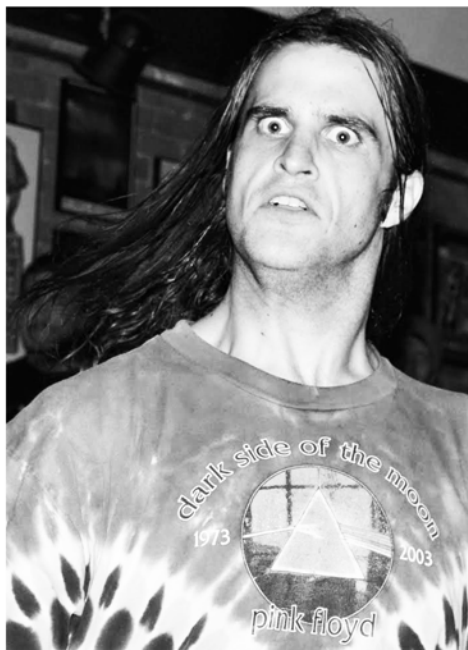




CRIMINAL BEHAVIOR FANZINE C/O DAVID
P.O. BOX 1946 / ROYAL OAK, MI 48068

PHOTOS BY DAVID	LAYOUT BY @NECROS_ATSUME
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DAVID@DETROITPUNK.ORG
DETROITPUNK.ORG
CRIMINALBEHAVIORMI.BLOGSPOT.COM
CRIMINALBEHAVIORFANZINE.TUMBLR.COM

CRIMINAL BEHAVIOR FANZINE

#16



\$1
DONATION

YOUR DIY SOURCE FOR DETROIT &
MICHIGAN HARDCORE PUNK ROCK

MUSINGS OF A MOUNTAIN DEW DRINKING MAN

[PART2]

I HAVE BEEN A WEIRDO as far back as I can remember. From the more noticeable difficulty of mingling with others and preference for solitary activities to the less easily noticed quirks that go on in my head, namely being super picky, idiosyncratic, and just plain easily distracted, I could go on. It doesn't necessarily make me special, just different than most. Always a little bit out of step, left of center, on the road less traveled, call it whatever you want to. Naturally, these oddities make it even harder to make friends with people. Being odd even to yourself is a surefire way to be noticed that you are fucking strange to others as well. That's sort of the story of how I (and most of us in this underground music scene) got into punk rock and hardcore. Finally, we had people who were just as unacceptable and peculiar as we were. Even though we didn't (and sometimes still do not) get along, we are bonded by the fact that we don't fit in to what the rest of the world deems acceptable and we don't listen to what the majority of other people do. It's part of human nature to stick together (like glue! like crew!) with like-minded individuals, even if we are ourselves solitary in our personalities.

Given that we are agents of abnormality and of the minority, it's not always easy to find a place that celebrates the kind of art, the kind of music, the kind of people that we collectively enjoy being around. However, the Sanctuary (and the Halfway House and Yonka House before it) has been a place that does celebrate this sort of thing, and not just in a way that is fueled entirely by good will and a seemingly endless amount of patience, as most punk venues are. This is a well-run, well-connected, clean, respectable venue that allows us to be who we are without forcing any lifestyle or world view on us. It is more than just a basement venue (not that there's anything wrong with that), it's the center for DIY shows in Michigan. The amount of bands I've seen, friends I've made, and memories I have forged with others at this place are almost too numerous to name, and the same can be said of hundreds of others who have played and seen some absolutely fantastic bands here. I can't emphasize how important this place has been and will continue to be to our culture.

MUSINGS OF A MOUNTAIN DEW DRINKING MAN

[PART2]

On a personal note, I don't like bars much- I do drink, but I don't like the idea being pushed on me as it is in most bars, not to mention some of the issues that come with staff, some of the other patrons, among other irritants that keep me away. I like basement shows and hall shows for just this reason- I can drink if I want to, but I do not have to, and it's not suggested that I do. With the Sanctuary, I (and everyone else as well) have that option, and it is respected either way.

WE ARE BONDED BY THE FACT THAT WE DON'T FIT IN TO WHAT THE REST OF THE WORLD DEEMS ACCEPTABLE

Underground music scenes are the reason why many of us are the people that we are today- I would not be who I was without this wonderful culture of people, bands, venues, and energy surrounding me. However, the sad reality is that much of this culture cannot exist without a venue to host it, and something as well run yet respectful towards patrons as the Sanctuary is is exceptionally rare. Treasure it for all that it is worth for the time that you have it- these memories, this music, these are the things that cannot be ready-bought, store-made; these are the things that are forged solely amongst those who care and believe enough to create and maintain them. Don't take something like this for granted.

BACKSWING

WHEN DID YOUR BAND START?
HOW DID THE MEMBERS COME TO FORM IT?
WHOSE IDEA WAS IT?
WHAT INSPIRED YOU TO FORM THE BAND?

BACKSWING BECAME AN IDEA IN MARCH 2015, AND WE HAD A FINALIZED LINEUP IN ABOUT AUGUST WHEN OUR DRUMMER RANDY JOINED. IT WAS ALL OUR GUITARIST RABBIT'S IDEA. IT WAS ORIGINALLY CALLED SUSPECTS, BUT THEN WE DECIDED AGAINST IT. IT ORIGINALLY STARTED OFF BECAUSE RABBIT IS A DRUMMER, AND HE REALLY WANTED TO JAM IN A BAND WHERE HE WASN'T BEHIND A KIT. RABBIT AND JOHN LIVE TOGETHER, SO THERE'S A GUITARIST AND A BASSIST. OUR FIRST DRUMMER SUGGESTED THAT I (MARISSA) JOIN, AND THEN I BUGGED OUR OTHER GUITARIST BRANDON TO JOIN. THEN WE FOUND RANDY AND THE REST IS HISTORY.

WHAT BANDS DO YOU GUYS LISTEN TO?
WHAT BANDS HAVE INSPIRED YOU TO
MAKE THE MUSIC THAT YOU DO?

VARIOUS HEAVY MUSIC, INCLUDING CODE ORANGE, LEFT BEHIND, EMPIRE OF RATS, WARHOUND, SOME BIGGIE SMALLS, ALONG WITH VARIOUS OTHER BANDS FROM DIFFERENT GENRES.

RABBIT: CODE ORANGE AND SABBATH.

JOHN: I'M JUST VERY ANGRY AND I WANT TO MAKE ANGRY MUSIC. WARHOUND.

RANDY: FEAR BEFORE THE MARCH OF FLAMES AND THE DEFTONES.

WHAT DO YOU THINK OF THE MODERN LOCAL HARDCORE SCENE? WHAT DO YOU FEEL ARE SOME OF THE POSITIVE AND NEGATIVE ATTRIBUTES OF IT? WHAT ABOUT THE METALCORE SCENE, WHERE YOU PLAYED SOME OF YOUR FIRST SHOWS?

IT'S REALLY REFRESHING TO SEE THAT HARDCORE IS THRIVING MORE THAN IT WAS A FEW YEARS AGO. WE ALL KIND OF CAME FROM OUR OWN AREA OF THE SCENE AND PLAYED IN DIFFERENT GENRES OF BANDS, BUT THINGS ARE GOING WELL. EVERY SCENE HAS POSITIVE AND NEGATIVE ATTRIBUTES, BUT IT'S REALLY AWESOME TO SEE EVERYONE COMING OUT TO SHOWS; IT DOES SUCK WHEN SOME PEOPLE JUST COME FOR THE SOCIAL ASPECTS, AND DON'T CARE ABOUT THE MUSIC SURROUNDING IT. HAH! METALCORE IS HONESTLY THRIVING, MUCH AS EVERYONE WOULD THINK IT IS DEAD. IT'S A BREED OF ITS OWN. A LOT OF KIDS PICK UP THE CHANGE FOR US, SO IT'S COOL. WE DON'T KNOW WHERE WE REALLY FIT IN RIGHT NOW, AND DON'T KNOW IF WE EVER WILL KNOW, HAH.



RIGHT:
JOHN BELL BLASTING OUT BREAKDOWNS
ON THE BASS ON DECEMBER 20TH

WHAT DO YOU STRIVE TO WRITE ABOUT,
LYRICALLY SPEAKING?

WE TRY TO WRITE ABOUT THINGS THAT ARE RELEVANT TO OUR LIVES, THINGS THAT WE FEEL LIKE OTHERS WOULD RELATE TO. IT'S A BIT OF AN OUTLET I GUESS. IT'S A GROUP EFFORT HERE.

HOW HAS THE BAND BEEN
RECEIVED SO FAR? HAVE YOU RELEASED
ANY MUSIC YET?

VERY POSITIVELY, BETTER THAN EXPECTED; WE HAD A COUPLE PEOPLE SAY THAT THEY COULDN'T GET INTO HEAVY BANDS FRONTED BY GALS, BUT THAT'S ABOUT IT FOR NEGATIVE. WE HAVE TWO DEMOS UP ON OUR BANDCAMP ([HTTP://BACKSWING.BANDCAMP.COM](http://backswing.bandcamp.com)) CURRENTLY FOR FREE DOWNLOAD.

WHERE DO YOU HOPE TO PLAY IN THE FUTURE? ANY
BANDS YOU HOPE TO PLAY WITH ANYTIME SOON? WHAT
ARE YOUR FUTURE PLANS FOR WRITING?

ANY BASEMENT SHOW NEAR YOU. WE WOULD LOVE TO PLAY WITH CODE ORANGE AND BANDS LIKE LEFT BEHIND IN THE FUTURE. WE HOPE TO RELEASE AN EP SOMETIME WITHIN THE NEXT YEAR. WE'RE JUST TRYING OUR BEST TO NOT SUCK.

IF YOU COULD CHANGE ANY ONE THING ABOUT THE MUSIC SCENE YOU'RE A PART OF WHAT WOULD IT BE? IF YOU COULD KEEP ANY ONE THING THE SAME IN THE SCENE FOR AS LONG AS YOU WANTED WHAT WOULD THAT BE IT?

WELL WE DON'T REALLY KNOW WHAT WE'RE APART OF CURRENTLY, SO THIS IS TOUGH. IT WOULD BE GREAT TO SEE NEW FACES AT SHOWS, AND LESS PEOPLE SCARED TO COME OUT BECAUSE OF ANY VIOLENT ATTRIBUTES THEY MIGHT'VE HEARD OF. THE SUPPORT THAT WE'VE GAINED ALONG THE WAY, THE FRIENDS WE'VE MADE, AND THE SENSE OF LOYALTY AND COMMUNITY THAT COMES ALONG WITH IT. WE HOPE THAT ALWAYS STAYS THE SAME.

ANYTHING YOU WANT TO ADD?

WE WILL BE POSTING MORE MUSIC IN THE UPCOMING MONTHS. IF YOU LIKE WHAT YOU'VE SEEN AT A SHOW OR LIKE WHAT YOU'VE HEARD, WE POST UPDATES ON OUR FACEBOOK AND TUMBLR PRETTY ACTIVELY. ALSO THANK YOU FOR TAKING THE TIME TO INTERVIEW US :-)

YOU CAN CONTACT AND FOLLOW THE BAND AT:
BACKSWINGMI@GMAIL.COM
[HTTP://BACKSWINGMI.TUMBLR.COM](http://backswingmi.tumblr.com)
AND [WWW.FACEBOOK.COM/BACKSWINGMI](http://www.facebook.com/backswingmi)

BACKSWING

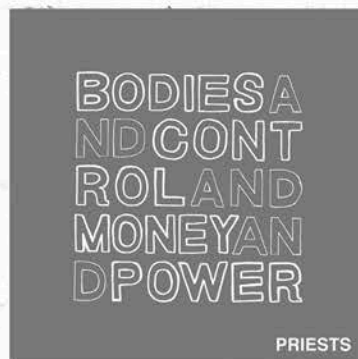
REVI EWS



PROBLEM OF PAIN S/T

A 90s hardcore kinda sounding band, complete with the alternating whisper/high pitched yells in the vocals, and greater emphasis on slow-mid tempo beats than the faster ones, although it seems to work for them. Their real problem isn't pain, though- it's the lack of a bass player. Some of the moments on this EP that are merely decent or good could be really fucking good with more of a lower end to their sound. The lyrics are definitely more spiritual, not in as blunt a way as Bad Brains, 108, or Unearth, but there nonetheless. They are memorable and fit with the rest of the songs, respectively, no doubt. The last track is a goddamn ripper no matter what- straight up the sound of a brutal end to a revenge killing, heavy as fuck. There is some good to be found here.

-Aunty Social



PRIESTS BODIES AND CONTROL AND MONEY AND POWER

This is catchy, radiant post punk with a hearty, soulful singer who can belt out both high and low pitches with equal degrees of power. The song "Right Wing" sounds like it could be in an interlude/montage in a teenage Hollywood movie; "Doctor" is similarly catchy and will stick between the grooves in your brain for days. "Powertrip" is the only short song on the record, though of no less quality; Katie Alice Greer's vocal range is if nothing else shown off even more here. The simple yet commanding rhythms of the band are a perfect complementary piece to the singer's tuneful, infectious vocalizations. This record is great for both background music and for a solid, deep listen with a pair of headphones. This is just plain good music, for anyone and everyone, punks and non-punks, weirdoes and non-weirdoes alike. Solid all around.

-Aunty Social

REVI EWS



EARTH GIRLS: WRONG SIDE OF HISTORY

I love this, and I hate this. However, you should only pay attention to why I love it- why I hate it is a personal matter, and it has nothing to do with the music, musicians, record label, or anything beyond the personal feelings that this record brings out of me.

This is high quality, fast paced garage-y punk rock with a big pop element to it- imagine the Ramones with a female singer (not that different a sound, honestly) and slightly less intense instrument volume. This is catchy, melodic, well-written, well-recorded, jangly music with a "soft side of punk" vibe. This could almost be pop punk if not for the fact that this is no doubt a record written from a chronological vision before pop and punk were ever fused together. For anyone who understands where punk came from originally, sound-wise, or wants to. Excellent.

However, as an addendum, I'll go over what makes me hate it. It is a record with music that says a resounding "yes" to life, to acknowledge the sorrows and unhappiness that come with life, but to push them aside, and say yes to life, to move forward and accept loss and grief. It is a positive sorrow, or the tune of it, at least- perhaps in this way it is more mature than the likes of the Ramones, the Dead Boys, or Negative Approach. Still, I find myself unable to reconcile the internal feelings of negativity, resentment, and the resounding "no" I say to life. Make no mistake, this is some of the most beautiful music I have ever heard, I love it for that. It elicits an emotion I doubt any other music has ever touched with me- but, that emotion is a painful one. It is like a song that reminds you of someone you lost- for that, I hate it. Good and bad are so often packaged together, though, are they not?



REVIEWS/ FREEDOM: USA HARDCORE



This record is where Freedom really comes into its own, in every way-lyrically, musically, stylistically, and in whatever small way the underground contributes to it, commercially. There is a clear evolution from the beginning of the band up to this point, and throughout they have managed to stay true to themselves and the sound they crafted along the way.

Lyrical, this is quite simple, with a greater emphasis on word flow, rhyming, and stark simplicity than poeticism, intricate meaning, or story-telling. For the music, that's the best way to go, however; aside from a few artsy and experimental groups, hardcore is at its best when it is simple and direct; and make no mistake, Freedom is exactly those two things. Musically, they bridge the gap between the old-school style of hardcore played by the bands of old and the newer style of hardcore being played by the youngsters of the modern day. They're still fast enough to circle pit and headbang to, but they have mosh pit riffs and catchy parts you can sing along to as well. Their style also evolved from a starting band that looked similar to other groups just like them, to a band who has both their own sort of sound and still pays plenty of homage to the bands that influenced them.

From a band with a five minute set that was a side project of Face Reality to a full-fledged badass hardcore punk band from Detroit, Freedom is one of the few bands from this state who has managed to get the recognition and respect that they deserve.

Also of note, the speech the singer Denis gave at the record release show about what the title of the record means is relevant to mention here- it is not that they are USA hardcore, but that they are USA hardcore, a small piece of a larger puzzle that exists in pockets around the country, a culture unto itself, and they are a part of that culture, not the sole representatives of it. I believe in that USA hardcore.

-Aunty Social



REVIEWS SHORT LEASH BALL AND CHAIN

The mix on this is so warped and off that I feel it's almost unfair to write anything: at all- the drums are too loud, the bass is way higher than it needs to be, the guitar is almost inaudible, and the vocals, though closer to being where they should be than any other instrument on this EP, could still be a smidge louder. If this were a rough draft, it'd be alright; mark fixes for the author to review and come back to it after it's been changed. But, as a final product...

This is a blend of metalcore and hardcore that kind of blurs the line between the two. Some of the breakdowns/mosh riffs feel artificially introduced- like it didn't really need to be there, but it was anyways. The effort is clearly there- they are trying hard to do what they do. This isn't fake or poser music, it's just kind of dull. There is potential here, but it's in growth, not what is contained herein. Another touch might be to write fewer songs and hone them into catchy, aggressive bangers- sometimes less is more.

-Aunty Social



FINAL ASSAULT THE CORPSES SAY NOTHING

This is THE example of how to perfect the art of being a D-beat band: Dead-on consistent drumming, a droning rhythm guitar and a blazing lead guitar, a galloping bass line, and a booming voice with catchy, almost propaganda-esque lyrics, and bleak black-and-white war pictures coupled with crisp clear original artwork that in its own way meshed with the background image to fit perfectly. The EP comes with a giant poster drawn by the singer- it's as marvelous as the cover art. This is fine-tuned, carefully planned, wholly honest, bad-fucking-ass d-beat/anarcho punk/hardcore/peace punk. Riffs and lines to stop world wars and armed skirmishes for days.

-Aunty Social

REVI EWS



FORGED BY HATE
S/T

Metalcore-influenced hardcore is often not a genre I enjoy, but I'll be damned if this isn't one fucking badass EP. The vocals are ferocious, the guitars are heavy as hell, the songs all flow naturally (no blatantly inserted fight riff/spin-kick breakdown moments), and the lyrics are catchy, relatable, and not at all cheesy. I was impressed with this- not a bad moment on it. It manages to have hardcore riffs and headbang moments without diving into full-on metalcore, and the stylistic output of the band is pretty gnarly too. Music to swing a microphone at your friend to- I fucking dig it.

-Aunty Social



ROTOKILLER
DEMO

This sounds like hardcore flash-frozen in 1986 and thawed out 30 years later, completely unchanged in formula and sound. This isn't revival style, this is O.G. 1980s hardcore punk rock done by guys who were there when it was being made. Anti-government, anti-cop, pro-skateboard, not a single song over 90 seconds long... this is everything a demo tape from the 80s is supposed to be. This goes to show that some people don't lose their touch after aging out of their teenage angst. If I had a portable tape player, I could see myself listening to this while skateboarding down a crowded, yet empty suburban city street. An excellent demonstration of hardcore.

-Aunty Social



MINUS-9
VALLEY OF THE SICK
AND THE STUPID

Drums and bass powerviolence mixed with the weirdo elements of Flipper, Mr. Bungle, and Big Black. The lyrics and songs double back and forth between absurdly ridiculous and sardonically political. There isn't any steady, typical rhythm this band follows other than constantly moving forward. The bass tone is halfway between a bass and a guitar, allowing for both background and foreground rhythms to be filled, although one must admit that it is more bass and guitar (as well it should be). The drumming is fast and wonderfully versatile, covering every kind of extreme music (except for black metal). The vocals are nasally, halfway between talking and loud shouting- they are utterances that match the rhythm of the songs quite well. Some cool weirdo shit right here.

-Aunty Social

REVI EWS



VIOLENT REACTION
MARCHING ON

This is what I've been waiting for! The steady improvements that Violent Reaction have been since their flexi (when I started listening, anyways) have culminated into this monster of an LP, one of the best I've heard as of late. The blue-collar straight edge skinhead/Oi! influenced hardcore punk they play hits harder than any mid-tempo band who focuses exclusively on breakdowns and sloganeering lyrics ever could. The vocals are booming, the guitars are tuned and distorted just the way they should be (normal EADGBE and high-EQ distortion, I think), giving off a bit of an 86 Mentality vibe but better, the bass is bouncing like their Doc Marten soles, and the drums hit on all cylinders, large and small.

The lyrics are no doubt primitive at times, but still provoke enough though to be worthwhile and still fitting of what is no doubt a genre best left to the realms of simplicity. From the brutal intro of M1 Stomp to the almost Blitz-ish Marching On, this is THE LP to get if you like hardcore punk, no matter who you are, or what subgenre therein you like. This is the New Wave of British Hardcore, and VxR are the ones marching on into battle, waving its flag.

-Aunty Social

SHOWS!

WHEN	WHO	WHERE	\$\$	AGE
7/3 @ 8P	Lowered AD, Breaking Wheel, Thin Skin, Near Death, and TBA	Sanctuary	\$10	AA
7/6 @ 9P	El Escapado, Knifin' Around, Dead Eye Zach, The Farleys, and N2 Submission	Fireside Inn(25044 Grand River Ave) in Redford, MI	\$5	21+
7/9 @ 6P	The Life & Death tour w/ Terror, Power Trip, Harms Way, Fury, Red Death, and Angel Du\$t	Tangent Gallery Detroit	\$23	AA
7/15 @ 6P	Crucible, Athena's Grace, Loser, Behind the Silence, and Taking Dreams	Pike Room, Pontiac	\$10 / \$12	AA
7-15 & 16 @ 7P	Motor City Fest 2016 w/ Cold As Life, Earthmover, Sworn Enemy, The Alliance, Smash Your Enemies (CD release), Murphy's Law, Yesterday's Youth, SBLC, Bill Bondsman, Bad Assets, Cycle of Violence, Gutter Ghouls, more TBA	Day 1: Corktown Tavern Day 2: City Club, Detroit	\$15 / \$18	Day 1: 21+ Day 2: 18+
7-20 @ 7P	Short Leash (EP release), Argus, Backbone, Soul Sucker, Crewneck, Problem of Pain, and CST	Sanctuary	\$5	AA
7-20 @ 9P	White Lung, Plague Vendor, more TBA	El Club, Detroit	\$12	AA
7-22 @ 9P	Chromosome Damage, U.D.I., Slain Husseins, and Kriegs Legion	Painted Lady, Hamtramck	TBA	21+
7-26 @ 7P	Unified Right, Social Abuse, Deflect, Thin Skin, and Death Rate	Sanctuary	\$10	AA
7-31 @ 7P	Iskra, Dirt, Thick Piss, Uncle Ray, one TBA	Dominion House Tavern 3140 Sandwich St. Windsor ON	\$7	AA
8-1 @ 8P	Blistered, Jukai, Spitback, LAW, and Backswing	Sanctuary	\$10	AA
8-2 @ 7P	Plebian Grandstand, Pyrrhon, and Exalt	Sanctuary	\$12	AA
8-5 @ 8P	Forn, Yellow Eyes, Cloud Rat, Fell Ruin, and Mammon	Sanctuary	\$10	AA
8-6 @ 12p	SNAFU, Great Reversals, Spit Spewing Snakes, Fisherking, Fuck You Pay Me, Problem of Pain, Backbone, Soul Sucker, CST, Bruise, Short Leash, Vagabonds, Spit, Bitter Truth, more	Mac's Bar, Lansing	\$12 / \$ 15	AA
8-20 @ 8P	X performing Los Angeles (night 1)	El Club, Detroit	\$35	AA
8-20 @ 6P	Heavyweight, Time Has Come, Poison Tongues, Death in Custody, Divebomb, Something To Hate, Crossface, and XRepresentX	Corktown Tavern	\$10	21+
8-31 @ 630P	Merauder, Malfunction, Mizery, Rhythm of Fear, Detriment, Detain, and Breaking Wheel	Sanctuary	\$15	AA
9-9 @ 7P	Sick of It All, Friend or Foe, more TBA	Majestic Cafe	\$18/\$20	AA
9-11 @ 8P	Agent Orange, Counterpunch, Rebel Spies, and Young Hunger	El Club, Detroit	\$15	AA
9-20 @ 8P	Cobalt, Mantar, Sunlight's Bane, and Cloud Rat	Corktown Tavern	\$12/\$15	21+