the Blood Sucking Freaks should buy this because it's only \$12 post paid from Rabbit. Buy it from their website www.rabbitrecords.cjb.net.

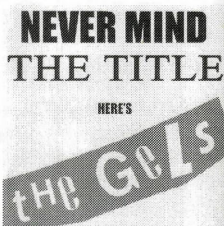
RATING: 85 REVIEW BY: GORDOH



THE GELS - Never Mind The Title Here's... (Rising Star Music) CD

After a stack of singles and ep's The Gels debut long player has been so long coming now it almost plays like a "best of" album. And being a fan of the rockin' Adelaide quartet's live show, this review is probably a tad biased too. For those yet to experience The Gels, they play good ol' high energy Aussie pub rock with the obvious Ramones flavour. Never Mind The Title serves up 14 tracks with the appearances of their recent singles "Somebody Someday", "I Wanna Be A Ramone" and faves "Dannii", "No Way" and the piss take "We Don't Get No Radio Play". There's a few surprises in The Who sounding keyboard track "Oliver Watson", and their closing track "Shiny Side In" which has the Violent Femmes springing to mind. I guess the guys are just glad to get this record out so that they can move onto new recordings, but Never Mind The Title.. Is an energetic and entertaining must have for anyone who's enjoyed their live antics. Rock!

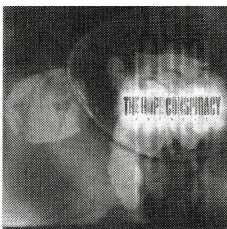
RATING: 89 REVIEW BY: PETE



THE HOPE CONSPIRACY - Endnote CD (Equal Vision) CD

Unusual but solid aggressive hardcore with a sound not unlike American Nightmare mixed with elements of Step Down-era Sick of It All, particularly the urgent yelled/screamed vocals. Endnote is the band's second full length, their first "Code Blue" also recorded for hardcore heavyweights Equal

Vision. This time the band has recorded under the watchful eyes and ears of Dean Baltulonis, who also counts AN and Madball among his production credits. From the opening "Departed", which showcases a technical metallic sound with an offbeat breakdown, the album progresses to new heights with the brilliant "Holocaust", which builds to a power down effect of a turntable before ripping into a powerhouse finish, only to be followed by the SOIA-styled "Fallen". The Hope Conspiracy have enough talent to appeal to both the old and nuskool kids with ease, power and intensity to burn. Recommended.



RATING: 94 REVIEW BY: RC

THE KINISON - "Mortgage s bank" (Fearless) CD

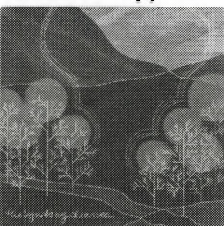
Solid rocking and most definitely danceable post-hardcore in the vein of Blood Brothers, though much more straightforward. The opening "Hey hey hey" is a great track, but the next few are far too mainstream-oriented to cut it for this white duck (see the ordinary "the way I used to be" - a mainstream rock oriented joint). The Kinison are at their best when they concentrate on rocking out, rather than being rock stars. And when there's only five tracks here to choose from, it just seems a bit too all over the place, like they haven't really defined their sound yet. Plenty of promise, just not quite yet.



RATING: 84 REVIEW BY: RC

THE LYND SAY DIARIES - The Tops Of Trees Are On Fire (The Militia Group) CD

Music like The Lyndsay Diaries is hard to like. On one hand, the sincerity and emotion prevelant has to be applauded but on the other hand, the mundane aspect of the music can be dead boring. The Lyndsay Diaries, while perfect for a mellow Sunday afternoon, leans towards Dashboard Confessional territory, minus the hooks. Occasionally, Scott Windsor (with the help of Sean O'Donnell) gets the mix right, with



"Mix Tapes and Memories" being a perfect example. Having said that, the majority of tracks are pretty downbeat and move along at a painfully slow pace. Emo kids will probably love this album but I'd recommend The New Amsterdams or even Dashboard Confessional, before I'd suggest buying this album. You'd hear better solo acoustic performances at the Grace Emily Hotel on a Friday night. Ah huh.

RATING: 43 REVIEW BY: STEVE IGLOO

THE PAPERBACKS - An Episode of Sparrows (Newest Industry) CD

I hate press sheets.

They're normally full of lies, comparing a band to other band's they sound nothing alike, and pointing out things that aren't important or needed to know when reviewing a disc. For example, The Paperbacks consist of members from bands such as The Bonaduces, Painted Thin, The Mandarins and Transister Sound & Lighting Co. Apparently, this means The Paperbacks, a Canadian quintet, has an extensive pedigree. Unfortunately, all this history had the same effect as year-11 history did. It sent me to sleep. Quickly. I can see the sound The Paperbacks are going for, a cross between The Weakerthans, The Promise Ring and The Get Up Kids. The only problem is, all the aforementioned bands have the ability to write brilliant songs and make the most subdued track bounce around your head. Unfortunately, The Paperbacks don't. If emo and indie-pop is something you go crazy over regardless of quality, you'll probably love this and proclaim to all that I'm wrong. But I'm not. I'm right. I'm more right than I've ever been before. This is boring by-the-numbers emo, without a hook, and I dislike it a lot.



RATING: 12 REVIEW BY: STEVE IGLOO

THE SCENES - S/T (Independent) CD

The Scenes play very radio friendly guitar [pop] rock that at times has a kinda 80s feel to it. Or could that be simply due to the fact that one of the 3 songs on this promo single is a cover of Duran Duran's "Come Undone"? Maybe. The opening track on the single "See You Again" is my pick of the three, and could easily lend itself to a movie soundtrack. The Canadian trio are seeking label interest with this



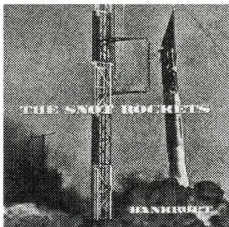


promo and really shouldn't have too much trouble because of it's mainstream sound. Check them out if you wanna at www.thescenes.tv
RATING: 68 REVIEW BY: PETE

THE SNOT ROCKETS - Bankrupt

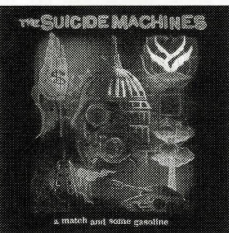
(Boss Tuneage) CD

This is the first I've heard of them but they strike me as the sort of band I'd prefer to see live. All in jokes, entertainment and beer. I liked quite a lot of the songs on this disc but it lacks guts, stand-out tracks and heaviness... the songs I dug were "Xmas In November", "Truckstop" and "F.U Too". Man these guys have some baggage with two songs called "Punkersluts" and "I Hate Punk Girls" (whatever they are). Would they rather be with policewomen, or maybe cheerleader girls? File under L for Lightweight, or D for Dateless (that's where you'll find me!).
RATING: 70 REVIEW BY: GLENNO CLOWN-FYNDER GENERAL



THE SUICIDE MACHINES - A Match And Some Gasoline (Side One Dummy) CD

Ok so I really have been snoozing haven't I... this new album from The Suicide Machines is their fifth full length record, but my first listen to the Detroit band! A Match And Some Gasoline is their debut with Side One Dummy and has me sitting up and taking notice. The 13 tracks here chop and change from hardcore melodic punk to ska and reggae which has the record sounding more like a split! Politically orientated lyrics feature prominently here with the intense songs "Burning In The Aftermath", "Invisible Government", "Your Silence", "Politics Of Humanity" etc. there's also the skateboarding anthem "Keep It A Crime" and the sing-along chorus in "Seized Up". A helluva record that I say all punks should own.
RATING: 92 REVIEW BY: PETE

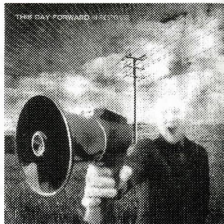


THIS DAY FORWARD - In Response (Equal Vision) CD

Wicked nuskool emocore in the vein of the great Ambassador 990 or Sea of Cortez, mixed with Saetia/You and I. TDF achieve great contrast with an awesome sung / slightly hoarse spoken/ screamed vocal mix, meandering guitar melodies

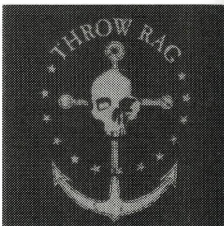
and intensity left, right and centre. The songs are really well structured, rock in all the right places but contain passages of raw emotion and headnodding dance sensibilities all combined into the one emocore package. Not much more to say except be amazed by the dynamics of wonderful pieces like "One and One" and the striking opening "White Picket Defense System". Prepare to be captivated by emo core's newest heroes. If you only pick up one record this year, make sure it's This Day Forward. You won't regret it.

RATING: 100 REVIEW BY: RC



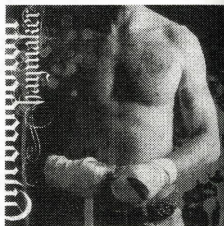
THROW RAG - Desert Shores (BYO Records) CD

This is rock and roll kids, pure, unadulterated rock and roll. Their sound is really really catchy, and I challenge you to put this cd on and be able to take it off after the first play. It's loud, fast, fun. I don't know much about this band but I will be looking forward to more releases. Stand out track, Bad Seeds.
RATING: 85 REVIEW BY: KRISTEN PUNKRAWK



THROWDOWN - Haymaker (Trustkill) CD

Abrasive fuck-you hardcore outta Orange County, California. They make no apologies for their lyrics, which mostly fall along the lines of "I hate you fucking all, go and fucking die", teamed with an intense barrage of Congress-style metal riffage. Indeed, Sepultura and American Nightmare fans take note because this is intimidating tuffguy hardcore at its very best, from the Ultimate Fighting Championship styled front cover to the red blood spatter over the inserts. The pace picks up a bit by the third track "Nothing Left" and the amazing "You can't kill Integrity" but this is still fast, heavy metallic hardcore for the angry kids who know what the fuck they want and how they want to hear it. Words cannot describe how good Throwdown are, other than you need this. "YOU CAN'T TAKE MY PRIDE AWAY FROM ME, THE



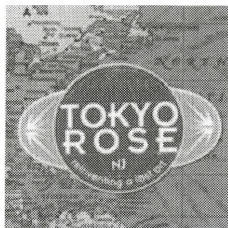
ONE THING YOU'LL NEVER TAKE!". Chug chug chugga chug chugga... fuck yeah!!!!

RATING: 100 REVIEW BY: RC

TOKYO ROSE - Reinventing A Lost Art (Side Cho) CD

There is something in the water that makes awesome emo/punk/rock bands come out of New Jersey. Tokyo Rose are a gem. Having toured with the likes of Glasseater and The Beautiful Mistake, they do not sound unsimilar to these bands, but without the hardcore edge. Catchy riffs and interesting lyrics are constant throughout the whole of this album. An interesting debut that will keep me looking out for more. This four piece could easily be snapped up by a bigger label in the future.

RATING: 92 REVIEW BY: CAL



...TRAIL OF DEAD - The Secret Of Elena's Tomb (Interscope) CD

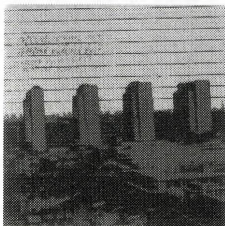
I saw ...Trail of Dead play live (with Mogwai) last year & I wasn't all that impressed with them. Mind you, I was there to see Mogwai & I hadn't heard much ...Trail of Dead. On that occasion I proclaimed them to be 'Math Rock' (they were a bit nerdy for me). So it's fair to say I wasn't expecting too much from this CD. I think I need to eat my words now because I really liked this recording. The sound here is more akin to the angular rock of bands like Sonic Youth (circa Sister). The music is very dynamic. It soars, it roars, it swoops & it falls and before you know it it's gone and I've got to get up & press play again. I had this CD on high rotation for quite a few weeks & it kept growing on me. Well worth a listen...

RATING: 91 REVIEW BY: GORDOH

NO
COVER
ART
SUPPLIED

TRAPDOOR FUCKING EXIT - Devil's Egg (No Idea) CD

Intense post-rocky hardcore emo thing with coarse spoken/sung vocals in the vein of Drive Like Jehu and co crossed with The Stooges. It's a very intense four song journey, but definitely one of the most unique you are likely to hear this year. This will be big. Orchid big. Best



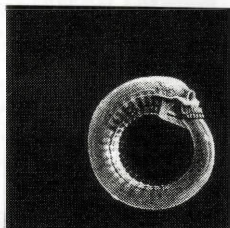
to jump on the wagon now. Wicked. Fucking amazing!!!

RATING: 100 REVIEW BY: RC

TURBONEGRO - Scandinavian Leather (Burning Heart) CD

People in the know tell me that 'Apocalypse Dudes' was the rock record of the 90's, & I can't recall exactly how many times I've read the phrase 'the mighty Turbonegro' in print articles but I'd never heard a single Turbonegro song before I got this review copy of Scandinavian Leather. Think glam metal, think Alice Cooper, think circa 1978 rock excess. Sounds terrible doesn't it? Somehow, it works. I've been told that production wise Scandinavian Leather is more polished than earlier Turbonegro releases (the sexual innuendo isn't lost on me), but 'production' isn't a dirty word for me. They're coming out (I think they're already 'out') in October to play at the Livid festival (or Loudmouth if yr in Adelaide) & I reckon they'll be well worth seeing, both for their music & their excessive stage personas. I'm glad I got the chance to pick up on this record. I'm a deathpunk now. Another winner for me this ishoo!

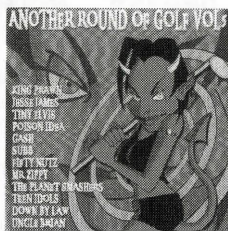
RATING: 93 REVIEW BY: GORDOH



V/A - Another Round Of Golf Vol. 5

(Golf Records) CD

A 21 track compilation from UK label Golf Records that offers up a bunch of relatively unknown bands along with a couple of names most would recognize, such as Teen Idols and Down By Law. The comp begins with a great track from King Prawn that would be suitable for a Quentin Tarantino movie soundtrack. Down By Law follows with their frantic punk on "Next To Go" before their second track titled "(I Wanna Be In) AC/DC" which as the title states, pays homage to AC/DC in a flattering almost blatant rip-off way. The first track from Gash "Mirror Mirror" was a little disappointing for me. After reviewing and totally enjoying their album last year I was looking forward to hearing some new stuff from the UK melodic punk quartet, but this song was completely forgettable. Thankfully their following song "Inbetween" saved them by returning to more of what I remembered them being, even with a little more angst this time around. Ska fans will be





suitably impressed with the offerings from The Planet Smashers and Subb. I'm not a big fan of ska but the songs from these two bands are certainly worthy of repeat spins. But the pick of the comp has to be the two songs from the Teen Idols. The awesome colourful cover art deserves a mention too!

RATING: 85 REVIEW BY: PETE

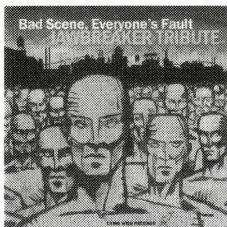
V/A - Bad Scene, Everyone's Fault (Dying Wish) CD

I've been looking forward to the release of this tribute compilation since I learnt Dying Wish were compiling it. I mean, come on, a tribute to Jawbreaker - what band could be more deserving of a tribute album? Bigwig open up on the right foot with their rockin' rendition of "Ashtray Monument" before Bayside cover one of my all time fave Jawbreaker tracks from Dear You "Chemistry". You know straight away from these first two songs that the 18 track comp's a winner. Great covers from Face To Face, Nerf Herder, The Gamits, Duvall, Counterfit, Fall Out Boy and a different pop twist put to the title track "Bad Scene..." by Holland's power pop kings the Travoltas and the synth-pop version of "Boxcar" by The Æffect. Flying the Aussie flag here is For Amusement Only who hold their own with their interpretation of "Save Your Generation". Another appearance here that definitely deserves a mention is the huge sounding Sparta cover of "Kiss The Bottle". This is a great comp paying homage to a band who've unquestionably influenced so many bands today.

RATING: 92 REVIEW BY: PETE

V/A - Caddy Of The Year 3 (Below Par) CD

The Below Par guys show that things are expanding all over at their label by pumping out a 32 track double cd as their third label compilation. Caddy 3 is split into two 16 track discs, the first featuring the Aussie bands and the other their North American counterparts. Badanga open things up for the Aussie disc with their "Mediocre" track, not to be confused with the NOFX song with the same name, it's a perfect way to start the comp with all it's power, emotion, and relentless tempo. A great find, looking forward to hearing more of these guys! There's all the current popular melodic rock bands on here, such as In The Grey, Bullet The



Blue Sky, New School Hero, Best Kept Secret, Horsell Common, For Amusement Only, Something With Numbers. There's also a few lesser known gems, such as Badanga, but unfortunately there's a few too many Aussie bands who sound like they should be on the North American disc, obvious example is the Kid Courageous song. It beats the fuck out of me why Australian bands want to imitate American accents in their music. Be proud to be an Australian band and sound as Aussie as Frenzal, Blueine Medic, Away From Now, Bullet The Blue Sky etc. The US disc is ripped open by my good friends Over It and their great song "Wrong Way". Other thumbs up for the yanks are for Rufio, Senses Fail, Fall Out Boy, The Beautiful Mistake and The Get Up Kids. Overall a great comp, except for the artwork. Not sure what was going on there. Buy I say.

RATING: 94 REVIEW BY: PETE

V/A - Hardcore Soundz (HCS Records) CD

This awesome Canadian compilation has been on rotation here at Pee for days now - I just can't seem to bring myself to pressing the eject button! It's a huge 28 track punk compilation featuring some of the biggest names in US and Canadian punk, along with a few pleasant surprises from bands I'd never heard of prior to hearing this comp, which is the best thing about compilations - discovering new bands. Hardcore Soundz begins aggressively with the frantic punk of Propagandhi, Rise Against, Raised Fist, Kid Dynamite, Good Riddance and more, before slipping into more melodic, pop punk mode with songs from Limp, Junction 18, Nuclear Saturday, Midtown, Dynamite Boy, No Fun At All, Autopilot Off and Student Rick. That is before Strike Anywhere, Pipedown and Anti-Flag finish things off on the more aggressive note the record began with. New sounds for me that get the thumbs up came from Cigar, Western Waste, Time To Fly, Missing 23rd and Of No Avail. And to add to the value of this compilation is the fact that proceeds from each sale goes the Toronto Animal Rights Society. Buy it!

RATING: 95 REVIEW BY: PETE

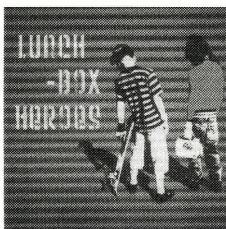
V/A - Lunchbox Heroes (Lunchbox Music) CD

This Aussie compilation is the debut release for new independent Melbourne label Lunchbox Music and serves as a great start for the new label. "Lunchbox Heroes" gives you a dozen melodic rock songs from well known Aussie bands like For Amusement Only, Silent Corporation. Something



With Numbers, STR and Last Years Hero. But half of the comp also introduces some lesser known bands such as Wishful Thinking, Kid Icarus, Underside etc. which is great for those [like me] who might have read the band's name before but never heard a recording. Even tho' not every track here gets my nod, overall I reckon it's a great debut for the label that serves as a good introduction tool to some great Aussie talent. Worthy of a repeat spin if melodic rock's your thang.

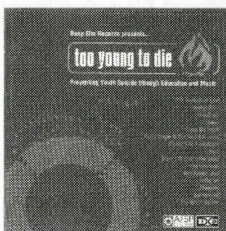
RATING: 84 REVIEW BY: PETE



V/A - Too Young To Die (Deep Elm) CD

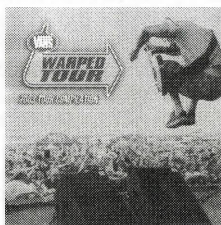
This is a great indie / emo rock compilation compiled by the Deep Elm boys to help raise funds and awareness for youth suicide prevention. Too Young To Die features 19 songs that were chosen for the comp because of their lyrical content. I've gotta admit that I gave the thumbs up for the release based on it's charity value before I'd even heard it, but with some of my favourite DE bands appearing, the comp now gets both thumbs up! After an intro message from the American Foundation for Suicide Prevention, Benton Falls offer up their awesome "Like Portraits On Walls". If you haven't heard this band yet you're seriously missing out! More rockin' reasons to buy this cheap compilation come from Red Animal War, Brandtson, and Slowride. Then there's the slower almost Pavementesque indie track "The Beauty That Corrodes" from Settlefish, along with Desert City Soundtrack, The Appleseed Cast, Planes Mistaken For Stars, Cross My Heart and Lewis. I guess the majority of the songs on this comp are low-fi indie numbers, which is perfect for those days when you don't wanna be screamed at anymore.

RATING: 90 REVIEW BY: PETE



V/A - Warped Tour 2003 (Side One Dummy) CD

With this new Warped Tour comp Side One Dummy have shown a total lack of respect for any other record label ever planning on releasing a double cd punk compilation, coz it won't be an easy act to follow.



Featuring 52 tracks on the two cds ranging from new, old and of course some unreleased stuff, it obviously showcases today's major punk acts such as NOFX, Rise Against, Glassjaw, Rufio, Lagwagon, The Gimmes, NUFAN, U.S Bombs, Bouncing Souls, Matchbook Romance and Motion City Soundtrack. There's way too many here to mention them all, but if you say you like your punk, then I can almost guarantee you'll find a song or two on this one that'll get you bouncing about the place. Absolute highlight for me was track 18 on disc one, the offering from Story Of The Year called "And The Hero Will Drown". Awesome song and worthy of purchasing the compilation for alone. A huge comp with something there for all.

RATING: 95 REVIEW BY: PETE

WORSE OFF - Whatever (Set Fire to My Home) CD

From the mindlessly violent cover art to the unimaginative songs and muddy recording, this is DIY punk at its rawest. If 10 straight up punk songs with hiccup drumming and a few whoa-whoas are your can of VB then drink yourself stupid. The best track (if you can call it that) is "Fundament" which is kinda One Dollar Short-ish, but other than, this is pretty hit and miss.

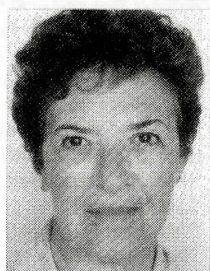
RATING: 66 REVIEW BY: RC



Mum's View

STRIKE ANYWHERE - Exit English

I should have known by the smile on my son's face when he handed me this cd that I wouldn't like it. The first song started with nice guitars and drums and the singer's hoarse kind of voice was ok until the music sped up and he started screaming. There wasn't as much yelling in third song "Infrared" which made it easier to listen to. Overall I think it would be safe to say that this certainly isn't "mum music". It's a bit too loud and angry for my liking. They would be more enjoyable to listen to if they weren't yelling all the time.



review addresses

for releases reviewed in this
ishoo of Pee...

Asian Man Records: P.O. Box 35585 Monte Sereno CA 95030 USA www.asianmanrecords.com

Below Par Records: 6 Kimberley Road, Hurstville, NSW 2220 AUS www.belowpar.org

Boss Tunage: P.O. Box 74 Sandy, Bedfordshire SG19 2WB UK www.bosstunage.com

Building Records: 16 Lothian St. Annerley QLD 4103 AUS www.buildrecords.com

BYO Records: P.O. Box 67609 Los Angeles, CA 90067 USA www.byorecords.com

Crosscheck Records: P.O. Box 39439 Los Angeles, CA 90039 USA

Deep Elm: P.O. Box 36939 Charlotte, NC 28236 USA www.deeplem.com [AUS: Pee Records]

Does Everyone Stare?: P.O. Box 35004 Edmonton, Alberta, T5K 2R8 Canada
www.doeseveryonestare.com

Dying Wish Records: www.dyingwishrecords.com [AUS: Pee Records]

Epitaph: 2798 Sunset Blvd. Los Angeles, CA. 90026 USA www.epitaph.com

Equal Vision Records: P.O. Box 14 Hudson, NY 12534 USA www.equalvision.com

Fat Wreck Chords: P.O. Box 193690 San Francisco CA 94119-3690 USA www.fatwreck.com

Golf Records: c/. P.O. Box 6, Wallingford D.O, Oxon, OX10 9FB, UK www.golfrecords.co.uk

Hardcore Soundz: 114 Broadway Ave. Orangeville, Ontario, L9W 1J9 Canada
www.hardcoresoundz.com [AUS: Pee Records]

Honest Don's: P.O. Box 192027 San Francisco CA 94119 www.honestdons.com

Hopeless Records: P.O. Box 7495 Van Nuys, CA 91409 USA www.hopelessrecords.com

Household Name Records: P.O. Box 12286 London, SW9 6FE, UK
www.householdnamerecords.co.uk

Initial Records: P.O. B17131 Louisville, Kentucky 40217 USA www.initialrecords.com

Interscope Records: 1790 Broadway, 20th Floor, New York NY 10019 USA

Kung Fu Records: P.O. Box 38009 Hollywood, CA 90038 USA www.kungfurecords.com

Lookout! Records: P.O. Box 11374 Berkeley, CA 94712 USA www.lookoutrecords.com

Lunchbox Music: P.O. Box 3190 Victoria Gardens, VIC 3121 AUS www.lunchboxmusic.com

Marlin Records: info@marlinrecords.com

New School Hero: P.O. Box 2094 Oregon City, OR 97045 USA www.newschoorecords.com

Newest Industry: Unit 100, 61 Wellfield Rd, Cardiff, CF24 3DG UK www.thenewestindustry.com

Nitro Records: 7071 Warner Ave. Suite F736, Huntington Beach CA 92647 USA
www.nitrorecords.com

No Idea: P.O. Box 14636 Gainesville, FL 32604-4636 USA www.noidearecords.com

PCW Records: 25 Waugh Street, North Perth WA 6006 AUS

Rabbit Records: P.O. Box 31 Greenwood, WA 6024 AUS www.rabbitrecords.cjb.au

Revelation Records: P.O. Box 5232 Huntington Beach CA 92615 USA www.revelationrecords.com

Rising Star Music: P.O. Box 333 Greenacres, SA 5086 AUS www.risingstar.com.au

Ruth Street Records: P.O. Box 8170 Woolloongabba, QLD 4102 AUS

Rykodisc: 329 Latimer Road, London W10 6RA UK www.rykodisc.com

Set Fire To My Home: P.O. Box 871 St Ives NSW 2075 AUS www.setfiretomyhome.live.com.au

Side One Dummy: P.O. Box 2350 Los Angeles CA 90078 USA www.sideonedummy.com

SideCho Records: 1215 Red Gum St. Suite L, Anaheim CA 92806 USA www.sidecho.com

STS Network: 43 rue Anatole France, 94270 le Kremlin Bicêtre, France www.sts-network.net

Sub Pop: P.O. Box 20645 Seattle, WA 98102 USA www.subpop.com

The Militia Group: 1215 N. Red Gum St. Suite L, Anaheim CA 92806 USA www.themilitiagroup.com

Three One G Records: P.O. Box 178262 San Diego, CA 92177 USA www.threeoneg.com

Toupee Records: P.O. Box 2494 Chermide, QLD 4032 AUS www.toupeerecords.com

Trustkill Records: 23 Farm Edge Lane, Tinton Falls, NJ 07724 USA www.trustkill.com

TVT Records: 23 East 4th Street, 3rd Floor, New York, NY 10003 USA www.tvtreports.com

Unstable Ape Records: P.O. Box 1099 Carlton, VIC 3053 AUS www.uar.com.au

Vagrant Records: PMB 361, 2118 Wilshire Blvd. Santa Monica, CA 90403 www.vagrant.com

Victory Records: 346 North Justine Street Suite 504 Chicago, IL 60607

Wynona Records: Via della Libertà 6/11, 16100 GENOVA ITALY [AUS: thru Pee Records]

NOTE: There's still a stack of cds on my desk awaiting review, and we can only fit so many in. So if you sent something in and it doesn't appear in this ishoo, it's either in the bin or it'll appear in the next Pee!

thanx to...

MEL♥ MY LOYAL COLUMN GURUS: RYCORE, STU HEFNER, GORDOH, SATANIC IAN, & BUCKWHEAT! SHOUT OUTS TO THE "PEE TEAM" FOR PEEING IN EACH CITY = CIN & NIGEL - PEEING IN SYDNEY, MAT - PEEING IN PERTH & CAL STILL PEEING AROUND ADELAIDE! ALL THESE ROCKERS FOR THE INTERVIEWS - LUKE AFN, MIKE SBB, ISHAY USELESS I.D, JASON NS, MIKE PARK, STEVE ECP, ADAM ITG, RACH EDISON, YASU NICOTINE, CORY PCT, & A BIG THANX TO STU FOR THE SA I/V, SHAYNE FOR THE BSF I/V! THESE LABEL GODS WHO CONTINUE TO SUPPORT PEE - IAN, STU, KATIE & CLARE @ SHOCK, ERIC @ EPITAPH, KAYTE @ FEARLESS, VANESSA @ FAT, JAI BPR, MIYA @ ASIAN MAN, CHUCK @ DEEP ELM, JASON EVR, MARIA BLUE GHOST, KATE & NAT @ FMR, DELPH @ VICTORY, BEN @ STOMP, JOE @ WYMONA, JAKE @ DW, MIKE EARSHOT, STEVE @ ECP, ED @ BNH, KAFREN HHN, JADDAN BTR, SCOTT HCS, MAT TMT FOR THE AFN PIX, TRISH PUNKTURE, STEVE IGLOO, RYCORE, CAL, IAN, GORDOH, GLENNO, KRISTEN & MY MUM FOR THEIR ROCKIN' REVIEWS. "MOE", ALL THE FOLK RESPONSIBLE FOR THE FEATURED ZINES PLUS ALL PEE STORES FOR YOUR CONTINUED SUPPORT & A SPECIAL THANX TO YOU FOR BOTHERING TO READ THIS MUCH OF MY PEE... ANYONE I FORGOT - SORRY, I'M A GOOSE!!

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CANBERRA: IMPACT RECORDS

GOLD COAST: MOSH PIT MUSIC

GOSFORD: VOYAGER

MELBOURNE: POLYESTER BOOKS, MISSING LINK

PERTH: 78 RECORDS

SYDNEY: RED EYE, RESIST RECORDS, WATERFRONT RECORDS

PENRITH = RE-PRESSED RECORDS, WESTGATE = HUMBLE PIE RECORDS

USA =

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NEW YORK: DYING WISH RECORDS

SAN DIEGO: HENCE THE NAME

WORLD =

CANADA: DEAD LETTER DEPT, HARDCORE SOUNDZ

ENGLAND: ALL AGES RECORDS, BRAND NEW HERO RECORDS

NEW ZEALAND: PUINKILLA PROJECTS

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astroboi



Astroboi's fifth studio release **"The Lumber Transfer"** available **MONDAY Nov 10th** thru MGM Distribution
Their debut Video "Down" will be available for download from www.astroboi.com.au on Friday Oct 31st



artist: **ASTROBOI**

song: **"Down"**

EP - **The Lumber Transfer**

Video Production - **THE SHOW REAL**