

# THE HISTORY OF PUNK

ON  
CDSR  
88.5 FM  
MONDAYS  
AT 10 AM



WAIT TILL  
YOU SEE THE  
HOMEWORK!



ALL  
AGES

ALL ARE  
WELCOME

FREE SCHOOL  
THE LAST  
WEDNESDAY OF  
EVERY MONTH

1. Paraf – Moj zivot je novi val – 1:48
  2. Pankrti – Bandiera Rossa – 3:06 (4:54)
- 

What did we listen to?

Some early Yugoslavian punk rock.

Paraf with the song Moj zivot je novi val (My life is a new wave)

Pankrti with the song Bandiera Rossa (Red Flag)

And today's show was a year in the making?

Yes. I got this idea last year after you mentioned the story of how D.O.A. got Dezerter's first record released from behind the Iron Curtain and after Professor David Marples played a few punk bands from Eastern Europe.

It just took a year because I didn't have the free time to come for a while. Anyways earlier this month I found a compilation called Bloodstains Across Yugoslavia and it reminded me to do the show.

What can you say about Yugoslavian punk?

Well like the back of the compilation says, when it comes to punk rock Yugoslavia is, I guess was, the no. 1 in all eastern countries.

I'll elaborate. Yugoslavia was different, in fact politically isolated, from the rest of communist Europe. From 1964 onwards it had relatively open borders, western tourists and the remittances of citizens in the west were critical to the economy. Even before open borders there was much less censorship, so rock music wasn't banned and suppressed remotely close to how it was in the Eastern Bloc. In fact Lemmy Kilmeister attended a state dinner when he toured the country in 1965 with the Rockin Vickers'.

Additionally the country consisted of six republics and two provinces and they were in competition with each other; so each republic and province had its own record label and they all competed against each other.

When it comes to the punk this meant that the first bands formed in 1976. By 1977 the competing record labels were releasing foreign punk 7", technological advances and the ability to record abroad allowed bands to self-release recordings (especially if they were from regions close to Austria and Italy) and soon enough state labels started releasing domestic punk music. Punks presence was quite pronounced in Slovenia and certain regions of Croatia in the countries northwest, and in the bigger cities.

What can you say about the bands we just played?

Paraf formed in 1976 in Croatia, they are considered the first Yugoslavian punk band.

Pankrti formed in 1977 in Slovenia, and that song is a bit subversive. They faced censors so they

chose to record a record a song the state approved and couldn't bun, but to record in a style it didn't really like, punk.

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3. Paraf Narodna Pjesma – 1:52 (6:46)

4. Laibach – Live is Life 4:24 (11:10)

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What did we listen to?

Paraf with Narodna Pjesma (National song). The song has an interesting story, it was produced by Igor Vidmar a journalist, promoter and manager critical in advancing punk in the former Yugoslavia.

It is his favourite songs and he self-translates it as "Our police are the best". He was arrested at a concert in 1981 while it played. It was part of the so-called "nazi punk affair", basically the police found out about two racists trying to record an album and they decided to make it into a show trial to besmirch punk as being fascist. The authorities in Slovenia didn't like the appearance of punks, that punk was getting 80% airplay on student radio and that punks renamed a major square "Johnny Rotten Square". Igor was known to have told these guys to "eff off" and in the hysteria police arrested him for wearing a Dead Kennedy's badge with a crossed out swastika that said "Nazi Punks eff Off".

The other band is Laibach, Igor used to manage them. They're an industrial band still going strong after 36 years, they're known for songs dealing with heavy subject matter like the resurgence of nationalism, the end of European unity, demagoguery and the Warsaw Uprising; but I think they have the spirit of punk. In the 80s they'd get in trouble for challenging the authorities and comparing them to right-wing dictatorships. In recent years they've absorbed a girl band as members and became the first rock group allowed to perform in North Korea with their interpretation of The Sound of Music.

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5. Satan Panonski – Iza Zida – 1:50 (13:00)

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Iza Zida (Behind the Wall) by Satan Panonski from Croatia. The name stands for the Pannonian Satan and he is probably the closest thing in Yugoslavian Punk to Sid Vicious.

He was more known for his performances and his music. He dressed eccentrically and act erratically, he would encourage the audience to throw beer bottles at him and he would cut himself. He was institutionalized for a murder and during the dying days of Yugoslavia he ended his pacifist politics and went to fight in a civil war, he died in mysterious circumstances in 1992.

Some say he was killed after telling foreign journalists about crimes he'd witnessed or that he bragged that he committed them, others say the mob killed him because days earlier he threatened two mafiosos with a meat cleaver for harassing his cousin. The official story says he slipped on ice and his rifle discharged, but a bullet striking him was a physical impossibility.

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6. Pekinska Patka – Ruzan, Pametani Mlad – 1:54 (14:54)

7. Atheist Rap – Slaughteru Nietzsche or Sloteru Niče, Srbija ti kliče" – 2:33 (17:27)

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Pekinska Patka with Ruzan, Pametani Mlad (Ugly, Smart and Young) from Serbia. The lead singer is now a professor at a college in Ontario.

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Atheist Rap with Sloteru Niče, Srbija ti kliče" (Nick Slaughter, Serbia hails you). I learned of this song back in 2013 after watching a Canadian documentary that was similar to Searching for the Sugarman and A Band Called Death. It, Slaughter Nick for President, talks of a Canadian d-list actor who found out that a cheesy character he played on a forgotten detective show from the 90s was a popular character in Serbia and so they made a documentary about it.

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8. Anti-nowhere league – Paint it black, live in Yugoslavia - 3:23 (20:50)
  9. Angelic Upstarts - Teenage Warning, Live In Yugoslavia – 2:38 (23:18)
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Those were two English punk bands that back in the 80s used to regularly tour Yugoslavia. Both of those are live recording from tours.

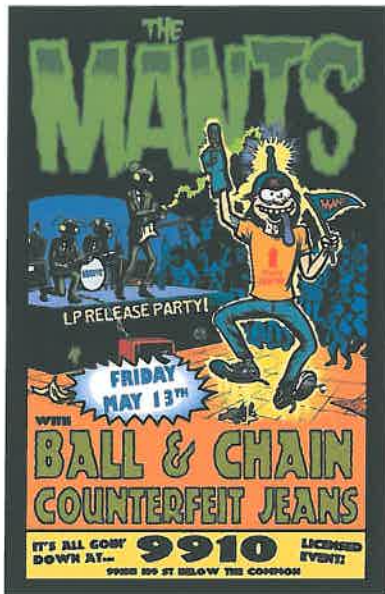
- 
10. Kuzle – Ostan idijot - - 1:46 (25:04)
  11. Ludilo – hardcore – 1:45 (26:49)
  12. Saraceni – Daj – 2:27 (29:16)
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Kuzle from Slovenia with OStan idijot (stay an idiot), in the Slovenian language.  
Ludilo from Bosnia with hardcore, which didn't have a strong punk scene.  
Saraceni from Macedonia hteo bi da znam (I'd like to know), which didn't have a strong punk scene.

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13. Goblini – Bella Ciao – 2:22 (31:48)
  14. Hladno pivo – Firma – 2:57 (34:45)
  15. Zbogom Brusi Li - Legenda o Buziju Fajteru – 3:28 (38:13)
- 

That was Goblini from Serbia with Bella Ciao with their take on a famous Italian song.  
Hladno Pivo from Croatia with Firma, the Firm.  
Followed by Zbogom Brus Li with Legenda o Buziju Fajteru (the legend of Buzi the fighter).

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16. Play a few songs of the vinyl at the end
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**The Mants, The Brewtals,  
Ball & Chain and Counterfeit  
Jeans**

**Friday May 13, 2016 at 9910  
Presented by Hot Plains**

Have I ever told you that I have NEVER had a bad Friday the 13th? Judging by the line up of Friday May 13th's show at 9910 this will continue at The Mants LP release party. Opening bands were Counterfit Jeans, Ball & Chain as well as a surprise band reunion.

I have never been to 9910 before but I have to say that my first impression was a great one! Below The Common on 109th street and 99th avenue rests the small and beautiful 9910. The staff are wonderful and even opened the doors right at 9pm on the button which is rather...uh...UNcommon.

The first band that played was **Counterfeit Jeans** and they were great as usual. This was the third time that I had seen them and they seem to be getting tighter and tighter with every show. They remind me a little of the great Chicago band **TAR**. Musically speaking it sounds as if **Jed Gauthier** plays with harmonics on his guitar. Even though **Counterfeit Jeans** one of Edmonton's newer bands (at least to me they are new) their sound, tightness and song-writing make them appear as if they are a veteran band. I have yet to listen to their recorded music but I am pretty sure that once I get to it they won't disappoint me.

The next band on the docket was **Ball & Chain** who I had never seen or heard before and they didn't disappoint me either. **Ted Wright** (*James T Kirks, Les Tabernacle, The Get Down, etc.*) was on rhythm guitar, **Kirby Fox** (*Jongleur, etc.*) on lead guitar/vocals and **Paul Paetz** (I hope that I got his name right) played straight ahead bluesy rock n roll. Suddenly the dance floor actually turned into a dance floor with **Ball & Chain** getting their groove while the crowd followed their lead.

By the end of **Ball & Chain's** set 9910 seemed pretty close to capacity with the crowd's demographic being quite wide. I'm 44 and I was nowhere near the oldest person at the show but by the same token I was nowhere near the youngest either. It also seemed that everyone





Review & photography by Corey Hamilton  
[www.dramaticsituations.com](http://www.dramaticsituations.com)  
[www.facebook.com/dramaticsituations](http://www.facebook.com/dramaticsituations)

THE MANTS  
[www.facebook.com/theemants](http://www.facebook.com/theemants)

The Brewtals  
Who the heck needs an online presence in 2016!!!

Ball & Chain  
[www.facebook.com/Ball-Chain-285339444827714](http://www.facebook.com/Ball-Chain-285339444827714)

Counterfeit Jeans  
[www.facebook.com/CounterfeitJeans](http://www.facebook.com/CounterfeitJeans)

# The Casualties Shitshow – One Year Later

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By Blake Hamer

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*You nearly are a woman now and in a couple years, all the rules and boundaries will slowly disappear, wait now my child until you get a little older, every new sunrise brings your heart a little closer- to me But I can't make love to you- because you're fourteen*

- **The Vandals, Fourteen (2000)**
- 

The Casualties' front man, Jorge Herrera, sexually assaulted young women. Some people believe this to be untrue. But it is. This article isn't intended to add to the debate. Rather, it is a reflection on how the events impacted me, roughly one year after the issue initially ignited.

To recap, Jorge Herrera has been accused of sexually assaulting numerous women during the late 1990s and early 2000s. The allegations began to surface in 2013 in a blog post by "Beth" that described in painful detail the assault she experienced at the hands of Herrera as a 16 year-old girl. In July 2015, The Casualties played a private show in Edmonton despite a resounding call for boycott and eventual cancellation of the original show. In doing so, it exposed the failings of a fractured, fragile scene and filled the punk community with vitriol that I had never witnessed before.

All the while, I observed. Online, at shows, at work and in discussions with friends who have experienced the horrors of sexual assault first hand. I observed because sometimes it's important to recognize that, despite how pissed off you might be, your opinions are incredibly uninformed and therefore distracting and essentially a pile of dogshit. I observed because sometimes you need to avoid the urge to shout and instead just shut the fuck up and listen.

The more I observed, the more I was challenged to see and hear things through a different set of eyes and ears – those belonging to the more marginalized people in our community – women, members of the

LGBTQ community, ethnic groups, basically anyone outside my own personal "upper middle-class, straight, white male" demographic. And what I found was utterly disturbing.

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*Catherine McKinnon does exist  
She likes to call herself a feminist  
A crusader who fights the patriarch  
But what she really hates is sex*

*Catherine should get busy porkin  
That dolt Andrea Dworkin  
I think they need a good hard fuck*

- **NOFX, The Black and White (1996)**
- 

Misogyny, "bro culture" and sexual alienation are rampant in punk rock<sup>1</sup>. They have been since I first became a fan 20 some odd years ago and I had no fucking clue. But to say I was "duped" would be unfair and all too consistent with the lack of personal accountability that is endemic in the punk community. The fact is I didn't care. I didn't care because I didn't understand and I didn't understand because I didn't want to. It wasn't important to me for some reason<sup>2</sup> and it really detracted from the things that were actually important to me at the time: getting bombed, playing basically just "hanging out".

The personal reflection initiated by the Casualties debacle made me recall and recognize the antagonizing and passive-aggressive sexual banter by countless front men, the accounts of girls being groped in mosh pits and the monopolization of physical space by the drunkest, most belligerent gorillas in the city. The ones marching around yelling "FUCK YA!" or "PLAY A FUCKING SOOOONG!!" with a look on their face that suggested they were either

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<sup>1</sup> I have considered the use of "rampant" and whether it was an over-statement at length and am comfortable that it is a fair description.

<sup>2</sup> Privilege



going to chunder or punch you in the face. Possibly both. For years I awkwardly smirked while observing (and participating in?) these behaviors, dismissing them as though they were somehow acceptable in the context of a punk rock show.

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*Howdy folks, it's me again, got a message to convey I'm so confused what's to lose, I think I might turn gay*

*On the day my bitch left she said, stick it up your rear. She never thought she'd hear these words, woo your mustache is so tickly down there*

- **Guttermouth, Big Pink Dress (1997)**

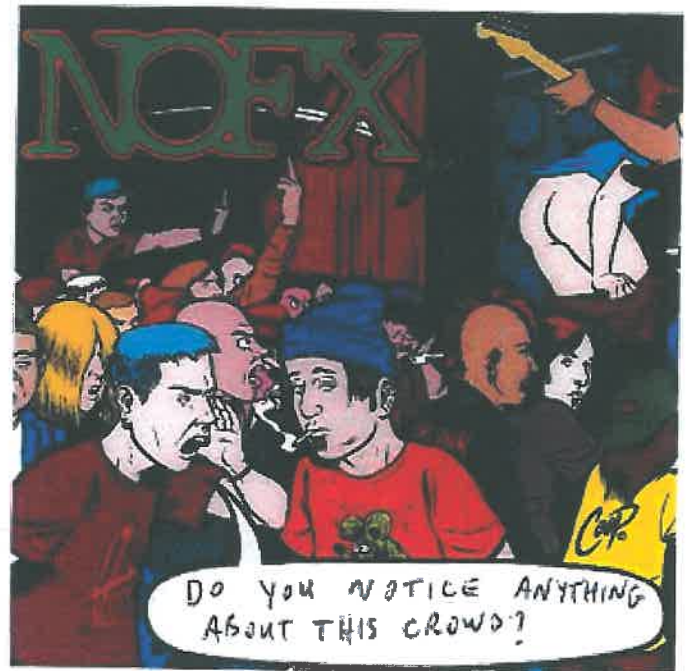
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Yes, this happens everywhere. Variations of these issues are present in every facet of our patriarchal society. The point is: I always believed punk rock was supposed to be different. Punk rock was formed from anti-establishment tenets and advocacy for the marginalized; it was supposed to be a community that celebrated diversity and combated oppression through music and activism. But having spent a year seeking an alternate perspective, I've come to realize that deep down, it's not that different after all. It's a serious problem and the longer we refuse to acknowledge it, the longer we will exclude the voices, ideas and influence of a vastly underrepresented group of people.

I am among the very few people on this planet that can say they've learned something positive from The Casualties. I've come to understand the experiences of other people a little better and carried that perspective into my professional, religious and parental life. I've learned more about my own shortcomings, my own fears and insecurities and the role that I play in perpetuating patriarchal values. I've also learned that there is a momentum building towards positive change. There are so many incredible leaders in the community that have taken on the issue using a truly punk rock approach: through awareness, activism and uncompromising


commitment. These are the people that we should support and these are the examples we should be drawing from.


This community belongs to us and we all play an important role in making it accessible, enjoyable and meaningful to everyone. It starts with respect. It's as simple as that.











All Tracks Playlists Reposts


- 






**A New Rhetoric**  
 Four Corners

 4
 





# Melodic Hardcore



- 






**A New Rhetoric**  
 The Origin Spirit And intent

 2
 




# Melodic Hardcore


- 


**A New Rhetoric**  
 Decolonize Now!

 5
 



# Melodic Hardcore





Friday



**David Prodan**

Hey Andy mind if I ask you a few questions for the History of Punk zine?

First question- what is melodic hardcore?

Friday



**Andy McIntyre**

Umm as in what it means to me? Or what I think it means in general?

Sorry I was very busy today man!

You can ask anything you like ☐



**David Prodan**

Tell me what it means to you,

And then what other people should look for in melodic hardcore



**Andy McIntyre**

Ummm... Melodic hardcore to me means... the guitars are playing fast edgy, heavy, higher chord progressions. lyrics with a purpose of educating and a positive attitude

And to others fast, aggressive, poppier than metal ... I feel like everyone can categorize music in any way they feel...

I mean I've met people that said the Beatles were the punks of their time so that's particularly a hard question to answer

I'm sorry if I sound difficult or my answers don't make sense haha

  
**David Prodan**

Nope this is all good stuff. So you mention lyrics with purpose. What are some of the topics you and A New Rhetoric write about? What are the biggest reasons you aim for positive messaging?



**Andy McIntyre**

Ya well I can't speak directly for Josh, from what I know the topics we choose to write about are what we experience in this life... our songs were written by Josh while he was going through school to be a teacher, he took some indigenous studies and he felt strongly on the subject, enough to write 2 songs about it - decolonize now... and spirit, origin and intent.

ambitious man was written about his exes grandfather that he lived with and being around him on his final days ...

it's very interesting I like real life story telling in lyrics... I love living someone else's words in their music ... and as for why the positive message...

I do social experiments with people all the time... it seems that people are drawn to negativity... no matter the subject people make a conclusion with a negative effect... so we choose to be positive to brighten up the people we play for into maybe doing research on subjects in society having a negative effect.... and positive people are great to be around - no one likes a dead weight haha



**Andy McIntyre**

I blab a lot



**David Prodan**

Right the idea of storytelling in music is so important for people to relate. How do you think ANR relates to the music community in Edmonton? What do you guys see as important for the local scene? (Aside from what you already mentioned re indigenous relations)



**Andy McIntyre**

ANR relates in attitude and music thus far... we are fairly new to the music community. we are all from out of province, but we've all played in very active bands before. in attitude we're just like all the bands eager to play and have a great time. and the music is a little fast, a little slow, a little heavy a little soft... what i personally see as imporyant in the music scene is for it to keep doing what it's doing. we have a lot of great promoters, venues, bands. on any given day in this city there are about 5-10 amazing events going on its hard to go to every one of them. the only thing i would like to see is more bands coming together and getting to know one another in some ways, that's why myself and a few other people are going to put together a bowling event with bands to get to know one another

David Prodan

Last few questions for article:

What are ANR's plans this summer?



Andy McIntyre

well this summer is going to be very busy, we will be writing some more and getting into the studio in the fall for a full length album! which is exciting and we have some upcoming shows June 24th at Brixx with Valient Thorr and Pears... July 23rd with Penske Files... and we are in talks with a few other promoters for some shows! also going to be making an appearance on CJSR i hope in July with our good friend Rylan!



David Prodan

And if you could play an ultimate show with just one band, who would it be?



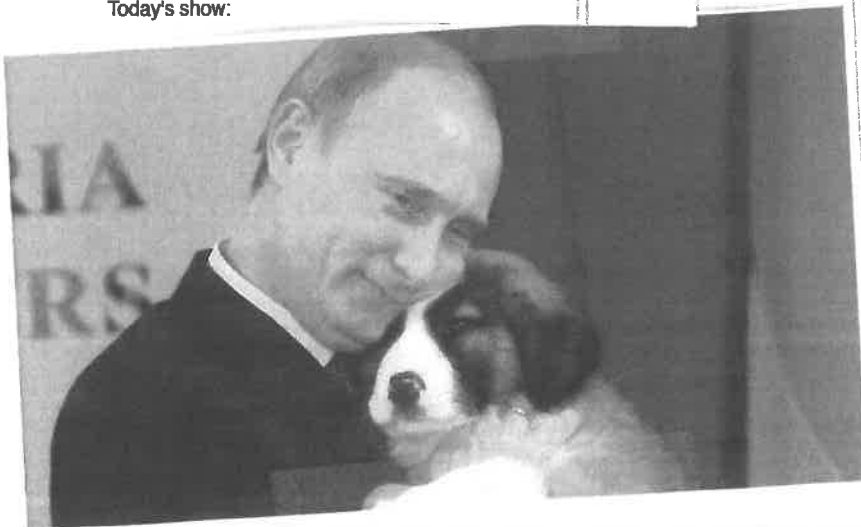
Andy McIntyre

honestly... wow that's a tough question .... there are too many to name for so many reasons.... but just 1 ... Strike Anywhere because their message and musical style is just amazing, and I've met the guys a few times they are awesome and intelligent, caring human beings...



Brittany Lyne Rudyck The History of Punk  
May 2 near Edmonton

Today's show:





**David Prodan**

If you could boil down a description of The bowling blitz into one sentence?

Also, on a less serious note, you mentioned to me last week you have a closet full of tees. Top 3 tshirts and why?



**Andy McIntyre**

Bowling Blitz in 1 word.... First-Rate i think that's one word ...

**Andy McIntyre**

oh my i love all my shirts... i love my swinging utters shirt because its a full frontal piece and ashley my wife got it for me from a european march company because she's awesome and loves me... i love my Sector Seven band t-shirt i don't wear because the singer took it off his sweaty body when i seen them when i was 15 and put it around my neck and they are one of my fav bands.. and another one would have to be... a Authority Zero shirt its red and has a great art piece in the front... i love all my shirts tho they all have separate stories and i can access all my awesome memories through them, ( i know that sounds weird but its the truth haha)



**David Prodan**

My route to melodic hardcore has been Minor Threat, Fugazi, Botch, Refused. What are your key influences and why?



**Andy McIntyre**

its funny i also love those bands... my key influences... would have to be just at the top of my head... Strike Anywhere, 7 Seconds, Sector Seven, Hope, Ditchpigs, Bad Religion... just to name a few... because the love and effort they put into their music, both live and on their albums, it lets me know every time i listen to them why i love them and why i love playing.



**Andy McIntyre**

i love this question thing... another reason i love meeting new people and sharing experiences. its always a pleasure



**David Prodan**

Thanks for being so accommodating!



**Andy McIntyre**

Anytime man! thank you for asking great questions



**David Prodan**

Also, wondering if you'd be up to plan a fundraiser with the Anatomy Cats to raise some funds for the Inner City Rec & Wellness program?



**Andy McIntyre**

I'd love to do that Rylan is a Really amazing dude... and the anatomy cats are a rocking band!! i don't know any of them but i would love to meet them...



**David Prodan**

Let's get a coffee sometime soon and plan some shows!



**Andy McIntyre**

Ya man let's do it! Let me know when and I'm there!

You should come to one of our jams sometime if you can't make it to a show! We'd love to have you

~ OPEN WOUNDS ~

STOLEN LIFE ON STOLEN LAND  
COLLAPSING HERE LIKE GRAINS OF SAND  
IT EQUALLY EMBODIED WHILE THESE BODIES DECAY  
THE HOWL GLASS IS EMPTY / THERE IS NO TIME OF DAY  
NO RADAR BLIP / NO SOUND ALARM  
WHAT INSOLENT PIGS WHO RUN THIS FARM  
COLD BLOODED RACIST SYSTEM  
ENTRENCHED WITH VILE HATE  
A LERACH OF OPEN WOUNDS  
TOMORROW IS TOO LATE

~ WHITE PICKET FENCE ~

IT HAS TO START WITH ME  
IT HAS TO START WITH YOU  
LOOK BEYOND THE WHITE PICKET FENCE  
SEE THE WORLD AND ITS UGLY TEETH  
DEMOCRACY FAILS  
CORRUPTION PREVAILS  
PEOPLE WANT CHANGE  
RESISTANCE REMAINS  
MET WITH VIOLENCE AND FEAR OF DEATH  
FIGHTING TO LIVE VOICES HELD CAPTIVE  
NO FOOD TO SPARE  
NO MEDICAL CARE  
HOMES LAY IN WASTE  
A CULTURE ERASED  
DISPLACED AND FREEZING IN COLD OF NIGHT  
YOU HAVE THE PRIVILEGE TO IGNORE THEIR PLIGHT  
THEY DON'T WANT TO TEAR DOWN YOUR FENCE  
YOUR ROTTING WHITE PICKET FENCE

~ SPIT ~

YOU'VE POISONED THEIR MINDS  
WITH HATRED AND LIES  
YOUR CONGRUENCE AND BIGOTRY  
IS HEROIC IN THEIR EYES  
WHAT KIND OF FILTH PUTS A  
CHILD ON FRONT LINES?  
YOU HIDE BEHIND THEIR INNOCENCE  
MAYBE ONE DAY THEY WILL SEE  
YOU ARE THE ENEMY  
MY BODY IS NOT WHERE YOU WILL  
PRACTICE YOUR RELIGION  
MY UMB IS NOT A STORAGE UNIT  
FOR YOUR FUCKING CHILDREN  
YOUR SEMEN IS WORTH NO MORE THAN SPIT  
SHALLOW - ADAPT AS I SEE FIT

~ SKIN JACKET ~

MERCILESS STEEL JAW  
CLAMPS DOWN ON YOUR LEG  
YOU SCREAM FOR HOURS  
YOU CRY FOR DAYS  
YOU LONG FOR SHELTER  
NO ONE IS COMING TO SAVE YOU  
THIRST, HUNGER, FEAR, GREYS STRONGER  
THEY WILL COME  
WATCH YOU TAKE  
YOUR LAST BREATH  
THEY WANT TO WEAR YOUR SKIN  
YOUR ORGAN FLESH STAYS  
BETWEEN LIFE AND DEATH  
SO DISPERGATE NOW  
BITE IN LIKE YOUR TEETH IN  
THEY WILL SMASH YOUR SKULL TO PIECES  
AND WEAR YOUR FUCKING SKIN



ALL THE MONEY IN THE WORLD  
CANNOT BUY BACK THE DEAD

~ THE SICKNESS REMAINS ~

ALL THE MONEY IN THE WORLD CANNOT BUY BACK THE DEAD  
OR FEEL THE PAIN AND SUFFERING OF THOSE ON WHICH YOU TREAD  
NEVER WILL IT RELEASE THE GRIP OF HATEFUL YEARNING'S BREAD  
ALL THE MONEY IN THE WORLD CANNOT BUY BACK THE DEAD  
EMPOWERED OVERSEAS LEFT IN AND MOUNTAIN MOUNTAINS  
THE MILLITARY PENALTY CARE - PAYING FOR YOU TO BE ME  
THERE'S A LIFE DOWN TO BITS WITH EVERY DOLLAR SPENT  
ALL THE MONEY IN THE WORLD CANNOT BUY BACK THE DEAD  
FREEDOM - FREEDOM FROM CAPITALIST BELL  
FREEDOM - FROM A LIFE LIVED IN VAIN  
ECONOMIC SLAVERY WITH NOTHING TO GAIN  
TIME DISAPPEARS - SICKNESS REMAINS  
YOU TAKE THEIR CULTURE, LAND, AND LIVES, 100 YEARS OF GENOCIDE  
APOLOGIES AND DOLLAR SIGNS ARE THE HOLES IN WHICH YOU HIDE  
TWO BILLION DOLLARS FOR WHAT REMAINS UNSAID  
THAT ALL THE MONEY IN THE WORLD CANNOT BUY BACK THE DEAD  
NO WRONG CAN BE MADE RIGHT WITH THE MONEY THAT YOU SPEND  
YOU CAN BUY THE TOOLS TO DIG YOUR GRAVES  
AND LIVE YOUR LIVES AS CORPORATE SLAVES BUT...  
ALL THE MONEY IN THE WORLD CANNOT BUY BACK THE DEAD!

OUR COVER PICTURE DEPICTS THE CHURCH ON SITE AT THE ST BERNARD RESIDENTIAL SCHOOL LOCATED IN CROUARD, ALBERTA. FROM 1939 UNTIL 1962 IT OPERATED AS PART OF THE INDIAN ACT IN WHICH TWO GENERATIONS WERE REQUIRED TO ATTEND. MY MOTHER AND HER SIBLINGS WERE THE SECOND GENERATION TO SPEND PART OF THEIR CHILDHOOD IN A RESIDENTIAL SCHOOL. THEY WENT TO THE ST BERNARD RESIDENTIAL SCHOOL.

THE SIGNIFICANCE OF THIS BUILDING IN MY LIFE IS MONUMENTAL. IT IS WHERE THEY TOOK MY FAMILY'S PRIDE IN CULTURE, LANGUAGE, AND HISTORY. IT IS WHERE COLONIAL GENOCIDE TOOK ITS LAST SHARP SWING AT MY FAMILY ALONG WITH MANY OTHERS AND SUCCEEDED. IT IS WHERE THEY TOOK THE LOVE AND INNOCENCE OF CHILDREN AND TURNED IT INTO HATE AND TRAUMA. THE TRAUMA AND PTSD CAUSED BY THESE INSTITUTIONS HAS HAD MANY INTERGENERATIONAL EFFECTS AND CAN BE SEEN IN EVERY COMMUNITY ACROSS THE COUNTRY. THE INTERGENERATIONAL TRAUMA THAT HAS COME AS A RESULT OF WHAT WAS DONE IN THIS BUILDING HAS HAD A MAJOR PART IN MY MENTAL HEALTH ISSUES THROUGHOUT MY LIFE.

IT IS MY DEEP-ROOTED SHAME IN SELF. IT IS THE SEPARATION FROM MY CULTURE. IT IS HOLDING MYSELF TO WHITE STANDARDS. IT IS WHERE MY CULTURE DIED, BUT MY BODY REMAINED. IT IS MY TRAUMA. IT IS MY VISION OF HELL.

CHRIS

47/50

STAY PUNK

HOLLY - VOX  
ROBIN - GUITAR  
ALEX - GUITAR  
BRENDAN - BASS  
CHRIS - DRUMS

RECORDED MAR CH 27,  
2010 AT STUDIO  
© IN EDMONTON, AB

OPEN WOUNDS  
SPIT  
SKIN JACKET



OPEN WOUNDS DEMO

WHITE PICKET FENCE  
THE SICKNESS REMAINS





City of Love and Revolution | Aronsen

MICHAEL AZERBAG

OUR BAND COULD BE YOUR LIFE  
Scenes from the American Indie Underground 1981-1991

LEGS McNEIL and GILJAH McCAIN

PLEASE KILL ME

JON SAVAGE

ENGLAND'S DREAMING  
ANARCHY, SEX PISTOLS, PUNK ROCK, AND BEYOND

ELECHA

SONIC BOOM *The History of Northwest Rock, from "Louie Louie" to "Smells Like Teen Spirit"*

WE GOT THE NEUTRON BOMB **MARC SPITZ AND BRADSHAW MULLEN**  
THE UNTOLD STORY OF S.W.A.T. PUNK

JACK BOULWARE & SILKE TUDDR

GIMME SOMETHING BETTER  
THE PROFOUND, PROGRESSIVE, AND OCCASIONALLY POINTLESS HISTORY OF BAY AREA PUNK FROM DEAD KENNEDYS TO GREEN DAY

BABYLON'S BURNING  
FROM PUNK TO GRUNGE **CLAUDIA HEYLM**

THE REPLACEMENTS

Walsh

All over but the shouting: an oral history

ROUTE 666: ON THE ROAD TO NIRVANA **GINA ARNOLD** ST. MARTIN'S PRESS

GRUNGE IS DEAD

THE ORAL HISTORY OF SEATTLE ROCK MUSIC **GREG PRATO**

SASQUATCH BOOKS

THE RISE AND FALL OF MUSIC WALKER IN SEATTLE

KAFARA M.A. 2012

## **BEN DISASTER ON PARTICIPATING IN THE EDMONTON PUNK SCENE:**

I find there's certain mindsets I can get into sometimes, and all of a sudden I'll picture something – a poster, t-shirt, or pin or whatever and I want to create it.

I don't want to just have a flash in my mind and then just have that be it for me. Which, a lot of it should just be for me, but you know, I try and create it, and I try and put it out there.

I love Edmonton. I'm not from here but anytime I hear someone be like, 'you know, Edmonton is not doing this and not doing that.' I'm like what are you doing to contribute? If you're going to complain about it, everywhere else is the same, they just have someone who is not complaining and doing something. So I wanted to see more wheat pasted posters around and see a more guerrilla approach to shows and take it out of the corporations' hands. Right now with a lot of newer venues there is a lot of corporation involvement. There's a lot of people with money putting that into it, and that's great, it's good to have that there. But there also needs to be that approach, that ground up approach, instead of buying knowledge.

Again, it's great those people want to be involved, I'm grateful for that. But I find it was something I wanted to do – see more graffiti, wheat pasted posters, people doing the smaller things to contribute. I think that's why when I have these visions I put them forward instead of wasting it. What's the point of having that thought if you're not going to do anything with it?

I got involved in the Edmonton punk scene early. We were playing shows and Make Out Videotape were playing shows, and we were on the same kind of circuit doing the same kind of dumb stuff but there was this approach, to me, that by staying in Edmonton you could make something and get it out by touring, now with the internet – if you know how to use that kinda thing – I don't think it really matters where you're from. I shouldn't be speaking for certain people, but I personally feel that maybe people sometimes move to a different city because they think that city is going to make them but it's not. You make the city. If a lot of people didn't move away, this would be more of a central hub. A lot of those cities – Montreal is good, its got cheaper rent, but moving to Vancouver doesn't make sense financially. I do understand it's very isolating here. It's cold. I do think about moving away. Again, I'm not from here but I do have a certain pride that Edmonton is something you can really make it to be. There's not a formula here. It is what you put into it. And so I think that's what bothers me the most when people are like 'I'm just gonna move 'cause that's what will make the difference.'

I don't see it that way.

**BEN DISASTER IS ORIGINALLY FROM MONCTON, AKA PUNKTON.**

# COUNTERFEIT JEANS

A short and happy update: Bandcamp, Downloads, Streaming, and the Inescapably Bright Future

hide

## No Desire

by Counterfeit Jeans



Digital Track

Free Download

"No Desire" is the first single from Counterfeit Jeans' debut LP released July 1, 2016 by Sometimes Music.

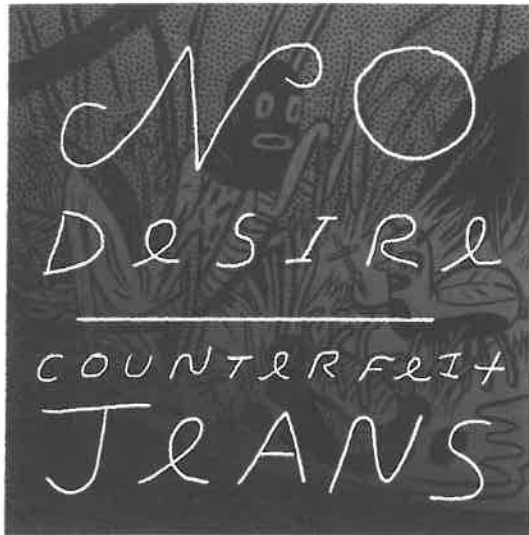
released February 23, 2016  
Jed Gauthier - Vocals/Guitar/Cello  
Spencer Heykants - Bass  
Tyler Bedford - Drums

Recorded and mixed by Jed Gauthier  
Mastered by Stu McKillop at Rain City Recorders (Vancouver)  
Single artwork by Jill Stanton

tags: alternative alternative rock indie rock lo fi indie pop post-punk  
Edmonton

all rights reserved

feed for this artist



Share / Embed



Counterfeit Jeans  
Edmonton, Alberta

Follow

Some band from  
Edmonton, AB.

Facebook

discography



No Desire  
Feb 2016



Self-titled EP  
Jun 2015



Demos  
Mar 2015

contact / help

Contact Counterfeit  
Jeans

Streaming and  
Download help

Did you know?  
Raymond Pettibon's  
real name is

# RAY GINN

Because it sounded too close to  
Ronald Reagan he changed it.

His brother is Greg Ginn of  
Black Flag.

<https://counterfeitjeans.bandcamp.com/>

# INTERVIEW WITH HISTORY OF PUNK PARTICIPANTS SHAKIRA & SAARA!

## DO YOU BOTH PLAY MUSIC?

- HELL YEAH!
- BAD AND SAD - MOURNFUL

## WHY?

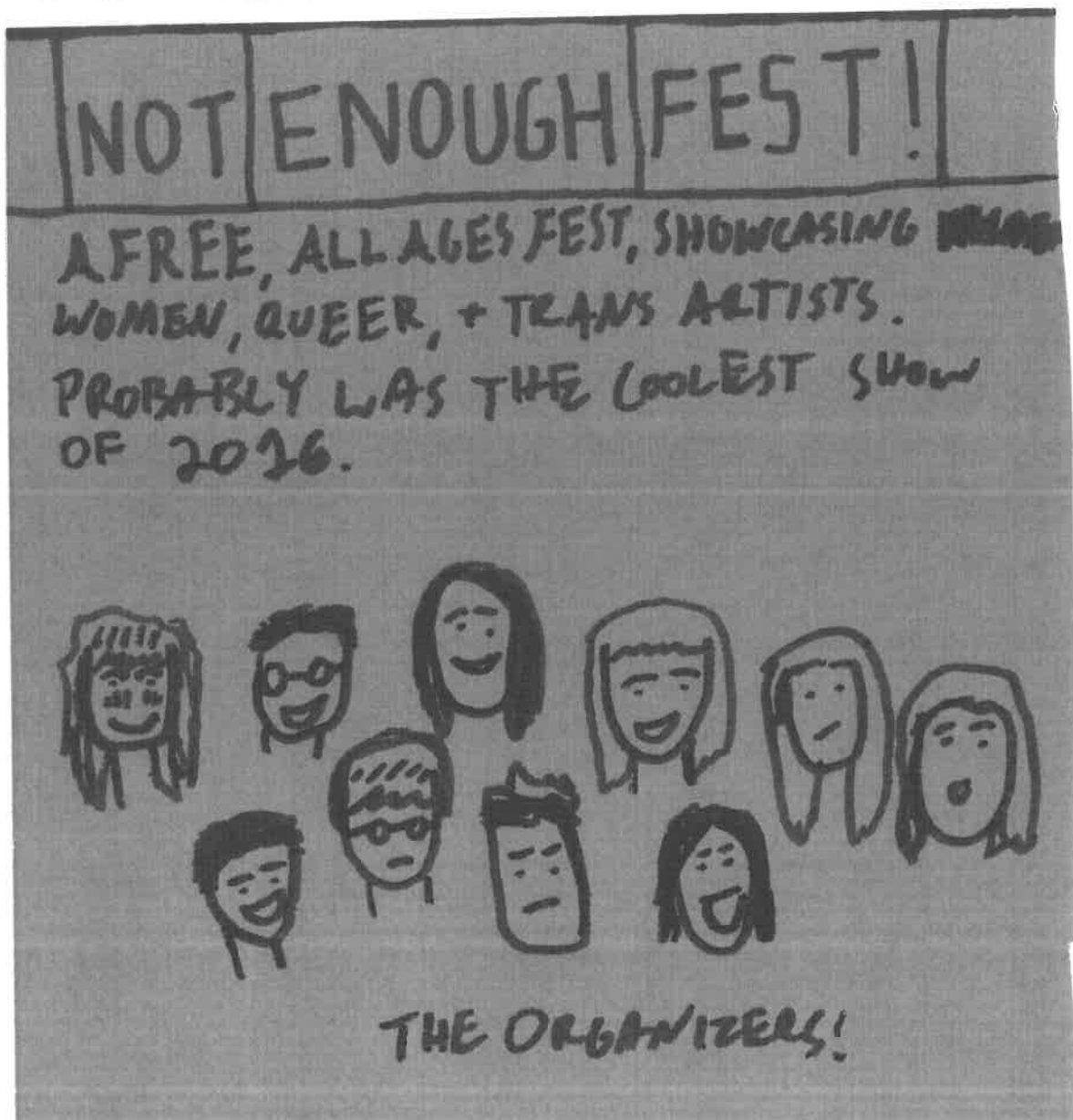
- I JUST WANT TO PLAY MUSIC - I DON'T KNOW WHERE IT CAME FROM
- I PLAY MUSIC 'CAUSE I'M GOOD AT IT
- I LIKE IT SOMETIMES

## WHAT'S IT LIKE TO PARTICIPATE IN THE EDMONTON PUNK SCENE?

- IT'S FINE. AND FUN. YOU CAN ADD IN ANY OTHER F WORDS.

## HOW WAS NOT ENOUGH FEST 2016?

- IT WAS INCREDIBLE AND IT CHANGED MY LIFE FOREVER.
- I CRIED 5 TIMES. THERE WERE PEOPLE PLAYING THE UKULELE.



**WHAT ARE YOU GOING TO PRESENT ON AT A FUTURE HISTORY OF PUNK CLASS?**

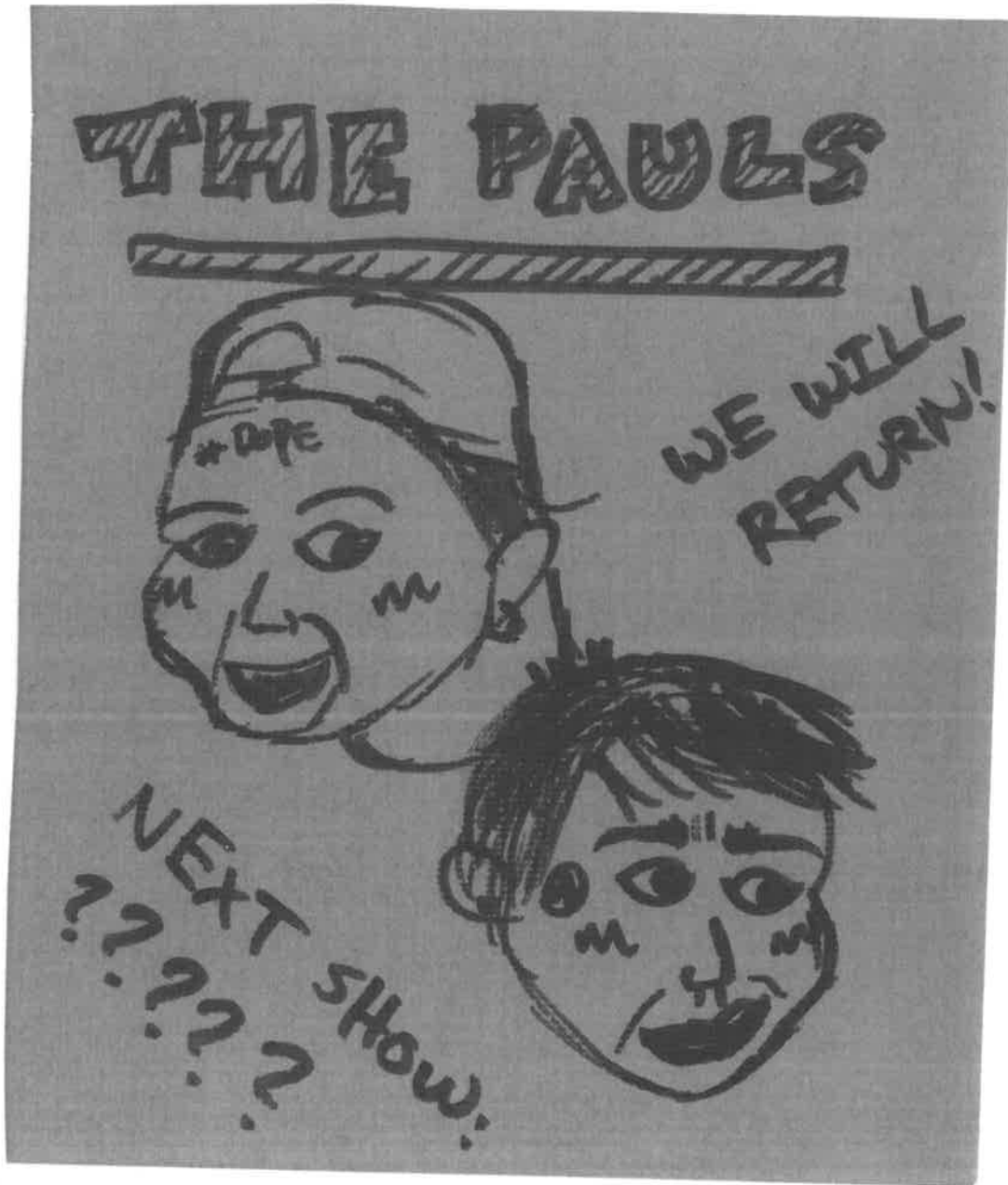
- RIOT GRRRL, SLEATER-KINNEY
- FEMINIST PROTEST IN PUNK

**ARE YOU EXCITED TO PLAY WITH FEED DOGS?**

- A LITTLE TOO EXCITED

**WHERE ARE YOU PLAYING NEXT?**

- THE PAULS - SOMEWHERE, SOMEDAY
- MANDOLIN SOLO PROJECT, TOMORROW.
- PRESTON - SLED ISLAND.



**WHAT SONGS WILL YOU PLAY ON THE HISTORY OF PUNK RADIO SHOW?**

- LET'S CALL IT LOVE/NIGHT LIGHT - SLEATER-KINNEY
- SONIC YOUTH
- WARES
- BANSHEE
- FEED DOGS
- I HATE SEX
- SWITCHES

**IS SLED ISLAND COOL?**

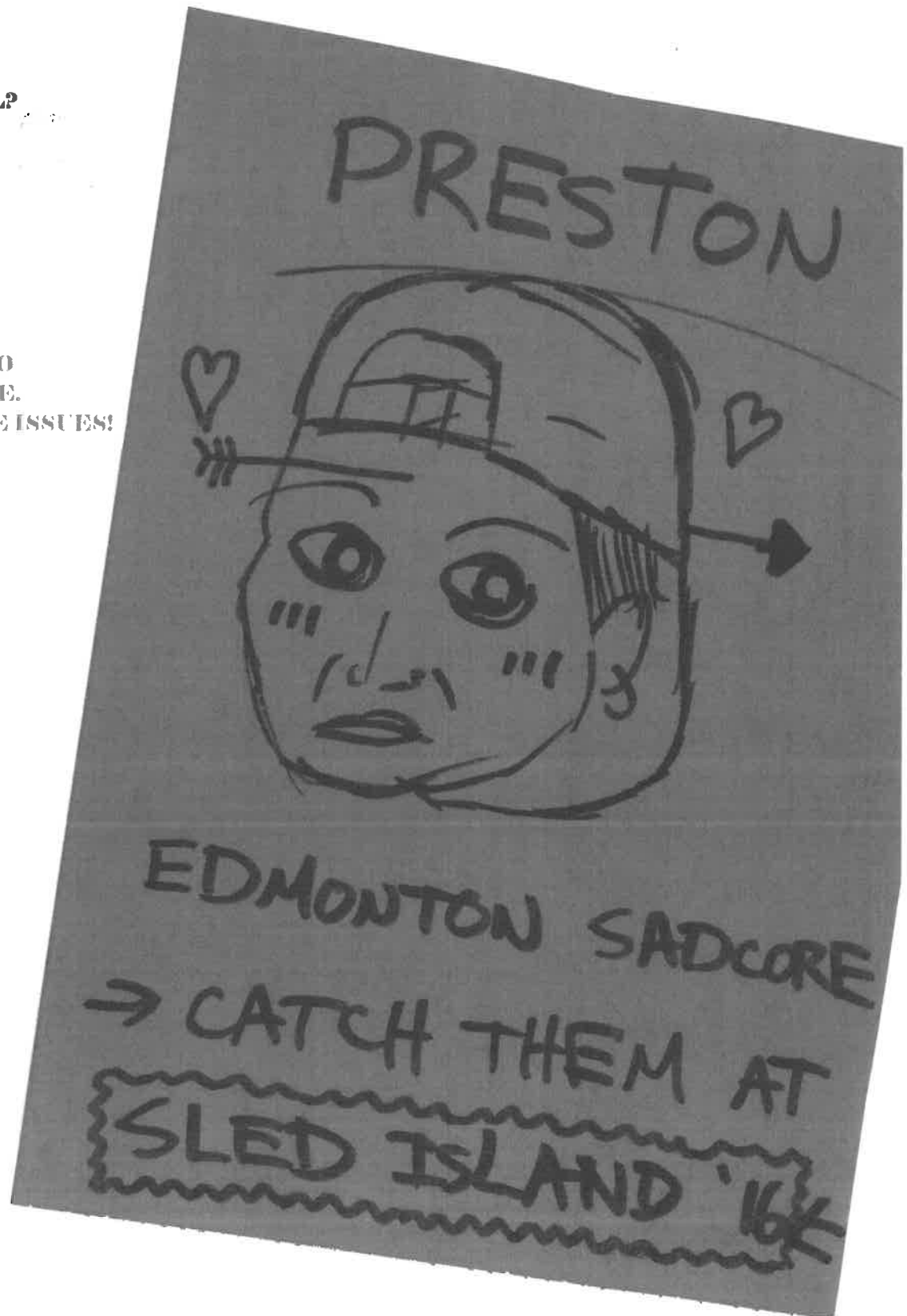
- DEFINE COOL

**DO YOU CARE ABOUT POLITICS?**

- YES.

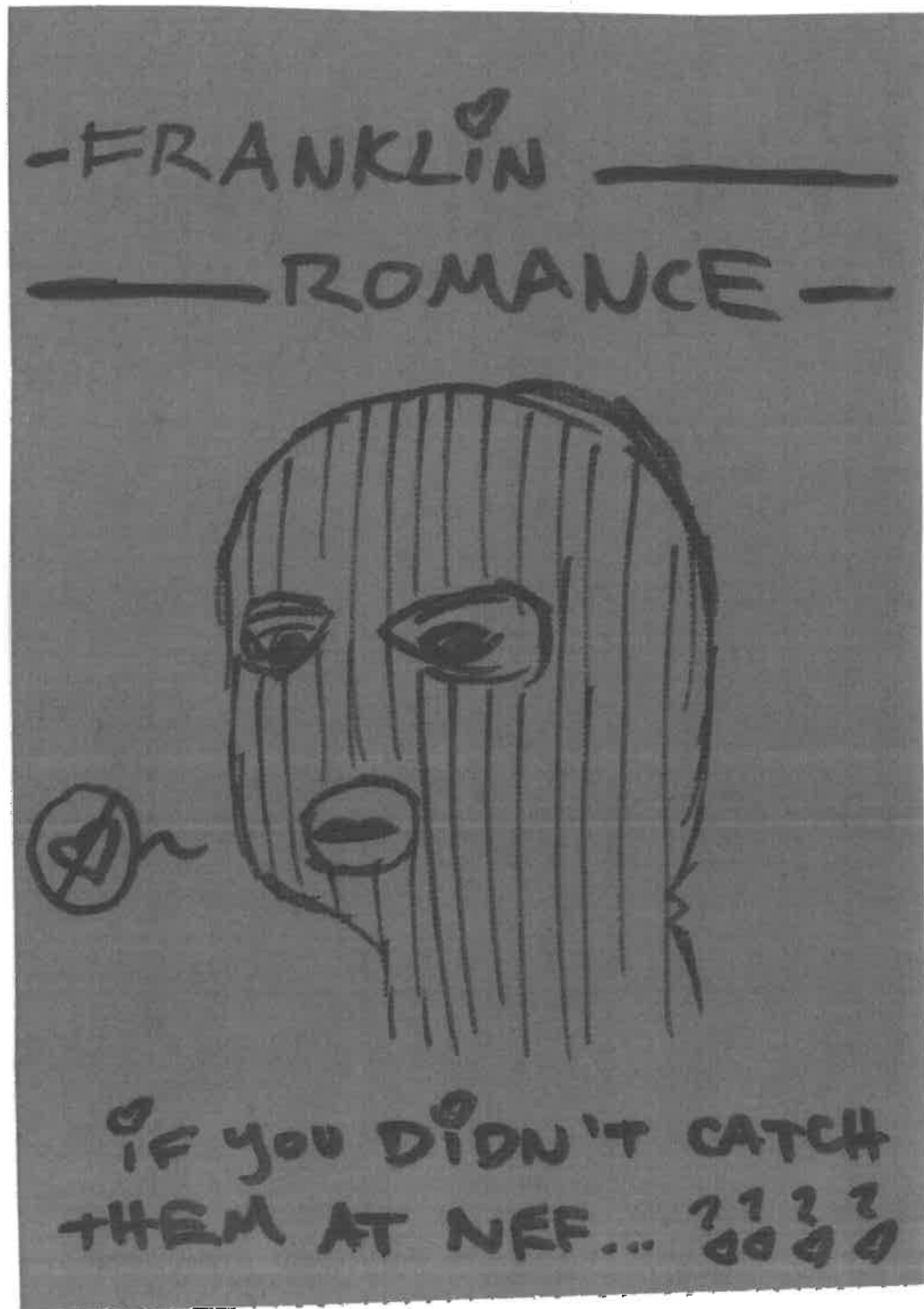
**WHY?**

- 'CAUSE I LIKE TO YELL AT PEOPLE.
- AND ALL OF THE ISSUES!



## WHAT'S NOT PUNK?

- HILLARY CLINTON IS A LIZARD. FROM SPACE.
- [DEBATE OVER VIVIENNE WESTWOOD]
- [REALLY GOOD DISCUSSION OVER WHAT PUNK IS]
- FRED DURST IS THE PUNKEST.
- ALLERGIES = NOT PUNK.



**HISTORY OF PUNK  
MONDAY 10AM  
HEYGRRRL WED 11PM**



**CJSR 88.5FM**

**BIG A LITTLE A  
SATURDAY 12 NOON-2PM**