

ANGER BURNING

ISSUE 05



DAN O'MAHONY (NO FOR AN ANSWER/411/DONE DYING) //

TONY SCAGLIONE (WHIPLASH/CAUSE FOR ALARM/M.O.D.) //

DANIEL WAX OFF // RELEASE REVIEWS //

ANGER BURNING EDITORIAL

DOING A ZINE LIKE THIS, AMONGST ALL THE OTHER STUFF I HAVE ON AT ANY GIVEN TIME, MEANS THAT IT TAKES A LONG TIME FOR THE COMPLETED ISSUES TO COME OUT.

SO, IT'S GREAT TO HAVE PEOPLE OFFER SUPPORT AND HELP AND EVEN GREATER WHEN THINGS START TO HAPPEN!



PHOTO: WILL BINKS PHOTOGRAPHY

SO, I'D LIKE TO WELCOME PAUL STONE TO THE TEAM (WELL, IT IS A TEAM NOW). OF KEYSIDE STRIKE AND JURATORY FAME. HE'S ALSO HELPED OUT DECONTROL FOR A COUPLE OF GIGS WITH HELLBASTARD IN THE SUMMER.

HE'S ALSO BEEN FEATURED IN THIS ZINE BEFORE AND WAS INSTRUMENTAL IN SECURING THE DISCHARGE FOR QUESTIONS IN ISSUE 3.

I'M SURE THAT WITH ALL OF THE CONTACTS THAT HE HAS, IT WILL MAKE FOR EVEN MORE INTERESTING READING!

IT'S A SHORTER ISSUE, BUT MORE IN-DEPTH... ENJOY!

LOVE, PEACE & ANARCHY

PAUL, December 9, 2017.

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SIMPLY WAXING LYRICAL...



NORTH BERWICK'S FINEST SKATECORE THRASHERS SPILL THE BEANS ON ALL MANNER OF SUBJECTS TO STONEY!

AB BAND MEMBERS:

LD- Vocals, Smacky - Drums,
Callan - Guitar, Taco - Guitar,
The Fog-Bass

AB So having had my first assault of the D.W.O. thrash-core attack and been thoroughly impressed by it, what brought you wee scamps to the classic mid 80's hyper speed style of crossover? You've pretty much nailed the Wehrmacht/Cryptic Slaughter/Nuclear Assault sound, and it's certainly not the easiest to do. Have you all got a long list of bands you were in before, or is D.W.O. your first attack on the scene?

DWO: Ok. LD and Smax have both been in bands before. LD was in

FRONTSIDE BLUNTSIDE, SCUMLINE and BUMPER CROP and Smax was in far too many to list but he is currently playing bass in THE HAPPY SPASTICS and SOCIAL INSECURITY. Callan was in a deathcore band but he left and Taco has just started a blackened thrash band. This is Fogle's first outing.

AB You're all skaters I think, so is the skate-core scene alive and well in Scotland and the UK in general? Do you fellas get to play many gigs out and about?

DWO: Two of the band skate: LD and Taco. Smax used to in the 80s and Callan did for a bit. Fogle doesn't but a lot of the ex-members did. Steve, Max and Doug. The skate core scene is very much alive and well as a whole, just not in Scotland and there are loads of great bands that people should check out such as CRIPPLED FOX, THE SHINING, DFC, BANDANOS to name a few. We have played loads of gigs in Scotland and been over to Northern Ireland a couple of times, as well as one disastrous trip to Newcastle!!!!

AB Who are some of your favourite bands to gig with, and any bands to look out for that might not be overly well-known south of the great Berwick divide?

DWO: Ok that's a tough one as they have all been good. KINGPIN, THE SHINING, VILLA FUNGUS, DIPOSABLE, STABBING DEVICE, BURT WARD, SCUMPULSE, ACID AGE, DEATHBUS, THE SLM, DUNT, SHATTERHAND, HELLRIPPER, to name a few. Go check 'em out.



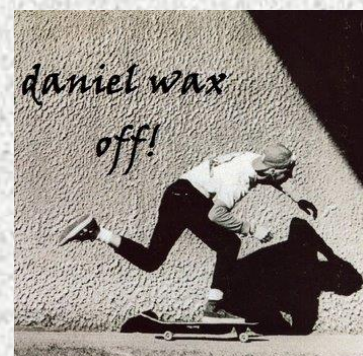
AB Having blasted through your split with the Fastplants on Beer City Records, I was wondering how that came about? Beer City is a pretty well-known label and obviously a big part of the Skate Punk scene. Getting a release via them is a pretty decent way to get yourselves known out in the wider scene. Any plans to hit the road down South to England or Europe?

DWO: D.W.O. We pretty much just sent Mike Beer a link as said check us out. Then he got back to us and asked if we would record a split with THE FASTPLANTS...so we did. We all love DRI and ATTITUDE ADJUSTMENT, so it only seemed natural to take a chance.

We would love to play England and we have tried to get gigs but nothing yet. Any offers get in touch. Europe is on the cards and we are back to Ireland in December to play the Warzone In Belfast.

AB Clearly LD doesn't take life overly seriously, and loves a good laugh in general. The Rogan Mosh is a classic example of the tale of too much spice in your life. so fellas, give us a list of your favourite curry houses in Edinburgh and a recommendation of menu choice!

DWO: OK just to clear this up... We all take life very seriously and we are 100% political in our own rights, just not in DWO. This is a release to get away from all that. The best curry in the world is the one you make yourself... DIY!!!!!!



A B What's your top 5 crossover records for anyone who's missed out on the best music from the 80's? (It seems to me there's too many folks who think everything stopped at the Big 4 thrash bands, when in fact S.O.D., Excel, Ludichrist D.R.I. and others were turning out amazing albums that influenced the thrash metal crowd to go faster and harder). Fire at will.

DWO: We are going to do a top 10:

INTENSE DEGREE-WAR IN MY HEAD
TRANSGRESSION-COLD WORLD
DRESDEN 45-PARADISE LOST
NO MERCY-WIDESPREAD BLOODSHED
EXCEL-SPLIT IMAGE
ATTITUDE ADJUSTMENT-NO MORE MR NICE GUY
DRI-FOUR OF A KIND
SUICIDAL TENDENCIES-JOIN THE ARMY
ROSE-ROSE-MOSH OF ASS
LEEWAY-BORN TO EXPIRE

A B You played an unusual choice of cover at Bannerman's when you supported Hellbastard. What made you choose, I think, Jailcell Recipes as a cover? I was fully expecting Hang The Pope or Money Talks. Top marks for the curveball. Always like to see bands do the unexpected, and I wasn't the only person impressed by it.

@DWO: LD and Smax are both 80s skate rats and grew up on the NORTH ATLANTIC NOISE ATTACK comp, SKATEBOARD! summer sampler, THE STUPIDS, SPERMBIRDS, THRASHER and PUSHEAD. So the JAILCELL RECIPES are a huge influence on us as a band. We also cover Skatebored by INTENSE DEGREE. Gotta love a curve ball....



A B With the likes of Municipal Waste, the off shoot Iron Reagan, Toxic Holocaust and others breaking out and stirring up a rebirth of sorts for the classic thrash/crossover sound, who would be your dream band to tour with? What's your thoughts on that whole scene, do you see it a bit of nostalgia or a genuine rebirth?

DWO: Tough question. Er MCRAD, INTENSE DEGREE, SPERMBIRDS, THE STUPIDS, JAILCELL. Yeah, pretty much anyone from that scene. AH HA!!!!!! We would play with anyone actually, the more interesting the bill the better. That's true crossover.

There are loads of great new crossover bands from the last ten years. Here's yer list, go check 'em out:

CRATERFACE, PARTY VIBEZ, ATOMIC DATH SQUAD, DISINTEGRATOR, BANDANOS, CROSS EXAMINATION, SxTxRxExExTxS, ED, INSANITY ALERT, SMASH POTATER, CRIPPLED FOX, DFC, BBQ CHICKENS, CYCOSIS, WAKING THE DEAD, THE SHINING, THE TERRORDACTYLS, TROPICAL STORM!, VERBAL RAZORS, REANIMANIACS, POSSUIDO PELO CAO, SSS, LOWLIFE, LEI DO CAO, BITING SOX ,NEGATIVE SELF, are a few.

A B There's a bit of debate over the last few years, and again recently about Slayer becoming the "Kerry King show" and arguments about money and contracts behind the scenes. Added to the fact that the last few albums haven't been that great in honesty. Gary Holt's playing out of his skin in Exodus, but pretty much is allowed to put a few leads on Kings riffs here n

there. What d'you fellas think? (Contentious question alert! lol)

@DWO: LD is going to try and answer this question. Kerry King is a dick. RIP Jeff. We do like old SLAYER and some of the guitar solos may sound like 'em, but I think both Taco and Callan, as far as riffs and stuff are concerned, are too busy listening to every obscure thrash band from all over the world than to be that bothered about Kerry King. Gary Holt on the other hand, like Jeff, is a true legend.



A B With Discharge releasing arguably their best album since Hear Nothing, Se Nothing, Say Nothing, certainly the first time in a long time a real hardcore album bothered the national chart here. Then Warwound dropping the awesome Burning The Blindfolds Of Bigots this year, do you see hardcore taking an up-swing?



DWO: Hardcore and punk in general has never really died ,so to speak. There's new stuff that's coming out from all over the world seriously kicks ass, you just have to find it. Bandcamp can be good for that. So yeah, things are getting better we think.

AB That said, with your split just coming out this year, have you any more releases in the pipeline yourselves?

DWO: We just released a split with the mighty Deathbus that's on Bandcamp and will be released on tape soon on DRINKING BEER IN BANDANA RECORDS. Other than that we have pretty much enough new songs to start recording another album very soon.

AB As a now long retired skater myself, (I packed in coz permanently swollen hands made guitar playing painful at best! lol) Do you fellas not any issues with playing through skate injuries? A sprained ankle or jammed finger makes riffing or double bass drumming a bloody nightmare surely? Any horror stories for the kids?

DWO: Ok. We all have old injuries that come back to haunt us. LD is pretty much falling apart from both playing live, getting drunk, skateboarding and work. You just gotta battle on. As far as injuries go through skateboarding: LD has had some bad ones, check out his toes!

A B Out of interest what do you fellas prefer in decks. The classic 80's fish tail shape or the modern Rod Mullen style oval decks? What setups do you fellas ride and let's have some deck pics? My favourite deck was the old Grosso devil by Santa Cruz, but any Zorlac deck is a cool ride. I still have my Metallica deck from the first run and it's thrashed to buggery but not going anywhere so don't ask

DWO: Taco rides Creature and Anti Hero 8.75s LD rides shaped boards. Welcome, Black Label Skull Skates and he is riding 9.5 Blast Skates at the moment. Independent Trucks, Spitfire Wheels or Bones and rails are mandatory. Go check out Blast Skates decks here.

<http://www.blastskates.com/board-series.html>

and Welcome here

<https://www.welcomeskateboards.com/>

Favourite companies from 80s

POORHOUSE, H STREET, SMA, ZORLAC, DEATHBOX, SCHMITT STIX, DOGTOWN etc



A B Last question from is: what's your plans to spread the gospel of Worlwide Ballistic Thrash Attack and anything you want to add?

DWO: Keep playing, keep recording, keep it real. Teach the kids to circle pit and not do karate.

A B Oh, forgot one.....

As proud Scotsmen, where do you fellas stand on the most important debate in Scotland? Sausages: should they be round or square? Come on get it said, which way do you take your sausage?

@DWO: Sausage is sausage. Keep it in yer pants. Flies spread disease so keep 'em shut!

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The enigmatic Frontman of the legendary hardcore punk band No For An Answer, Dan O' Mahony, gets grilled by Stoney.

A B Instead of me waxing lyrical about the inimitable Dan O'Mahony, I'll turn the tables and ask you to introduce yourself sir?

DOM: Amongst a host of less notable traits I am a 50-year old singer/songwriter and 35-year veteran of the American punk and hardcore community. I've published 3 books, sung lead vocals on 15 records (I think), was involved as a columnist/reviewer off and off at Maximum Rock n Roll from 1988 to maybe 1993, I am the founder of Workshed Records, a career bar and restaurant manager, an occasional freelance journalist/columnist... and tend to talk mad shit.

A B A quick look at Discogs for a list of "former glories" and past exploits shows a sizeable list of releases bearing the hallmarked O'Mahony iron lunged behemoth assault. Going back to the mid 80's when you hit the boards with No For Answer. Always a more cerebral set of lyrics on your releases, was that the intention from the outset?

DOM: More than an intention I think it was just the nature of the beast. My parents are/were both arguably more intelligent than I am and certainly very well spoke. I come from a high-octane gene pool and it seems to come out in what I create. Certainly, more so than it does in the way I see myself, which is not always kind.

A B Not much in the way of "youth crew" anthems among your work, it has to said. Domino Principle is a prime example. The whole SEHC scene wasn't known for pushing boundaries musically, and certainly not really lyrics-wise. Was that something you felt and pushed against?

DOM: What in the name of freeze dried fucking Jesus is a "youth crew"? And why would it need an anthem? By that, I mean since grade school I've been aware of the aging process, so could there be a dumber nail to hang your coat on? SEHC on the other hand suggests a slightly deeper drill down and is a little easier to justify or identify with, particularly during my school years but even then, life offers us greater challenges morally than those encompassed in that playbook.



Yes, there was push back against those confines since day one. My very first published song "Just Say No" was a play on words and if you read it, no subterfuge or lack of clarity, and attack on group identities.

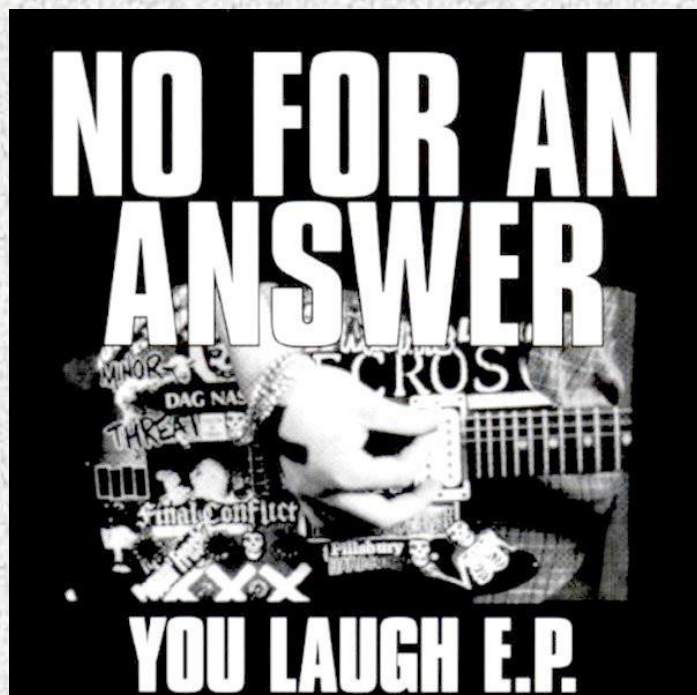
AB NFAA put out your first EP on the then very much East Coast Revelation records, and the LPp was put out via Roadrunner's "hardcore" label Hawker Records. You got some heat at the time from the more militant "scensters" for being on that label. was it sour grapes, or did you feel they had a point? Certainly, the label didn't last very long, but did you get the support you expected or needed from them?

DOM: NFAA 'signed' with Revelation after their 3rd release and saw ourselves as playing a role in the broadening of the label's scope

(in the end not to the degree we'd hoped, but that was a fairly self-important way to view ourselves anyway), By the time we hit the shelves a few other EPs had hit and we felt like the black sheep, even dressed the part by then, and blazing a separate path made sense. Hawker at the time, spoke to us as the way to reach the most people with what we felt was an important statement. It did that to a certain degree. Sour grapes?... Meh. We were all learning back then. I was pretty comfortable with my stance. Funny thing is 30 years down the line, post Occupy, post Citizens United, my take on corporations in general and on the predatory reality of unchecked capitalism would never allow me to sign that deal again. Live and learn. No regrets.

A **B** The Legendary Carry Nation was more muscular, faster and direct form of hardcore. Was that intentional? The whole wall of Marshalls? I think I read somewhere that Carry Nation was as much about having a band with Big Frank Harrison, who was promoting a lot of shows, and held a fair bit of sway, via Zeds Records. How many gigs did you do with Carry Nation?

DOM: Carry Nation was started in 85 as a very passionate, very young straight edge band. It returned in 89 as a very loud, very broad-shouldered mockery of the notion of "militant straight edge" that we saw coming from acts like Project X... "you preach conversion by the sword, but of a 5-foot 5-inch hoard", it wasn't vague. Frank did indeed kick open some otherwise locked shut doors. I'm thinking we played maybe 10 shows tops. All of them a blast.



A **B** You put out the Carry Nation 7" on your own Workshed label, which you carried on with for quite a while. Eventually releasing records

of your own bands triggerman (Gavin from NFAA's band) and Shocking Truth, Headfirst, Mission Impossible, Hard Stance (with a certain Rage Against The Machine luminary) and others. Was it important to you to put out records for bands other than your own? How did you pick the bands to release?

DOM: It was incredibly simple... Orange County bands with a message I did not mind being associated with. Period.

A **B** You then moved on to 411 I think? A much more musical set up. You hit a lot of more thought provoking topics to go over those songs, and with a much more melodic vocal style. Was that a harder and thing to do? I find the "bark" is a reliable old friend to go back to, but actual "singing" is more nerve wracking. it's like laying myself open somehow, do you feel that way?

DOM: Voicebox happened in the interim, but yeah. In 411 there was a real call for tolerance, sensitivity, basically increased humanity in the way we all treated each other. For that reason, the drill sergeant bark that personified Carry Nation and NFAA would've completely misrepresented the mindset in my opinion. It was a daunting proposition singing as opposed to screaming, but I tend to become fascinated with the path of GREATEST resistance. As far as vulnerability, exploring exactly that was kinda the point.

A **B** Was it more challenging to find the right vocal style to put over the 411 songs? They are much more "post hardcore", I think the early 90's has a lot of the bands trying

to find a new sound. The detonation of Fugazi and then Verbal Assault and Quicksand sent a ripple effect through American Hardcore. What's your thoughts on that?

DOM: I get all of that, and sure it played a role, but really, I was shooting for late model Shawn Stern. That whole 'Who Can You Believe In?' 7" blew me away. I see it as a great forgotten pillar in the evolution of that scene.

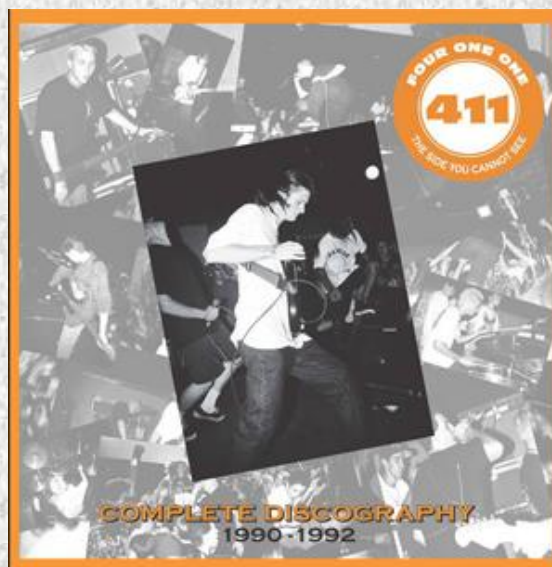
A/B As well as 411 pushing boundaries musically, and being quite well received, as I said before the lyrics were pushing into topics that just didn't enter into most band's repertoire. Sexism, homophobia, American consumerism and imperialism, censorship, Catholicism and more all fell under your pen's assault. Again, a conscious effort to push boundaries or a natural progression?

DOM: It was just a genuine representation of what was getting under my skin and rattling around in my skull. My folks were both pretty socially conscious, left leaning folks. It rubbed off and then my own self education leading me in an even more radical direction than theirs. It could be argued that 'Those Homophobic' was no more ground-breaking than 'Domino Principle' or 'This Isn't me' no more insightful than 'I Spy'... sound frames perception.

A/B Did 411 evolve into God Forgot with you & Kevin or was that purely a studio effort? (I personally love that EP: the songs and recording are brilliant!) Was that while Kevin was doing Farside or separate?

DOM: It was a purely studio effort created without the two of us ever even being in the same room. We both remember the timeline and even the method of release differently, but I think we're both glad it exists.

A/B You then moved up to San Francisco, having been in Orange County, if I'm right? What brought that move about? Did you put your first book out around then? Was the book something you'd wanted to do for a while or a more organic, process?



DOM: I was doing what some call 'a geographic', sub-consciously trying to outrun the fallout of my mother's death by completely changing my location. The first book happened about a year into living up there and while it covered a lot of things I experienced in that year, it had also been in my plans for a very long time. My books are a novelty at best for others, but I won't lie, I am immensely proud of them and consider writing my real passion. It is the central element in my doing music or there would be no audio in this tale.

A B How many books have you published now? I have two, but I think there was at least one more?

DOM: Three. The gap between the first two and the third was roughly 700 years.

A B Your writing is often very open and self-effacing. Self-critical even to the point of catharsis and self-ridicule. Do you see it as that, or a more matter of fact "this is me" type writing?

DOM: I write the way the itch or the injury requires and try never to exaggerate either place. False or portrayal motivated stuff meets the Delete button pretty damned quick. I do editorial and journo work, but the books are meant for shits, giggles and moments of real blood.

A B How long were you up in San Francisco? Is it a time you look back on with any regrets or things you would do differently? The music you were involved in didn't seem to get past being a local thing while you were there, John Henry Holiday released one 7" and only in limited numbers. Was it harder to get something going out of the O.C. comfort zone you think?

DOM: I was up there the majority of the 1990s. My arrival and my departure were both incremental and non-exact date wise. JHH happened after I came home, after Speak in fact. Regarding my only Bay Area band, Both Hands Broken, it may be some of the best singing and most naked stuff I've done but we were outliers in a very close-knit community up there (at least compared to my prior role in Orange County), also we were pretty self-

contained. We didn't bang on a lot of doors, we just kept chasing our sound for almost 6 years in various incarnations.

A B Wasn't the NFAA European Tour around that period? How did that come about?

DOM: It was a way to explore how much we did or did not miss that band while off the American grid. It was a life-expanding experience I value on a level many don't grasp, but anyone who thinks it was a prosing financial venture compared to staying home and reporting to my job is batshit.

A B You then did Speak 714, which had you back with Joe Foster (ex NFAA/Unity and then Ignite) and Casey Jones (NFAA/Ignite). Putting out an album, then later an EP on Revelation Records. Did that happen very quickly after moving back to O.C.? Did Speak 714 play many shows, I think you did a European Tour with Speak 714?

DOM: Casey wasn't in Speak. Doug MacKinnon played on the LP, Kevin Panter played on the EP. It happened very quickly and the post Foster lineup with Jeff Baker, Eryc Symmerer, Chris Lisk and Kevin Panter did two US tours and one overseas. One of the hardest working units I've ever been involved in. We took the book 'Get In The Van' as a universal mission statement and played our asses off no matter where, no matter who, no matter when. We also gave two fucks about the existing Rev template both in terms of statement and live presence... which kept things interesting.

A Were you running your first bar around that time as well? I know you've commented on the irony value of someone originally from the straight edge scene running bars. But isn't that business is sort of a family trait it's fair to say?

DOM: The O'Mahonys have been running bars since 1941, I employed the term straight edge from '83 to '92... should we do a pie chart?

A That sort of brings up to almost now with you starting Done Dying? How did that play out into being a going concern?

DOM: It's the first band I was ever asked to join. The lineup has always been comprised of old, long term friends, they have faith in me and I in them. It scratched the specific itch that hit in 2013 and remains one hell of a vehicle for my 'save the world' tendencies when they kick in.

A The Done Dying 7" EPs and album are all a return to the O.C. H.C. sound to me. In the same musical vein as Speak, and John Henry Holiday's sound. Fast, powerful melodic hardcore. The "comfortable/easy" route of

reforming NFAA has constantly been avoided in favour of making new music as a conscious effort?

DOM: Fuck reforming NFAA. I won't be driving the same car I did 30 years ago or sleeping in a twin bed anytime soon either. I'd probably vote for Mondale again though, and Centipede IS cool.

A You had the lineup change that saw Gavin Olgelsby from NFAA/Carry Nation back with you via Mike leaving. Did that feel a bit like coming full circle for you?

DOM: Absolutely. I don't know where that band is heading but there's nobody I'd rather have manning the six. Gavin inspires and influences me in ways he doesn't even grasp. Also, he, Chris and Kevin are three of the closest friends I've ever had. That should be the lineup in Done Dying's home stretch.

A You're certainly not shy at "pointing the finger" at the bands from the 80's reforming and cashing in. (Like Ian Mackaye had a crystal ball it seems to me.) I'm assuming you've no desire to "put those old clothes" on and return to doing No For An Answer?



SHINERS CLUB



of SOUTHERN CALIFORNIA

est. 2017

DOM: None. And let's get this clear, artists touring repeatedly for decades on the same two records and getting paid much more than almost anybody still involved in the actual creative process absolutely have every right to do so... and I have every right to declare myself an entirely different breed of cat. I could no more play the 87, 88 or 89 sets ad infinitum than I could live exclusively on white rice for 30 years, no matter how well it paid. That said it's a rant I'm kinda sick of ranting... I care about my life and my music, why should I care or even monitor theirs? That's a recent perspective, don't know why it took so long.

A B The final part of your musical evolution (until the next new thing!), Shiners Club released the first batch of songs recently. How did that band take shape?

DOM: Over the course of a rather spontaneous phone conversation between John Coyle and I it just sort of happened. I'd had long festering plans to hook up with Doug and Colin in place for years. John and I just kind of unexpectedly crossed paths after decades and frankly haven't really been friendly since we were literally kids but something just clicked.

A B Musically, Shiners Club is a more angular assault, a sort of Black Flag/old Rollins Band (Hard Volume/Life Time era) to my ears almost. You've hit the ground running with great gigs to play. Are happy with the way it's taking shape?

DOM: Insanely so. By virtue of recent heartbreak, financial setbacks, and a death in my family, Shiners Club has been the outlet

that sustains me. For me personally it's a less altruistic than usual, selfish, sustaining scream... but I need it... maybe I've earned it. Whatever the fuck that means.

A B Is it a challenge to keep the hunger to push forward with the new projects? You've probably been more productive in the last 10 years musically, but people will always mention a band you did for 3 or 4 years in the first sentence when they mention you. Is that source of pride for you or the albatross around your neck?

DOM: I've come to learn this after returning to the mic in 2012... I'm in a better place when if I'm angry I shout, If when I'm hurting I scream. If I'm ever 19 or 20 years old again... I'll do those bands. Burp.

A B You put the Shiners Club songs out on various download and sharing sites rather than vinyl or CD? What were the main reasons for that? Speed of getting them to the people, or a move away from "boutique label" collectors only type situations?

DOM: Immediacy was the primary and almost sole motivation. There is this insanely long hang time now between submission and factory pressing. Also the hat in hand audition vibe I get sending stuff to labels is about as appealing to me barbed wire toilet seat. I have no doubt there will eventually be some combined vinyl. We even know what we're gonna call it, but now is now. If we got it, you got it.

A B Do you see the music scene morphing away from labels and hard copies still? The whole "vinyl

resurgence", seems a bit scenester-ish at times. But what's the alternative?

DOM: Both are reality and I don't own a turntable. There is nothing remotely wrong with being a record collector, please don't hang that notion on me it's not how I feel,, but in 2017 people with turntables are an extreme minority... vinyl is good not God. Digital serves the needs and appetites of Shiners Club like a glove but I doubt it will be permanently exclusive.

A B You recently gone through some tough and challenging times personally, all the while Done Dying was making some great music, you were literally living hand to mouth by your own admission. Does that make for a creative period of writing, or is it a distraction? More power to on getting through it and succeeding in fine style by the way!

DOM: The hurt always howls.

A B In time honoured fashion, it's been said before, I'm saying it again, any last words? (apart from thank fuck for that!)

DOM: This was a pleasure and I'm always grateful for the outlet. In retrospectives like you've just provided I always hear that Indiana Jones growl, "It ain't the years, it's the mileage." Thanks!

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ACTING LIKE A MANIAC...



... Whiplash!

Stoney digs deeper into the man behind the band with three Tonys and more besides... Mr Scaglione!

A: Mr Tony Scaglione, drummer of some considerable repute! How's things in Scag-Tones Manor?

T: Doing well brother! Just getting ready for the holidays.

A: It's fair to say you have a long and illustrious playing history in the Thrash and Hardcore scene. Probably that you're one of the scene's most prolific and well-travelled drummers you think? I first heard you pounding double bass in 85 on the first Whiplash LP, Power And Pain. Still the best East Coast Thrash album for my money What were up to before that,

how did you get into drumming and metal/hardcore?

T: Well first of all, thank you very much for the kind words. I am humbled. It means the world to me that people still enjoy music that I was fortunate enough to be a part of even after all of these years!

I first started drumming in the elementary school band when I was 10 years old. My mother saw my enthusiasm for music and drumming and bought me my first drumset when I was 12 years old.

Throughout my school years I was drumming in many various situations including the symphonic band, the high school jazz and marching bands as well as learning the drumset at home. I would play along to many different records at the drum kit and got comfortable with it pretty quickly.

The first album I ever had was Destroyer by Kiss. I always liked guitar based rock and at the time band like Kiss, AC/DC and many others were starting to break out and become really popular.

I answered a drummer wanted ad in a local music paper when I was 15 years old and ended up forming my first band called Jackhammer. The guitarist's father was a big arranger in the music business having worked with many famous musicians including Frank Sinatra and strangely enough The Village People! He wrote all of the horn arrangements for their big hits YMCA and In the Navy.

With Jackhammer we recorded an initial demo that got some airplay on a local college radio station that had a metal show every week. Through that show we eventually met guitarist Tony Portaro who was in a band called Toxin. Tony and I hit it off really quickly and we asked him to join Jackhammer and he agreed. We did another demo with Tony on lead guitar and vocals and then Tony and I decided to get rid of the other guitarist and bass player and form our own band which was Whiplash.

Tony and I went in the studio and recorded a demo called Thunderstruck with Tony handling all guitars, bass and vocals and me on drums. Soon after we got Tony Bono on bass. The song Thrash Til Death ended up being selected to appear on a compilation album called Speed Metal Hell Vol. 1 and we were on our way. To where we had no clue but it was a start!

A B How long was Whiplash on the go before you got the interest of Roadrunner? were you all friends to start with, or did the band evolve into the three Tony's line up?

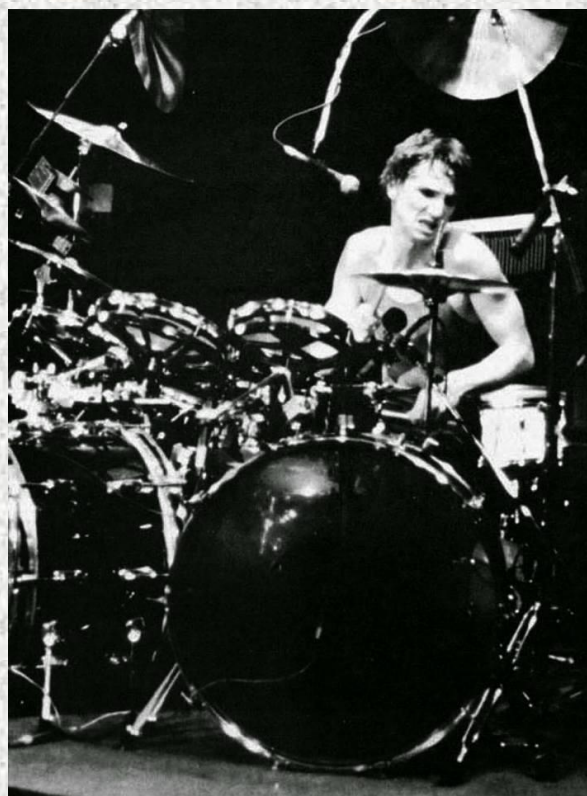
T: Well we put out the Thunderstruck demo and sent it to anyone we could think of. All of the college radio stations, labels and fanzines that were around at the time including the legendary Metal Forces mag. We created a little buzz and kept writing constantly. We put an ad in the local music paper for a bassist and tried out a bunch of people but never really were excited with any of them.

Then I got a call from a guy and I asked him what his name was and he

said Tony! I said, "You're in!" Fortunately for us he was awesome! It was fate. Now the band was complete with all three of us. We recorded and released another demo called Looking Death in the Face and basically sent that out to labels specifically.

We started getting offers from some smaller labels and just kept writing. In the summer of 1985 we had a fan from California ask if we might be interested in playing a show out there.

Up until then we never performed live, opting instead to practice constantly and write as much as we could. We ended up going to California to play the show which was with Possessed, Death Angel and Laaz Rokit at the legendary Ruthie's Inn in Berkeley, California. It was a great experience. All of the Metallica guys were there (including Cliff), the guys from Exodus and all of the local thrashers from that era.



A B How did the deal come about, I've heard some pretty grim tales of Roadrunner not paying up and bands not getting their due? I think just about everyone in my circle of friends had it and loved it. Do you know how it sold worldwide?

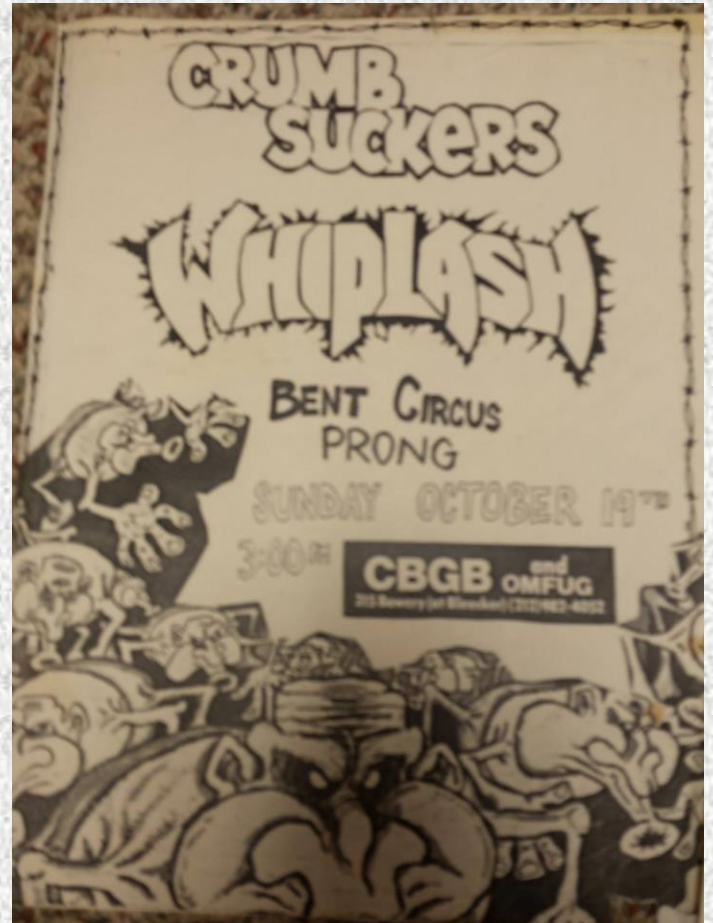
T: Immediately after returning from California we wrote 3 new songs that were heavily influenced by the Bay Area sound. Warmonger, Power Thrashing Death and Stagedive. we had interest from a bunch of labels at the time, but those 3 songs really got Roadrunner and Combat records to give us serious offers. We figured that Roadrunner made the most sense since they were more established especially in Europe. As a matter of fact, the very first releases by the US branch of Roadrunner were the Power and Pain album and the first Carnivore album. At this point we signed on with a lady named Connie Barrett who ended up managing Whiplash, Agnostic Front, Carnivore and The Crumbsuckers. We all got to be great friends. One big happy family and we all ended up playing shows together at one time or another.

As far as Roadrunner, they did mostly nothing to promote Power and Pain besides an ad here and there in a magazine. They promised us a great package tour with us and Carnivore opening for King Diamond. This never came to be as Megadeth ended up with the opening slot. We were so disappointed.

Here we had a record that was getting great reviews and the label was doing absolutely nothing to push us to the next level. It was unbelievably frustrating. As far as sales went, a high-ranking

Roadrunner employee who shall remain nameless told me over 20 years ago the we had sold well over 100,000 copies

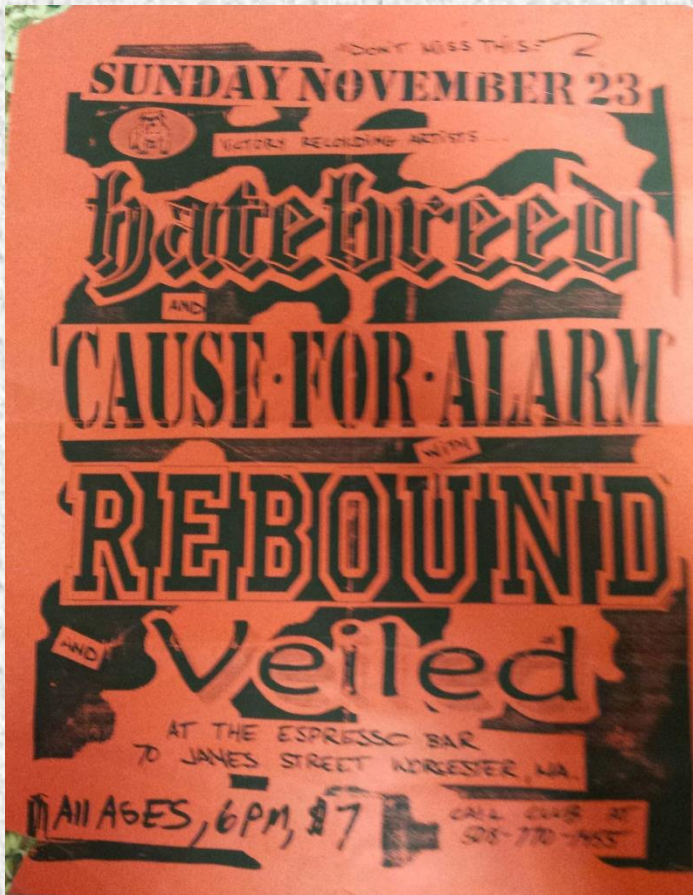
So my estimate is somewhere between 100,000 and 200,000 copies. We never received a penny from Roadrunner in royalties. This for an album with a \$7,500.00 budget. Somehow that math makes no sense to anyone but the label!



A B Power And Pain was a pretty big thrash lp, it was a sort pre-cursor to the whole cross-over scene with Agnostic Front doin' backup vocals on it. Were you all conscious of the angle?

T: I can't really say we were conscious of that when we were writing. We just wrote what we felt naturally. I think it was just the combination of everyone's influences.

Tony Portaro was a huge Deep Purple and Rainbow fan, Tony Bono loved Rush and the Beatles and the Police and I loved Iron Maiden and Judas Priest and was also the one who was more into the faster punk and earlier hardcore like the Bad Brains, Minor Threat, Discharge, GBH and things. I really liked the speed and power of hardcore and that was slowly creeping into the metal scene obviously and the metallic sound began creeping into the hardcore sound eventually morphing into what was called "crossover".



A I always loved the fact that you guys were a little unusual as a 3 piece. Most American thrash bands were twin guitar, lead vocals set ups. Did you consciously stay as a three piece initially? I think the freedom it brings is useful, but the added guitar for solos etc can be missed, do you think?

T: We never consciously set out to be a trio. It just seemed natural. Later on we toyed with the idea of a second guitarist but it never actually came to fruition. I agree that it can sound a little empty live without that rhythm guitar though.

A I have to get the question in at this point about the "West Coast Adventure". How did the Slayer gig come up? It's a half-forgotten fact that Slayer and Dave Lombardo fell out royally over money and his Mrs not being on the road with him after Reign In Blood came out. you got what was pretty much the dream gig in thrash drumming! Was it as much fun as it should have been, and how did the other two Tonys take your decision to hit the road with Slayer?

T: Slayer had actually been present at one of our shows at L'amours in Brooklyn NY. I think we were playing with Overkill at that gig. Anyway, near the end of 1986 I had heard that Slayer and Dave were having issues.

To be honest I wasn't really paying much attention to much metal at the time. I was totally immersed in the NYHC scene by then. I really disliked the elitist, ego driven metal attitude that existed with many bands and many fans that I ran into while playing with Whiplash. The hardcore scene was a breath of fresh air. Bands were actually friends with each other and just wanted to have a good time hanging out and playing shows. But I digress...

So I received a call from a rep at Slayer's label at the time Def Jam

and he explained that Dave had quit the band and they were interested in flying me out to California to audition. I said: "Yeah, right. If that's true have one of the band members call me directly" and hung the phone up. I thought it was a friend playing a prank on me. So about 10 minutes later the phone rang and it was Jeff Hanneman telling me that they liked my drumming and indeed wanted me to audition. So I said yes. More so out of the fact that I thought it would be a great experience. Jeff told me to learn their entire catalogue which up to that point was Show No Mercy, Haunting the Chapel, Hell Awaits and Reign in Blood.

I had two weeks to try and do this! Like I said I was totally into hardcore at the time and wasn't really paying attention to the metal scene. But this was Slayer and I would have always regretted it if I said no. The situation in Whiplash was tenuous at best. There were many things going on behind the scenes besides the label and management issues that would have led to my departure anyway. Tony and Tony were very supportive though.

So, I flew out there and met the Slayer guys and we rehearsed in Tom's parent's garage twice. After that second rehearsal they explained that they had this tour already booked opening for WASP and asked me if I would like to go on the road with them. I said "Sure!". I was only contracted for the one tour and was never an actual member of the band. Raven was the opening act, then Slayer and WASP headlined. It was a tremendous

learning experience for me at 19 years of age to see the logistics of how a professional rock tour was run. Being able to play big venues and to larger audiences and traveling on a tour bus for the first time was really fun. The guys were a lot of fun to hang out with and treated me well. Once the tour was completed Dave had announced that he would be rejoining the band.

A B Ticket To Mayhem was your second LP, then Insult To Injury all on Roadrunner. Did you get over to Europe to tour? Did Whiplash get to tour much in the States? I think there was some UK dates announced once, but I'm sure they never happened? was that a lack of label/promoter support?

T: After the Slayer tour I chose not to put myself back into the Whiplash world. As I previously mentioned, there were many reasons for this and I chose to move forward not backwards. The entire Ticket to Mayhem record with the exception on the song Snakepit was written with Tony, Tony and I while we were writing for the Power and Pain album. My good friend Joe Cangelosi took over drumming duties for Ticket and Insult.

A B Insult To Injury was the last Roadrunner record I think? was the deal up at that point? Did the band get into hibernation at that for awhile? What did you do music wise after Whiplash? Wasn't that around the time you were in M.O.D.? I've seen some clips of you and Tony Portaro playing in Germany with M.O.D. I think, did you get to the U.K. on those gigs?



T: I don't really know the details about what happened after insult. I think the band just had enough of getting screwed over by the label but I was out of the inner workings of the band by then so I don't know. As far as M.O.D. goes, I had known Billy for years and had actually played in one of the very first incarnations of the band along with Alex Kinon (CFA) on guitar and Zowie (Leeway) on bass. That was way before USA For MOD. So in 1993 Billy had just released *Rhythm of Fear* and called me up telling me he needed a drummer. He told me a bunch of songs to learn and soon we had shows booked. The lineup was Billy, me, Rob Moschetti on bass and Tim Mc Murtrie on guitar.

We played a few local shows and then Billy booked a European tour. I can't really remember why Tim couldn't do it but we had no guitarist. I suggested to Billy that I call Tony Portaro to see if

he might be interested, and he was. So we rehearsed and did the whole 1993 European M.O.D. tour with the Spudmonsters and Channel Zero opening. It was a fantastic tour. Great crowds and a lot of fun!

A B I think you also did some gigs with Sheer Terror around that time as well? Did you get to record with either band?

T: I had known those guys for years as well. I toured with with bassist Mike Walter "Chickie" in Ludichrist for a while. The drummer Pat Cronin who played on *Love Songs* for the Unloved was one of my drum students at the time. He wasn't really into touring anymore so they asked me to play with them and I agreed. We did 4 tours together and a bunch of local shows including the Napalm Death tour in 1996 and the first "Farewell" European tour in 1998. Unfortunately, I never got to record with M.O.D. or Sheer Terror but the shows were classic!

A B The next time I saw your name on a record was with Cause For Alarm in the early/mid 90's. But you'd been involved with C.F.A. before that hadn't you?

T: Actually, I had played with CFA before. The first time was in 1986 opening for the Cro-Mags at their record release party at CBGB's. I have known Alex since the Whiplash days. We were really close friends. So in 1995 I believe it was, Alex called me and said "We are getting the band back together!" I was totally psyched because I always enjoyed playing that music. We ended up rehearsing and writing some new songs and playing gigs around the NY/NJ area. Keith (vocals) had somehow gotten in touch with Tony at Victory records and he wanted to hear some new material, so we did a demo and sent it to him. He got back to us and suggested the whole split with Warzone and we went in the studio and recorded those tracks and they put it out. It got really great reviews.

A B The Warzone split and especially Cheaters And The Cheated are some of the best NYHC stuff for me. The album is in my top 5 NYHC records. Is that a period you are particularly proud of?

T: Thank you very much again for the kind words. Aside from Whiplash (which was my first real band) Cause For Alarm will always hold a very special place in my heart. I am really proud of the music we created and it was always FUN to play with CFA. There was never any drama. We made some really heavy, but catchy music in my opinion that

unfortunately may have been overlooked by many people.

A B Keith has been a Krishna devotee for a long time and is quite vocal about his beliefs. There is plenty of references in his lyrics etc, was it being in C.F.A. that opened you up to the Krishna faith?

T: Absolutely! I had been initially exposed to Krishna Consciousness through John and Harley from the Cro-Mags back in the day. They would have devotees at their shows and have prasadam (sanctified food that has been offered to Lord Krishna before being consumed) sometimes.

Back then I was an ignorant soul and basically didn't give it much thought. When I met Keith he explained to me in detail what Krishna Consciousness really is and introduced me to the teachings of His Divine Grace A.C. Bhaktivedanta Swami Srila Prabhupada. I am forever indebted to Keith for his guidance and changing my life forever. I am truly blessed to have his association! Keith was actually one of the very first Hare Krishna devotees on the NYHC scene. He even lived at the temple in San Diego for a couple of years and is a very knowledgeable and kind devotee. He was the one who introduced it to John and Harley.

After reading the Bhagavad Gita As It Is, with Prabhupada's purports and explanations I soon realized that this was exactly how I conceptualized what life should be about but I had never read or heard it explained so perfectly. It's like a lightbulb went on in my head. I began to read all of Srila

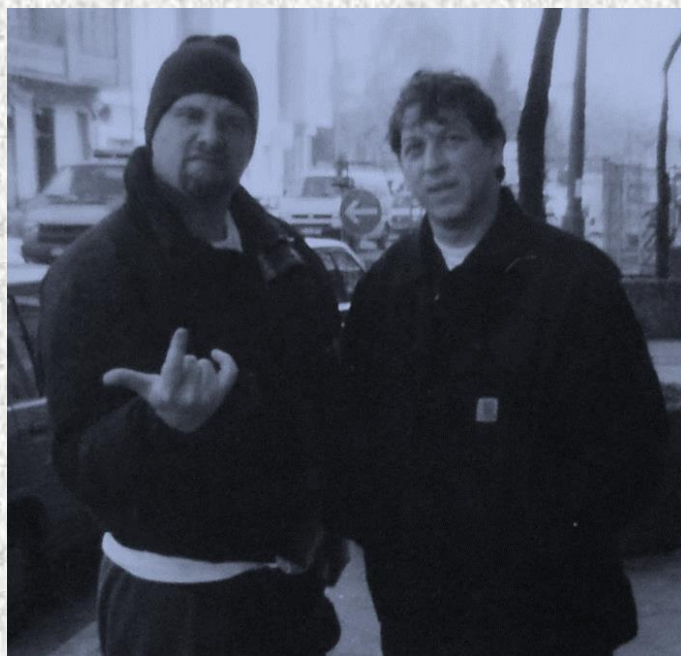
Prabhupada's books and things suddenly became so clear.

With Cause For Alarm, we were actually out there playing shows but there was a very deep meaning as far as Keith's lyrics were concerned. We were spreading the word even though many people may have not realized it. They may have been there for the energy of a great hardcore show but they were exposed to Krishna's mercy as well. While on tour we visited the temple in San Diego.

It was my first time to step foot in a Hare Krishna temple. It was an amazing experience for me to be there and take prasadam with the other devotees. In fact we would often have devotees show up at shows especially in Europe.

A **B** I saw C.F.A. in Bradford on the Cheaters & The Cheated tour. My old band was supposed to play, but our drummer was on holiday so we couldn't do the gig. Still bugs me. How was the tour, was it eye opening to see Europe and the hardcore scene over here?

T: Yes that was one of the best tours I have ever been on! I had been there with M.O.D. for a great tour but this one was special. The hardcore scene in Europe was always great. Awesome shows and always full of positive energy. We were fortunate enough to have the late Tony Bono (Whiplash, Into Another) on bass for the tour. Tony and I locked in so tight together. We were a rhythm section to be reckoned with! I think we played around 36 shows in 35 days and as I mentioned it was.



A **B** When did Whiplash get re-energised? Was that during your time with C.F.A? The Cult Of One album was bit of divergence from the original Whiplash style, with a new vocalist and a 5 piece line up. I'm not sure it was what people expected, what drove the changes in sound and line up?

T: After the M.O.D. tour Tony Portaro (who played guitar on the European tour) and I decided to get back to writing together. This was around the same time that I was playing with CFA when we were about to record the split with Warzone. On the M.O.D. tour Billy would always say "You two rubbernecks should go and put Whiplash together again". Tony P. and I always had a great writing chemistry together so we began putting some ideas together.

We got together with no preconceived notions and the riffs we were coming up with were quite different from the thrashing days of Power and Pain. A lot slower and influenced by Black Sabbath and Trouble. Could we have set our minds to purposely write a full on

thrash record? Sure. But we just let it come naturally. As a matter of fact, it was so different from previous Whiplash material that we were not going to call it Whiplash. But we couldn't come up with another name so we said "Well, we started Whiplash so the name is ours to use. Let's just do it."

We hooked up with a very talented guitarist named Warren Condit and he had a hand in writing as well. We got a vocalist who was really good at coming up with vocal melodies (with help from Tony and I). We did a demo and eventually got an offer from Massacre records in Germany.

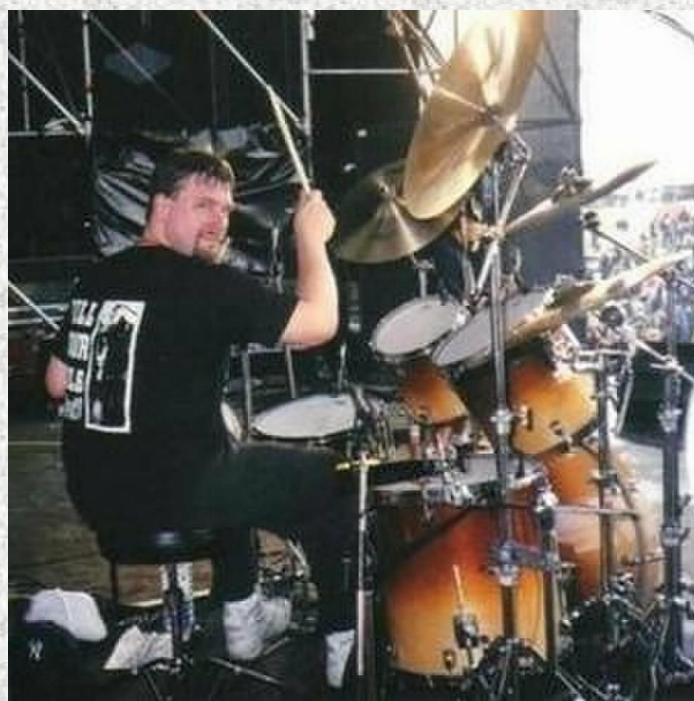
We went back into the studio to record *Cult of One* and Massacre put it out in 1995. It was a spectacular failure! All of the old fans absolutely hated it and almost every magazine decided that the vocalist was a Phil Anselmo copycat and that we were trying to capitalize on some kind of "groove metal" trend.

Regardless of all of this I love that album and am proud that we were able to explore new ground. A few years later Massacre approached us to reunite the original lineup and we ended up recording and releasing *Thrashback* in 1998. This to me is the logical successor to *Power and Pain*. We re-recorded some older songs that never made it onto an album and wrote five newer tunes to go with them. We were all really happy with this record and it seemed like old fans liked it too.

A B From talking to you over the years, I know you made the move from New York out to Phoenix. You

ran a bar I think? How was that change for you? Did you quit music at that point?

T: I met my first wife on the Napalm Death/ Sheer Terror tour out in Phoenix. Soon after finishing up *Cheaters and the Cheated* with CFA I decided to move out there and eventually got married. I liked Phoenix, but it was way too hot! I managed a bar/nightclub while out there that was a main tour stop for most bands, so I got to stay in touch with old friends coming through town and see a bunch of great other shows as well. I was still actively playing and was able to fly around anywhere I needed for free since my ex-wife was in the airline business.



A B You were in Arizona for quite a while and started North Side Kings I think? The infamous "Danzig killers" ahhaha. You weren't in them at that point though were you?

T: I was out there for a little over 5 years. My good buddy Dan Marianino and I formed a band called Eightfold out there with



some local guys and did a demo and some shows but not much came of that.

I asked Dan to play guitar for CFA and he played on the Birth After Birth record with us and we did a bunch of touring (including the European tour with Tony Bono). Dan and I eventually formed North Side Kings and we went in to record the This Thing Of Ours record and did a bunch of shows and an East Coast tour before

I ended up moving from Arizona to Virginia. The North Side Kings album got really good reviews and they ended up doing a couple more records after that. This Thing Of Ours is really heavy!

A You're now living in Georgia, what brought that move on? It seems like Phoenix is a big place for

metal

guys to move to with Mustaine, Max Cavallera, Alice Cooper and bunch of others enjoying the weather there. Any plans to get back to hitting the drums soon?

T: Well, as I mentioned my ex-wife was in the airline business and she got transferred a few times. I went from living in Phoenix to Virginia to Wisconsin and finally to Georgia where I reside now for 15 years with my wife Tracy and son Paul. I really like it here! Arizona was nice but just unbearably hot. I actually got to play at Alice Cooper's restaurant/club Cooperstown a few times. As far as playing drums, I was fortunate to be able to play some shows with Whiplash to celebrate the 30th anniversary of the release of Power and Pain. One show in NY and 2 headlining shows at the True Thrash

Fest in Japan. These were great! Currently I have a project in the works with 2 extremely talented musicians. As a matter of fact one fellow is a very well-known guitarist from the English countryside!

A B You've played with some of the thrash and hardcore scene's best known bands. Who would be your favourite to play with looking back? What was the best few shows you've played, not particularly the biggest or whatever, but the ones that really stand out to you personally?

T: That's a difficult question! Each band that I have had the opportunity to play with was special to me. I have never sought out a band. I have always been fortunate enough that they contact me for my services. That being said there were a few well known bands who have contacted me but I have turned down because I didn't really enjoy their music much.

Could I have made some nice amounts of money? Sure. But any band that I have performed with had music that I enjoyed first and foremost, has always been important to me. That being said, obviously Whiplash was special (being my first real band), CFA (due to the great music AND for Keith introducing me to Krishna Consciousness), Slayer (for being my first really big tour), M.O.D. (for being my first European tour) Raging Slab (for being my first major label release, having songs in a movie and being able to drum for Joey Ramone a few times), Sheer Terror (for the Napalm Death tour among other strange things).

They all mean a great deal to me and I have been extremely fortunate. So many shows, rehearsals, recording sessions, albums, and worldly travels have given me experiences and friendships that I will never forget. I am truly thankful for it all.

A B I have always said a decent band with a great drummer will always nail a great band with an average drummer. What do you think is the more important, besides everyone being on top of their game obviously?

T: I definitely agree. In my humble opinion, playing in a band really requires everyone to do their part and be ready to perform at a show, show up for rehearsals on time, try and be as diplomatic as possible in the face of adversity and try and check your egos at the door. It's truly a collective effort by all involved to make it run smoothly and successfully.

A B As a frustrated drummer myself (like most song writer guitar players it seems to me), who do you think is the most inspiring, creative drummer, and who do you see in your peers as being stand out players, drummers, guitar or bass players?

T: There are so many it's impossible to list them all. I just finished reading Bill Bruford's (yes, King Crimson, U.K., Earthworks etc.) autobiography and I will quote him directly since I feel he sums it up brilliantly:

"For the intrepid soul who wishes to perform on a musical instrument in public, and for whom we should

have the greatest respect, everything bends and changes, but in different rhythms."

A **B** Can you pic three songs or records you have played on and say what is the reason they stand out to you? Whether it's them being the most representative of your playing, that you're proud or just had a bad time or great time recording them?

T: I don't think I have ever captured my best drumming on any recording. As you know recording for drummers is (was, actually) just basically getting the take as close as you can at that point in time and having to abandon it and live with the results. All recordings that I have done were either first or second takes all the way through from beginning to end. I aimed to try and capture the most energy possible and if there were small mistakes they went on the record! I never had the luxury to waste time since the studios were so expensive.

At least that's my old school concept of recording. I don't believe in what goes on today in the recording studio (which most of the time nowadays is a computer in people's bedrooms). Putting everything into the computer, running the drums through Beat Detective or whatever software is now popular and just cutting and pasting an album full of triggered sounds. That goes against any logical thought in my mind. I guess that's why I don't really listen to much music past 1988 or so! That being said, if you held my hand over the fir I would reluctantly say Last Man Alive (Whiplash),

Still Searching (Cause For Alarm) and 1,000 Times (Whiplash).

A **B** What question do you wish I'd asked but I haven't?

T: I think you have all of the bases covered brother! Thank you for this opportunity and your friendship!

A **B** Cheers for your time, patience, positive mental attitude and some damned fine double bass and pounding snare drums my friend! I look forward to seeing you on the cover of whatever project comes next! ;)



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RELEASES TO RELISH



HELLKRUSHER - HUMAN MISERY

[RUIN NATION RECORDS]

You know something special is going to happen when Hellkrusher announce the release of a new album.

It's been over 20 years since 'Doomsday Hour' was released and apart from a few split EPs (one just recently), there has been no fourth full-length recorded output on the horizon.

Maintaining the core personnel of Ali, Scotty, Rob & Curry, who appeared on the previous release, the now-four-piece lineup has been touring ever since and has not rested.


When I found out in 2015 that they were going back into the studio to record again, I assumed it would not be long before we'd have physical product to savour. Now it's the back end of 2017 and the new album has only just been put to bed. Several challenges have had to be overcome but now we can look forward to a bit of 'misery' so to speak.

For those of you who have seen them play live in the past couple of years, many of these tracks should be pretty familiar. The album opener 'Thieves and Liars' has a great opening rally of a Scotty riff that is accompanied by the precision thunder from Curry and Rob, before Ali launches into the song with a scathing, vicious vocal assault.

It's evident that the pace of 'Human Misery' is not as frenetic as earlier releases (notably the 'Buildings For The Rich' album), but with the slower pace comes a crustier, angrier sound that is catchy at the same time.

Indeed, the title track is medium-paced, but has that menacing riffage that is pushed along by the drumming into a bridge that goes slower again for what could have been called a "slow-mosh" in the say, punctuated by quickened interludes.

Other tracks simply exude D-Beat class, such as 'Blind', with its singalong chorus, 'Desensitise' and 'No Fucking Heroes'.

There is no set formula here, only an evolution of what has gone before, as the years on the road have given them time to grow. It is undeniably Hellkrusher in its sound and is, undoubtedly, their finest release to date!  (PAUL)



SANCTION THIS - WE ARE ABANDONED

[GROW YOUR OWN RECORDS]


After several enquiries as to when the full-length second album from these guys would ever come out, things went quiet. Then suddenly, a package drops through my letterbox...

Concealed within is a CD-R with a short but sweet note (thanks, Nick!), stating that this was the new album. Yes, it has a title...

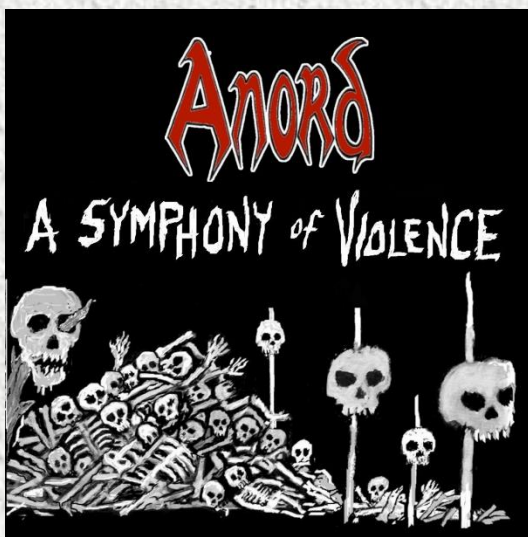
great! No, no track listing to speak of, but that doesn't really matter as what you get when you acquire this album are 12 tracks of pure unadulterated hardcore punk with that edge that only ST can provide. It's that blend of Peni/Discharge/Antisect - to name but a few influences - together with the band's own "secret sauce" that makes We Are Abandoned such a joy to listen to.

From the opener that has menacing verses leading into a raging chorus, to the final track, which I recognise as 'War In My Head' with its catchy chorus, there is no let up on the vitriol the band have towards the subjects that have provided so much muse to bands over the decades but yet are still not resolved.

There are tracks that fans of their first album or perhaps even the band's former incarnation (Battery Humans) would instantly recognise, but there are still a few surprises in here, such as the grindcore-laden/influenced song 'Track 05' which I'm going to call 'Never' for want of a better title, immediately followed by the somewhat groovy verse of 'Track 06'.

All I can say is that if this is the rough mix of the album, then we are in for an even better treat when the album is released officially! 

(PAUL)



ANORD - A SYMPHONY OF VIOLENCE

[SELF-RELEASED DIY]


It's been while since Anord's first release - the similarly-titled 'An Opera of Violence'. During the time in between these two releases, a lot has occurred in the band's ranks and as a result of that, they felt that a re-working of the songs was in order.

Gone are 'The Butcher's Apron' and 'Coalition Nation', to be replaced by the very-much-D-

beating 'Listen to the Screams' and the two-paced 'Little Town of Bethlehem' as well as 'Go and Kill Yourself' which has been a live set mainstay for some time now.

The remainder of their first release's offerings are dusted off and are turned up a notch. With the band going from a two-guitar setup to one, as well a bit of musical chairs taking place to seat Sean as bass-player, 'A Symphony of Violence' shows the band in a strengthened position. The older songs, now given the new lineup's musical direction mix, sound much better for it.

And play a game of trying to catch you unawares as you listen to their songs and the composition can go from a slow groove to an almost Chaos UK style mêlée at the drop of a hat. Simply put, this is not punk-by-numbers or indeed 'heads-down-and-go-for-it' in any shape or form and is worthy of a good few spins.

They have recently changed bassists and with the new lineup settling in, the wait for their tracks on the expected three-way split CD by them along with Frenetix and Decontrol should be something to behold, if this album is anything to go by.  (PAUL)



SUBVISION - CRUEL WINDS OF TYRANNY

[SELF-RELEASED DIY]

Subvision have been on the go for 5 years now since they reformed in 2012. They steadily built up a decent reputation for delivering their own brand of heavy, dark, metallic, almost crust. On the same sort of tangent as Amebix, Antisect or Tau Cross.

This newest release continues the development and powerful riffs pulse and grind away in fine style throughout.

First track 'Not In My Name' kicks things off with mid-paced crunch that isn't far from Pandemonium era Killing Joke at times. Beve rails at our political (mis)leaders in a gruff and angered tone that Jaz would be proud of.

Next up, 'New Alcatraz' was a stand-out song for me at the Black Bull gig earlier this year. Great riff, to kick things off and the Tau Cross/Killing Joke sound is really driving this cracking track along, with solid double bass run in the middle of the song before a nice meaty tribal section brings a bit of dynamics into things really well.


'Suffer' reminds me of the new (and in some parts much maligned sadly) new Antisect. Great lyrics about the plight of unwanted kids dragged into this world through no fault of their own.

‘Any Other Master’ slows things down a little with a meaty, brooding bass riff and a really tight drum fill before the vocals kick in. Lyrics dealing with a friend turned loan shark make for an unusual topic, but really well done.

‘Atrocity’ chugs into life with a throbbing bass and chopping guitar riff. It breaks down in the middle with a really neat, chunky guitar break and tribal drums and morphs into a seriously chunky ending. While Beve's vocals speak of life's lack of value and the describes the wasteland left by military action abroad.

Last up is ‘Your Country Doesn't Need You’. Ominous sirens set the tone, before the song kicks in and lyrics with "Policies have murdered in the land of the free!" and you can bet the American successive failures of foreign and home policies are the target for Beve's ire here. Guitarist's Dave and Pete lock into a nifty almost Maiden-esque duel lead.

The whole package is wrapped in the usual amazing package as previous releases by Subvision. Rab Kettles does a cracking line of dark, Celtic laced, mystical and apocalyptic symbolism.

All in all a great release. My only criticism is the restrained and steady pace throughout. One or two quicker songs would have lifted the album from a slightly mid-paced tempo throughout. But that's only a minor gripe, and they have quicker songs in their set.  (STONEY)



ANARCHISTWOOD - THE NASTY ALBUM

[GROW YOUR OWN RECORDS]

What can I say about Anarchistwood? Where do I start?

As a supporting act last year for Anthrax (no, not that one, the UK anarcho one), it came as a complete surprise to us all when they hit the stage. A refreshing alternate musical hit, for sure.

After the initial intro track, the first song ‘proper’ kicks off with eh palindromic ‘Rats Live On No Evil Star’, which is so catchy, with lyrical delivery a la Jello Biafra coming from Frank Cutter, combined with a Fuzzbox style chorus. A cracking opener for sure!

The fuzz doesn't stop there, as ‘Bomb In A Luggage Rack’ picks up where RLONES left off, complete with trumpeting – of which there's not enough of in punk I think, followed by the almost Butthole Surfers style ‘Body’ and then the electro-punkery of ‘And Some, Son’. ‘Supercrash’ calms the album's freneticism a notch with its minimalistic enchantment.


'Something's Rotten' differs from the other tracks as it's a live recording of short acapella musing, reminiscent of something that might have gone unrecorded from Les Miserables.

'Bucketae Cuntae' brings back the trumpeting in its Zappaesque composition. 'Wake Up Marie', for me, has CRASS undertones to it, which is by no means a bad thing at all. All very entertaining for sure!

Then, we get a curveball – an alternate take on Minor Threat's 'Straight Edge' complete with alt lyrics.

'Answer To War' kicks up the fuzz once again and is pretty much the heaviest song on the album, ending with the similarly paced 'Bad Juju'.

If you like your music edgy and a bit on the alternative side, then try this album out for size – but – to fully appreciate it, you will need to track Anarchistwood down at a gig and experience the whole performance, as only then will you fully 'get' them.

Superb stuff – thoroughly recommended!  (PAUL)




EXTINCTION OF MANKIND - STORM OF RESENTMENT

[AGIPUNK]

Like Hellkrusher, EOM are another band that aren't known for regular releases. Indeed they both shared a common link of guitarist Scoot.

If you like a bit of metal mixed in with your punk, then Storm of Resentment is going to please you... a lot! From the opening of 'Cash Cow' with its barrage of chainsaw attack riffage and brutal bellowing from Ste, to the slow grind of the closer 'Believers of their Lies', Storm of Resentment never fails to entertain. 'Engage The Enemy' is another frenetically-charged opus that really attacks you. With its catchy refrain, it's going to be a classic for sure.

There's elements of Motorhead in there and EOM make no bones about it, but for me the stand-out band that comes to mind in terms of inspiration/worship here, is that of Anti-Cimex. One listen to either 'Lifeless and Pathetic' and 'Dead Parade' illustrates this perfectly.

Then there's the title track... the sheer crustiness of this makes the hairs on the back of your neck stand up... and the onslaught doesn't let up as the rest of the album progresses. Track after track of pure metal-punk genius. A one to watch out for, that's for sure!  (PAUL)



ELECTRO PUNX - CHOOSE YOUR POISON

[SELF RELEASED DIY]

From the alter ego of Sanction This' Adda, comes a nifty self-released album of alternative punk. I say 'alternative' but in some cases what you'll find is that you're transported way back the 1980s and end up listening to some pretty super atmospheric anarcho.

The intro of warfare, crossfades into a riff that would fit nicely in Celtic Frost's repertoire, as we head into 'War For Peace'... it soon escalates into a crusty chorus a la Hellbastard in their Heading For Internal Darkness days.

'Hell Raising Legend is a tribute to Lemmy and Adda even gets his growling vocal technique off perfectly here. Marvellous stuff - "That's the way I like, baby!" Whilst 'Techno! Freak' is what some may call 'classic' anarcho in many ways, it still sounds fresh - maybe it's the production that brings it out to the present day.

'Hell On Earth' has that classic anarcho vibe going on, but to be fair, this could just as easily be Anarchistwood performing the track, it's that current. 'Mass Freedom' gets its groove on with a nod to reggae even, mixed with a bit of doom for good measure.

'Resist' reminds me of Sanction This in some ways, without the raw brutality, but you can see that style persisting through to Adda's current band for sure. Great stuff! 'Numbers Up' has that industrial vibe going and whilst not full-on Juratory, it's all good to the ears of this reviewer. 'Whats Eating You' starts with the almost mandatory film intro that was so prevalent in the 80s/90s, but does not descend into brutal hardcore. No, it's a horror take on the anarcho sound, almost gothic in style.

As the electronica of 'In Your Hands' gives way to the upbeat, almost-pop-punk-meets-Chumbawamba sound of 'Feel Good Factor', it's obvious to anyone that this is no formulaic album and its eclectic mix of songs is very refreshing, leaving us with just two more tracks to savour. 'Sick and Twisted' takes us back to that crust-laden 80s sound (nothing wrong with that, I tell you) and finally the extended mix of 'Wasted' closes the album off, with more crust riffage and the ever-so-catchy chorus.

I'd heard of Electro Punx way back when I started thinking about doing Anger Burning issue 1 and had no idea of what sound it would be. Now, after some 2 years or so, I eventually get a copy from Bandcamp and must say that this should get a physical release on a label! Try it, you might just like it!



BURNING FLAG - IZABEL

[SELF RELEASED DIY]

For those of you who haven't heard of Burning Flag, they are a band that has a rather unique groove to their hardcore punk/d-beat or whatever you want to label it as.


A menacing piano intro starts things off, blending into the track proper of 'Face The Truth', which you'd be forgiven in thinking that it might have been an unreleased track

from their first album. The giveaway here that it's not, is the sheer presence of MD and Jonesy as they punch out the chorus. The crunchy, catchy d-beat of 'Still A Lie' takes over and cranks up the noise, with MD screaming her lungs out, solo style on this one.

'This Town' has a beat that catches you off guard and is by no means a simple tune. Almost metallic in nature, its feet in still firmly in the punk camp, lamenting the decay of urban life. 'Scarred Earth' begins with a snippet that gives a brutal warning of chemical misuse, before it kicks off with a building-up of the verse as it's delivered in a different style to most other Burning Flag songs and is not the only track that does this - it's part of the experimental evolution that was mentioned previously. The staccato punctuation of the verse is particularly pleasing to the ear, indeed. Next up, we have 'Carly', which again has a differing vocal style and delivery and makes the song very catchy and it'd be unusual for those witnessing the song live not to be nodding their heads along to it. It's upbeat song that deals with abuse in the most unusual way. Absolute class!

'Strong' follows and it's another winner, again metallic in nature but never really losing focus on the genre it truly belongs to. 'Cold Blood' has Jonesy taking over the front vocals with MD staying as backing vocalist and is another example of how the band have progressed and is a most welcome opus in this collection offered to us.

A soundbite from that monumental fuckwit Trump starts up the penultimate track and it's a relentless stomping number that is 'Gun Law', punctuated by harmonic squeals from the guitar that make you sit up take note. This leaves the last track - the title track, which clocks in as the longest on the album, partly down to the ending soundbite that underlines, in bold and capital letters that racism is never to be tolerated EVER.

This is an essential purchase - head over to their Bandcamp page or however you want to get in contact with them and order this immediately. You will not disappointed!  (PAUL)



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