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FESTIVAL | JUNE 11-17

MUSIC CONQUERS ALL

THE FLAMING LIPS
BAD RELIGION
RAEKWON &
GHOSTFACE KILLAH
MATTHEW GOOD
OF MONTREAL
NO USE FOR A NAME
PURITY RING
DEATH GRIPS
THE MEN
BLEACHED
A PLACE TO BURY STRANGERS
GOOD RIDDANCE
METZ
CEREMONY
PLANTS AND ANIMALS
THE DEATH SET
YAMANTAKA//SONIC TITAN
THE SADIES &
ANDRE WILLIAMS
OBERHOFER
REIGNING SOUND
ACTION BRONSON
2:54
DUSTED
KILLER MIKE
YOUNG MAGIC
FRIENDS
DOLDRUMS
ODONIS ODONIS
MAC DEMARCO
BASS DRUM OF DEATH
THE HUNDRED IN THE HANDS
PORCELAIN RAFT
EXITMUSIC
PHEDRE
VIOLENS
GRASS WIDOW
EIGHT AND A HALF
DZ DEATHWAYS



KEEP THE FAITH

Punk's not dead, it's just aged a bit. 80s and 90s West Coast legends congregate at Yonge-Dundas Square on Thurs 14 June. Hallelujah!

BAD RELIGION

Bad Religion aren't your typical punk rockers. Their buzzsaw guitars are straight from the Germs or Black Flag textbook but their chorus harmonies are surprisingly evocative - pure Beatles or Everly Brothers. This contradiction has come to define the group as one of history's most successful and celebrated, but also as one permanently evolving.

It also goes some way to explain why, of all the Southern Californian hardcore bands of their period, Bad Religion have lasted the longest. Since 1980 they've maintained their underground credibility without resorting to churning out formulaic records or compromising their roots. Inflections of progressive rock, psychedelia and metal have crept into their core aggressive punk sound, but their boundless energy

and erudite, righteous lyrics have stayed constant throughout. If that wasn't enough for their credentials, guitarist Brett Gurewitz is founder of Epitaph Records and the iconic label has released the majority of the band's records since their 1983 debut album.

Even mainstream recognition, which came in the early 90s after years of prominence on the US underground scene, failed to change them. They've continued challenging complacency - both musical and moral - ever since, over the course of more than 5 million records sold.

ESSENTIAL ALBUM

Suffer (1988)

Their third album is routinely referred to as "one of the most influential punk rock albums of all time" and - equally as big a milestone - their first both fully distributed and released by Epitaph. Despite suffering numerous line up changes, drug problems and a three year hiatus, it's a short, sharp and sonorous fireball of creativity.



GOOD RIDDANCE

Fast punk with catchy melodies about personal and political alienation, a handful of slower romantic songs and seven full-lengths on Fat Wreck Chords. On the face of it - and this isn't helped by their stereotypical Californian skater/surfer boy look - Santa Cruz's Good Riddance are as close to the pop-punk dictionary definition as possible. Scratch beneath the surface, however, and you'll find that those on the circuit widely regard them as urgent, seminal melodic hardcore heroes.

ESSENTIAL ALBUM

A Comprehensive Guide To Moderne Rebellion (1996)

Taking pot shots at the government, conformity, and the dark side of American dream with deadly accuracy, their second album is as catchy as it is serious. The highlight of their early hardcore sound and the period's thinking punk's album, period.



NO USE FOR A NAME

Ten albums of increasingly lighter and more melodic punk - and frontman Tony Sly's recent duo of Stones-y acoustic rock - in and San Jose's premier group show no sign of quitting. Since their 1995 crossover fourth album - Leech Can Come - they've been one of skate-punk's most dominant and omnipresent acts. Original power-punks the Descendents were their initial inspiration, but they've since expanded their oeuvre to include infectious, mid-tempo rock and teary slowies.

ESSENTIAL ALBUM

The Daily Grind (1993)

Their first for Fat Wreck Chords; twenty-two minutes of flawless punk with very little in the way of surprises. Tight and super fast, treading the finest of lines between self-parody and self-pity. All-killer - as the saying goes - and no filler.



Monster Energy present Bad Religion with Good Riddance and No Use For A Name at Yonge-Dundas Square / Thursday, June 14