

# EQUALIZING X DISTORT

Issue 2

November 2001

**INTRODUCTION:** In this issue we will be touching on a variety of topics: The featured interview this month is Scare Tactic, a great band with an incredible new recording. As well, we have the Top 10 listing, concert announcements (with assistance from Sandy Miranda), a piece on the Saucy 70's film fest, and more in the rumourmill. Dig in, then tune in.

## Scare Tactic

*SCARE TACTIC, formerly known as AS ONE, released a four song CD that had a new school sXe sound a few years back. In the last couple of months, they released a demo entitled "Sowhatifi'mafuckingdemo". It is fast, raw thrash incorporating elements of mosh and power violence. They sound like CITIZEN'S ARREST meets CROSSED OUT while listening to CHAIN OF STRENGTH. The band features Jesse on vocals, James on drums, Rob on bass, and Jonah on guitar. They are very active in the current scene, Jonah plays in CAREER SUICIDE, FUCKED UP, and also with Jesse in BORED OF EDUCATION. They played on Equalizing Distort on Sunday November 4th and here is some of what we talked about.*

**How did AS ONE form? What made you all start a band with each other?**

Jonah: Well, Robert and Jesse are brothers and James has known them both for more or less their entire lives. Jesse's uncle is James' godfather and they've always been close, so forming a band seemed natural when they all became interested in the same kind of music. The band that they originally formed was called BSE. During the year of either 1997 or 1998. I joined the band and it went from there. We changed the name (twice), changed the sound (twice) and here we are.

**Describe your sound to folks. Jonah and I have had disagreements back and forth about the sound of your band. I think the fast parts are reminiscent of CHARLES BRONSON and the breakdowns sound similar to that of SHARK ATTACK. Simon has stripped this down to "play fast, raw thrash that adds elements of mosh and power violence to a solid foundation of early '80's hardcore". What do you think you sound like?**

James: I think its hard to totally describe what we sound like just because we have so many different influences, we have fast thrashy parts then we will go to a breakdown.

Jonah: It's not so much that I disagree entirely with your comparisons, but I just think our sound doesn't sound quite enough like either CHARLES BRONSON or SHARK ATTACK to earn those comparisons. CHARLES BRONSON are

known for their ultra-fast blast beats and snotty vocals -and although we have "blast parts", Jesse's vocals sound rather far from Mark McCoy's, and the fast parts are a little toned down in comparison. As for SHARK ATTACK, some of the breakdowns we've written sound very much akin to that style. However, SHARK ATTACK have a sound that's particularly traditional. I think I'd read somewhere the idea behind the seven inch or the demo was to sound *exactly* like the ANTIDOTE record. And it does sound really similar to early New York hardcore bands like



CAUSE FOR ALARM, ANTIDOTE, or THE ABUSED. Our sound is much more 'modern' - to use that word in the most positive way when referring to hardcore. I'd say our sound is fast, chunky hardcore with its song writing based in early North American Hardcore, mixed with breakdowns. On the CD you did this cover of "United Worldwide" and I assume that the name, AS ONE, was taken from the WARZONE song by the same name. Is WARZONE still a big influence in the band?

Jesse: The WARZONE thing died rather quickly, at least the influence on the sound of the band. I think we were so influenced by WARZONE because they were one of the first HC bands we really got into (and I still listen to at least three WARZONE records on a relatively consistent basis). But as our influences grew, our sound evolved and we realised that there were a whole lot of bands out there that blow WARZONE out of the water.

**With the CD, I noticed there was more of an emphasis on breakdowns. With the demo the songs seem more to the point, so there is some brevity to them and there is more hardcore youth crew parts as opposed to the crunchy chugs parts. Do**

**you notice a sound change? If so how do you account for it?**

James: I definitely noticed a sound change, when we recorded the AS ONE CD. I was really into STRIFE, and 25 TA LIFE, it was all about breakdowns.

Jonah: Basically we just matured musically. When the songs for the CD were written, our knowledge of Punk Rock and Hardcore was pretty limited. I started getting into old hardcore and particularly influential bands of the last decade and started writing all the songs, and the rest of the band followed suit and our sound changed. I guess you can still kind of hear our old ways creeping back every now and then. To quote the DICTATORS "we just wanted to play faster and louder."

Jesse: Again, it comes down to a variety of influences. When we wrote the CD we were listening to a lot of NYHC, and not just older stuff, but a lot of VICTORY RECORDS shit (and I use the word shit strongly). So when you have such a narrow range of influences, chances are your sound isn't going to be that great. **Can you tell us about the recording of your latest demo? Where and how did you record it?**

James: It was recorded in Jesse and Rob's basement by their uncle. He has a reel-to-reel 8 track recorder and he spent a lot of time trying to get the sound we wanted. It was done in the winter of 2000-2001.

Jonah: Jesse's uncle has been playing in bands for quite some time (25 years!) and knows a ton about sound. He'd made a makeshift recording studio in Jesse's basement that he used to record small projects on with his band THE WHITE HOUSE, and he'd actually never done anything like our band before.

Jesse: By the grace of Lucifer (and our uncle's enthusiasm and perfectionism) the recording came out really well.

**Up until a couple of weeks ago, you were AS ONE. Now you are called SCARE TACTIC. Why the name change?**

James: We were no longer such enthusiastic WARZONE fans. The name didn't really represent our music.

Jonah: The demo we released is being pressed to vinyl. After it's release, we'd heard from Simon Harvey, that there might be label interest as to pressing the demo. Knowing Simon and his prankster ways, we pawned it off as Simon pulling our legs. But as it turns out, Dave Partridge (aka Dave Last) offered to put out our demo on a seven inch as the first release on his new label, "The Solomon Method Records." Needless

to say we jumped at the opportunity. We had thought about changing the name for some time before as well, and we figured once a record was out there's no turning back, so we might as well change it now.

**Is there any significance behind the name SCARE TACTIC ?**

Jonah: I got the name from an AOD song, but it's not that that song has any particular significance (other than the fact that it was written by the almighty ADRENALIN OVERDRIVE-who have a song for almost every occasion). I think it's a good name, and is fitting for our sound.

**On the demo you did a cover of "Jimmy Swaggart stuck his pee pee in my poo poo" by Sons of Ishmael. Tonight you were going to attempt a cover of "Small Town Mentality". What is it about Sons of Ishmael that appeals to you to be an unofficial tribute band ?**

James: They were an awesome band that was from our area, and we were recording songs for a compilation called "Toronto not Ballet".

Jonah: The first time I ever heard the SONS OF ISHMAEL was on Equalizing Distort. I was visiting the show - probably about two years ago and in the midst of helping you file CD's, a fast snotty song the likes of which I hadn't heard much of came over the speakers. It immediately caught my interest, and I asked about the phantom song, to which you replied - "it's the SONS OF ISHMAEL, from Meaford, Ontario. This song is called the "Halloween Party" and you went on to explain the story behind the song. I just thought it was a really great song, and the fact that they were from so close to Toronto really intrigued me, as well. Soon after I found their record at Full Blast and loved it (it wasn't even their best record). When we went in to record it was originally for a Toronto hardcore compilation called "This is Toronto, not ballet" and I thought it would be cool to cover a band from in and around Toronto. So we did...even though we tried learning "Man and his Penis Scepter" we couldn't quite hack it on the spot, so "Jimmy Swaggart" it was. We had planned to cover "Small Town Mentality" but the lyrics went AWOL at the crucial moment (when we were going to play it).

Jesse: I think it's safe to say that we sound very little like SOI, but that's what's so fun about covering their tunes. We always like it when bands throw a curve ball. For instance we've covered "Children in Heat" live, and there's been some talk of a NEW BOMB TURKS cover.

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

James: Just recently I like the song "Sick of Fun" that Johah sings. I don't know all the words to all the songs except for the one that I sing, but I really like a few lines in "Sick of Fun".

Jonah: For me it's either "Step Right Up" or "Sick of Fun". The reason I like those is probably because I wrote the lyrics, but they

are personal stuff so that's why it's so easy to relate. "Step Right Up" is basically about me evaluating my peers when I was like 16. I went to this keg party and got drunk and watched all my friends do the same thing. I felt particularly shitty in the morning (without the hangover) and I just thought of how weird it was that all these kids rush to something so fake to change themselves from what they are, needless to say I didn't follow my own advice at all, but it's like the song says 'this is the beginning of the end...' Maybe one day. "Sick of Fun" is pretty self explanatory. I just started University, and the 'mad parties,' and blah blah bullshit gets on my nerves sometimes. It seems like I can't quite feel normal doing what they do, and it makes me wanna scream until my throat bleeds....so now I do.

Jesse: I really like "The City Smells Like Garbage", which is a newer song. Without being all emo about things, that song really means a lot to me on a personal level, and it's really cathartic to sing those words.

**What are the bands plans for recording, playing out, touring ?**

James: We're always up for playing shows. We plan to record pretty much as soon as possible, and for touring it depends if my parents will let us borrow their truck to carry equipment.

Jonah: Put out records that someone might want some day, play out a lot, and get people to know about our band.

Jesse: We'll probably be recording again soon. We're going to be on a comp that Craig Caron is putting out, so we'll be recording for that. As for playing out/ touring there is some talk of doing a joint tour with BORED OF EDUCATION and SCARE TACTIC this summer. Other than that, we'll play anywhere, essentially.

*You may contact the band via e-mail at [upyourasswithallyourgossip@hotmail.com](mailto:upyourasswithallyourgossip@hotmail.com). They don't have a mailing address as yet, but we will keep you posted. Next month's issue will contain an interview with the CLASS ASSASSINS who will be playing live at CIUT on December 2nd.*

# EQUALIZING DISTORT

ISSUE 2

**EQUALIZING-X-DISTORT MONTHLY** is an extension of the weekly radio show heard on CIUT 89.5 FM every Sunday nights from 10:00pm 'til midnight (Hosts: Martin Farkas, Noah Gadke, Simon Harvey and Steph Perry).

The show dedicates itself to the underground hardcore punk scene. There is a particular emphasis on international releases in the developing thrash, power violence, straight edge, grind burning spirits, and Killed By Death scenes, which means we play material like Jerry's Kids, Crossed Out, Intensity, Deadbodieseverywhere, Crow, and The Dogs.

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

**Equalizing-X-Distort**

CIUT 89.5 FM

Sundays 10:00 pm - midnight

91 St. George Street,

Toronto, ON

M5S 2E8

Canada

Request Line: (416) 946-7000

e-mail: [equalizingxdistor@ciut.fm](mailto:equalizingxdistor@ciut.fm)

Website: [www.ciut.fm](http://www.ciut.fm)



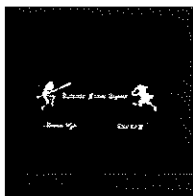
## CIUT 89.5 FM - "Equalizing Distort" Top 10 Hardcore Releases for October 2001

Band	Title	Format	Label
1. Teenage Rejects	Don't care about anything	ep	Rip Off
2. From Ashes Rise	Silence	LP	Witch Hunt
3. Tear It Up / Down in Flames	split	ep	DIE Hardcore
4. DS-13	Killed by the Kids	LP	Havoc
5. Burst	Conquest: Writhe	LP	P.F.C.
6. Holding On	Just Another Day	LP	Havoc
7. Voorhees	Crystal Lake Legacy	CD	Six Weeks
8. Crucial Unit / Killed in Action	splitseveninchesofdestruction	ep	Fast for Life
9. A.O.S. / 3 Way Cum	split	ep	Skit
10. Kill Your Idols	Funeral for a Feeling	LP	Sideonedummy

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

# reviews

**Artimus Pyle / Crow** "Release from Agony" ep  
**ARTIMUS PYLE** deliver three new flattening tracks of HIS HERO-core. Burly, blistering distorto-mood-core with agonizing vocals to draw out the compassion. This is heart wrenching hardcore to shake foundations. On the flip, **CROW** do a pretty convincing cover of **CRUCIFIX**'s "Blind Destruction". Their original represents their deadpan wall of noise sound complete with a sweeping guitar solos that comes out of nowhere. Did you know that the drummer was in G.I.S.M. I think this split is an ep to document **CROW**'s US tour in 2000 as there is an insert with pictures of the band hanging out with folks like Todd His Hero and Dave Neurosis.  
 (Mangrove Records / Base ACP Bldg 3F / 4-23-5, Koenji Minami / Suginami-ku / Tokyo 166-0003 / Japan / e-mail: [mangrove@recordshopbase.com](mailto:mangrove@recordshopbase.com))



**Deathcharge** "Plastic Smiles" ep  
 A dis-core band from the North American headquarters of crust, Portland. Raw sounding like a demo. But for folks from Toronto, it is scary how much this one sided platter sounds like the "Freaked Out" period of **SUDDEN IMPACT**. The music is mid-tempo, and the vocals are almost spoken the way Mitch did his shouting. But instead of pre-mature crossover, **DEATHCHARGE** attempt a stripped down d-beat. This will be of particular interest to mid-80's Toronto kids.  
 (After the Bomb / P.O. Box 66676 / Portland, OR / 97290-6676 / USA)



**Diskonto** "There is No Tomorrow" LP  
 One of the most important thrash bands in the world with their incredible new release. For those expecting a D-beat clone look elsewhere, this is refreshing unique thrash straight out Uppsala. A full album's worth of new Swede-core that updates the **DISCHARGE** sound with **DROP DEAD** speed. And the vocalist is unmatched by any of the other d-beat crooners. I'm not so concerned about this new **DISCHARGE** that everyone is talking about with **DISKONTO** around.  
 (Flowerviolence Records / Augartenstrasse 15 / 68165 Mannheim / Germany / [www.flowerviolence.de](http://www.flowerviolence.de))



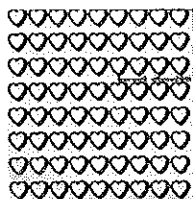
**Killing, the CD-r**  
**THE KILLING** incorporate scream-o with the Chug breakdowns of mid-90's sXe. It's a blend of ear-piercing **THREE STUDIES FOR A CRUCIFIXION** mixed with the low end back breaking sound of **CHOKEHOLD**. At times this is blender fast and at other times this is trudging slow and there are even overcompensated metal leads. The recording is too overmodulated and with a good studio **THE KILLING** would destroy. Lyrically, this is from the same school as **DEATHREAT**, musically this is from the same school as the **SWARM**, but they are from St. John's Newfoundland, which makes this exceptional.  
 ([www.thekilling.cjb.net](http://www.thekilling.cjb.net))



**Kill Your Idols** "Funeral for a Feeling" LP  
 Straight forward hardcore mixed with elements of pop. The vocals remind me of a John Brannon or Jack Kelly knock off, which gives this a heavier, tougher element. The **POISON IDEA** cover is great and is recognizable immediately. With 17 tracks there is lots to think about ranging from being enthusiastic to resisting the system. We could have done without the acoustic outro. Otherwise, a seamless record.  
 (SideOneDummy / 6201 Sunset Blvd., Suite 211 / Hollywood, CA / 90028 / USA)



**Korona demo CD**  
**KORONA** play emo-violence that incorporates a play off between scream-o and grind vocals. They have twisted bass lines that build each song into crashing crescendos that transform into frenzied hardcore songs. So you get war style drum roll that leads into a soundscape and a guitar that pummels

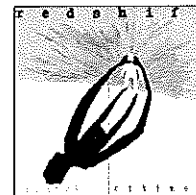


and then plays lovely chords and then has epileptic fits. Both beautiful and ugly at the same time. And I love the fact that there is no jewel box, just a yellow ribbon tie to hold this self-made cover together. Can't believe they're x-CURTAINRAIL.  
 (Make Money Records / Takuya Koreeda / 3-9-14 Kojiya Honchou Adati-ku / Tokyo 121-0832 / Japan / e-mail: [emoemon@mx4.freecom.ne.jp](mailto:emoemon@mx4.freecom.ne.jp))

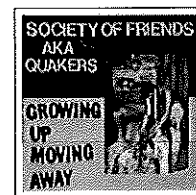
**Kwik Way** "Box Set" CD  
 I remember **KWIK WAY** from comps like "Bay Mud" and "Lest We Forget". Pre-Gilman band with quirky bits that fit right in with the early Lookout releases. Bad jazz at times, but it had that **STIKKY** - **ISOCRACY** sense of humour that revived the Berkeley scene. I didn't realize how many of the songs I recognize. For fans of **ONE EYE OPEN**, get this.  
 (Foostamp Records / P.O. Box 21422 / Oakland, CA / 94620 / USA)



**Redshift** "Shadowless Citizen" CD  
**REDSHIFT** play a combination of mid-tempo post punk with thrashing fast hardcore. Some of it sounds burly tough guy, some of it sounds indie rock and some of it sounds like 'get into the pit' maniacness. It depends what you like in your punk.  
 (Soulforce Records / Apartado de Correos 18199 / 28080 Madrid / Spain)



**Society of Friends a.k.a. Quakers** "Growing Up Moving away" LP  
 Keeping the PHC element of power violence alive is **SOCIETY OF FRIENDS** with some torturous brooding slow parts that play call and response with speedmetal riffs heard in bands like **BEYOND POSSESSION** or the **ACCUSED**. This is power violence, but with some unique crossover elements. The vocalist sounds like a Sam McPheeters knock off to give this recording a stripped down feel. And there is a cover of a band named the **CHUMPS** for an attempt at a rock number.  
 (625 productions/P.O. Box 423413/San Francisco, CA/94142-3413/USA)



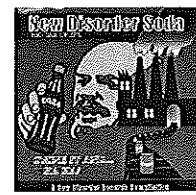
**Think I Care** ep  
**THINK I CARE** sound like Jersey fastcore being played by a power violence band. There is an audible buzzsaw distortion underlying the entire recording, which gives an MITB air. But **INFEST** is the real inspiration here. Of course, these kids have been probably hanging around with **TEAR IT UP** and **SOMETHING IN THE WATER**, so the skate thrash approach creeps in. This is hard to call, but it is distorted as fuck and shines in unlikely moments.  
 (DeadAlive Records / P.O. Box 97 / Caldwell, NJ / 07006 / USA)



**Voorhees** "Crystal Lake Legacy" CD  
 How do they continue to crank them out ? This is much better than their last full length. Getting back to their simple straight forward hardcore that reminds me of **FAIR WARNING** with **NEGATIVE APPROACH**-era John Brannon on vocals. Fast, gritty and ugly sounding.  
 (Six Weeks / 225 Lincoln Avenue / cotati, CA / 94931 / USA)



V/A "New Disorder Soda" CD  
 This is largely a pop punk compilation of bay area bands, but there are some glaring exceptions. It is a very good comp, especially for tuning folks into new bands in some of their raw recordings. The bands of this genre that stand out are **THE COST**, **HOPELIFTER**, **THE BANANAS**, and **LUGOSI**. There are a few experiments like **MIDNIGHT LASER BEAM** and **DORY TOURETTE AND THE SKIRTHEADS** that add personality. The exceptions are bands like **FLESHIES** who rip shit up with their garage-core or **WHAT HAPPENS NEXT ?** who bring out the circle pit on blind consumption. The **TALK IS POISON** tracks are live, so they are nothing to write home about. And **J CHURCH** is **J CHURCH**. It's a very cool comp in it's ability to reflect the diversity of their scene.  
 (New Disorder Records / 115 Bartlett St., / San Francisco, CA / 94110 / USA)



# The Saucy 70's Film Retrospective

## Films that bite back!

### By Dion Conflict

So what exactly made the 70's "saucy" you ask? What made a generation go from Julie Andrews singing in the mountains to mountain climbing and valley exploration of another kind????

We can take a quick look before the 70's, one could examine the demographic and environment of the average "baby boomer". These restive kids were now in their late teens to early 20's. They were faced with Vietnam, a growing hippie and drug culture, and a world where the line "which couldn't be crossed" was constantly challenged.....

North America at the time too was filled with lots of different types of theatres (and drive-ins), and a lot of these were independently owned. As society changed, one could say that a lot of the indie cinema, and film-makers defied the audience by making films that pushed the limits (instead of a film "well crafted" within the limits), box offices receipts showed that the public's taste was changing. What was the Kinsey report REALLY saying?

If Television was adopting the "don't go there" attitude with society's changing attitudes towards sex and gender, the cinema saw it as a cash cow and embraced it. If the movie going public (Baby Boomers) wanted to see Frankie and Annette stop flirting with each other and discover their sexual psyche, by gosh Hollywood was going to bring it to us (See everybody! The entertainment industry DOES care about us!).

To look in hindsight, it was like celluloid "Adam and Eve" exploration during this period....Men and Women were shown on the screen experimenting and talking unashamed about sex. Some did more than talking! The films at this time were getting the imagination of the movie public going, and then there were some films that left NOTHING to the imagination! These saucy films were served on a platter to an eager public willing to feast at the local grindhouses, "Art Houses" and drive-ins, ready to serve the buffet of love!

Which brings us to FESTIVAL CINEMAS "Saucy 70's Retrospective" at the Royal Cinema running December 7 to the 13. We're bringing the movie public a little lovin' with some films that pushed the envelope on the big screen: EMMANUELLE made Sylvia Kristel into a household name and made Bangkok seem like a very sexy place to be..... VAMPIRE LOVERS gave Hammer fans the volatile mix of lesbianism and vampires.....FRITZ THE CAT showed a Robert Crumb influenced cat that was horny....ILSA: SHE WOLF OF THE S.S. has Dyanne Thorne going through her sexual exploration in a POW camp.... And DEVIL IN MISS JONES and FILTHY RICH shows that a "talented actor" in these films is also an "actors with talents"!!!!

Non blushing, liberated and free adults: Make your way down to the Royal Cinema to be served some saucy cinema for your enjoyment! It might be cold outside, but you'll find these films HOT!!!

We have tickets to giveaway for the Conflict Archive presents of the Devil in Miss Jones and Filthy Rich so tune in to Equalizing-X-Distort.

### Schedule:

Emmanuelle, Friday December 7th @ 9:30 pm  
The Devil in Miss Jones, Saturday December 8th @ 9:15 pm  
Emmanuelle, Sunday December 9th @ 9:15 pm  
Fritz the Cat, Monday December 10th @ 9:15 pm  
The Devil in Miss Jones, Tuesday December 11th @ 9:00 pm  
Filthy Rich, Wednesday December 12th @ 9:00 pm  
Ilsa: She Wolf of the SS, Thursday December 13th @ 9:15 pm

## show listings

SATURDAY DECEMBER 1ST - FORGOTTEN REBELS

SUNDAY DECEMBER 2ND - CLASS ASSASSINS @ CIUT, 10:30pm

FRIDAY DECEMBER 7TH - FILM: Beau Travail @ Innis Town Hall, 7:00pm

FRIDAY DECEMBER 7TH - TIJUANA BIBLES / THE CHICKENS @ Horseshoe

FRIDAY DECEMBER 7TH - ALWAYS OUTNUMBERED / T.O.A. / CHORE / RISE OVER RUN / SAFE WAY HOME @ Burlington YMCA (500 Drury Lane), \$5, \$4 with canned food, Info: xpaulx@fukka50.com

WEDNESDAY DECEMBER 12TH - THE GET UP KIDS @ Sideshow at the Funhouse, 7:00pm (Buffalo)

FRIDAY DECEMBER 14TH - FILM: Thrilling Sword (1984) aka THRILLING BLOODY SWORD @ Royal, 9:45pm

SATURDAY DECEMBER 15TH - THE PETIT PROJECT / SILVERSTIN / THE FULL BLAST / COMPROMISE / GAFFER / OF JANUARY MAY @ Ed Video Media Arts Centre (16A Wyndham St. N.) in Guelph, 7pm, \$6, Info: dalsonchen@hotmail.com

FRIDAY DECEMBER 21ST - JERSEY / LUCKY NUMBER 7 / CHAPTER ONE / ALWAYS OUTNUMBERED @ Burlington Music Centre

THURSDAY DECEMBER 27TH - FILM: Eraserhead @ Royal, 9:10pm

FRIDAY DECEMBER 28TH - FILM: Snake Deadly Act @ Royal, 9:10pm

## rumourmill

The El Mo is not dead! Elmo booking agent, Dan Burk, and his gang have been able to wrangle the rent payments away from Ted's Wrecking Yards to re-locate on College Street \* Local promotor Mike Haliechuk is working on kick starting the release of local hardcore compilation to be entitled "Toronto Breakout." The record is expected to feature material from NO WARNING, HAYMAKER, OUR WAR, FUCKED UP, SCARE TACTIC, RIOT99, ADVERSARY and CAREER SUICIDE \* "Hardcore" Simon Harvey of Ugly Pop Records said the new HAMMER demo from Japan could be his labels next release. Simon is quoted as using the words "Mad Props" to describe the band \* Domenic guitarist of the now defunct DAY OF MOURNING has moved to Baltimore and is playing for COMIN' CORRECT \* The BLASTCAPS have recorded the "Safety Dance" and a YYY cover for upcoming compilations \* Doug from JAWW is now singing for ARMED & HAMMERED \* Mopa Dean (the original singer of ARMED & HAMMERED is talking about starting a new band \* Ethan from JAWW is playing in THE MURDERSQUAD T.O.. THE MURDERSQUAD T.O. have a split coming out with SORE THROAT, the grind band that started all the short song chaos \* RANDOM KILLING are releasing a series of CDs that will be available at upcoming shows. There are 5 in the series and all their songs are to be captured on them. The catch however is that you can only get them by going to their shows \* 2 PUMP LOUIE have a 3 song CD coming out \* JERKBANK have a new full length CD entitled "Better Days" to be released in January and are releasing it themselves \* The TIJUANA BIBLES have new material available as part of a porn soundtrack to "Sex Mex" and have a new 10" out called "Custom Made" \* THE EXPLODERS have their first full length out entitled "New Variations" \* Members from SPREAD THE DISEASE have started a new group with RJ from COUNTDOWN TO OBLIVION and they are called THE ABANDONED HEARTS CLUB. At the moment they have a CD ep out \* Deranged Records has released that long awaited NK6. Fuck does it sound like GAUZE. The new INTENSITY record is out as well \* A bunch of folks are getting together to release the NUNFUCKERS discography, whihc will see demo tracks and eps on one release \* BORED OF EDUCATION have a one sided, silkscreened clear vinyl a la the YES LA comp on their own label \* CAREER SUICIDE will be re-doing the demo as an ep and will release it themselves.