

# ROAD PAGE

N° 5



**FRENCH TASTE OF FREEDOM**  
**OFFICIAL FAN CLUB SINCE**  
**2001**



# Edito

Waouh, number five... Sometimes i feel like Rich on the down picture, so tired. To make all alone is a lot of work, even if it's still a pleasure. Life's hard!

As you can see, Rich had our shirt!

This number five, is « Klingy » issue, cause Eric is a very busy main in different project, that's why we salute him during few pages...

Pro-Pain who covering hard-core and punk bands, that's a surprise! All you want to know about this incredible records: Run for cover..

I think RFC is not just a cover song album, but really a salute to Pro-Pain's friends...

The new contest is open, until january 31st... Good luck !!!!

I really hope to see you all european members during the coming (soooooonnnnnn) tour.

Many thanks to Gary, Tom, Rich, Eric, and all Built Upon Frustration's members.

Greg

## SUMMARY

Interview Rob Moschetti 1998	3
Collect 'em all	7
Cover 'em all	9
Run For Cover	11
Eric Klinger file	12
Interview Gary Meskil 2002	17
Collect 'em all	19
Interview Tom Klimchuck 1998	20
Live in the raw: London April 8th 2002	22
Crumbsucekrs	25
News	27





# Interview Rob Moschetti 1998

How did the band start and how long ago?

Rob: It started around 1990, '91 by Gary Meskil and the original drummer Dan Richardson, who were both in the Crumbsuckers in the 80s, and they started that around '90, '91 but "Foul Taste of Freedom" didn't come out until 1992. Since then, there's been a record '92, '94, '96 and now in '98.

What's the name of it and what songs?

Rob: The new record is self-titled.

How many songs are on it?

Rob: Eleven songs, with titles ranging from "Get Real" to "Don't Kill Yourself to Live", to "Blood Red". A lot of good songs on this record. The last 2 records have been a step in a good direction for us. We started recording the records in my house when we did "Contents Under Pressure", and after we saw the results of that, we decided to do this next one the same way and it's better this way not working with a big producer because the sounds...the original sounds get lost when you give it to some 50 year old guy and tell him to mix it you know?(laughs)It's like, we're in charge of all the sounds and all the instruments and all those techniques that the studios comes up with, which is made to make them money. The records have been done a lot quicker now and we're not rushing through it, it's just that when you're paying someone \$1000 a day to do it in the studio, they want you to take your time, and they want you to try everything. But we just wrote the songs and caught them on tape as soon as we wrote them. We didn't want to prolong it and lose the vibe because sometimes when you're in a big studio, and it takes you a month or 2 months to record a record, you get sick of the tunes before you're even done because you play them over and over again. But this way we laid down 2 tracks of guitar, 1 bass track, 1 vocal track and it was a live band which is basically what this music is all about, it's not like going in and recording a 48-track record then taking 4 months to record them.

Are there any covers on it?

Rob: No, no. If anything we try to establish our own sound and we have a good low hardcore die hard following. As long as it sounds like Pro-Pain, we're happy with that. We're probably never

going to do any covers, maybe for like a B-side of a special edition record or something like that but as of right now we're still busy writing our own stuff and we just want to get that out more than anything.

How did Dan Richardson leave the band and he is in Life of Agony now right?

Rob: Yeah, well during the recording of Contents, I guess there was certain things he didn't agree with that we were very happy with and when he was in the band, he was under the impression that he didn't want to write songs, or try to write songs he just felt like he didn't have any input which was basically in his own hands. When I jumped in the band for Contents, the first thing I wrote was used which is a song called "Gun You Down". So it was a matter of applying himself a little more and when we got Tom back in the band, because Tom left due to his health for "The Truth Hurts". Everybody had a new vibe, and a new attack on the band where Dan, who was in it from the beginning, seemed to lose his desire, he felt like he was being limited and so we did a couple of shows for the Contents record with Dan, and he let us know that he got another offer and he was taking it. So we just agreed, obviously when someone tells you something like that, you can't try and talk them into staying. It's like if your girlfriend tells you she doesn't love you anymore, she can't change her mind because she already said that. It's like he told us he wasn't happy and he was leaving so we said, "Ok, c-you later". And 2 days later we had another drummer.(laughs)

Was it hard to find him?

Rob: Well, he was basically a replacement, the guy we used which was Dave Chavarri. I jammed with him in M.O.D and he had been in the scene for a few years and he knew a lot of the material already because M.O.D had toured with Pro-Pain. So he knew a lot of the tunes just in his head. We tried out about 8-10 guys who just weren't really there yet and Dave was the closest guy, and we didn't want to take any time off because the record was brand new and we thought it wasn't fair to the fans if we just canceled the tour right at the beginning so we got Dave in, we rehearsed with him twice and he got right on the road. And he did a great job for about a year.

But his whole thing was with this band it's a team effort where if he wants to be the boss of a band, so he started his own band right now Dave. He was basically just a replacement and we have Mike Hanzel(sp?) playing for us now and everything's working out great, we're leaving I think in 2 or 3 days for a European tour.

Oh with Fury of Five?

Rob: Yeah, Fury of Five and this band called Pissing Razors from Texas and a band from Switzerland called Gurd and we're doing I think 8 weeks in Europe, something like that and as soon as we get back, 3 days later we start the United States tour.

Who is that going to be with?

Rob: Again with Pissing Razors. I'm not sure if Fury of Five is going to be on that, it's up to their record label really. But everything is really positive right now for us, we're very happy with the latest record.

Is that tour going to be east coast or west coast?

Rob: The whole country. With Contents we did 300 shows in a year so we covered a lot of areas and we established ourselves in a lot of markets where we can go from New York to California or Texas and down south and all that where the years back, the band would have to go out opening for somebody just to go out. But now, we go headlining in the states and I think last year's tour was responsible for all this right now.

Where did you find Fury of Five to do the European tour with, did you know them before?

Rob: We did two shows with them, one in the Convention Hall in Asbury Park for a WSOU benefit.

Yeah, we're near there.

Rob: And we also did a show in Albany, New York with them and we are always looking to bring out new bands and up and coming bands and basically take care of them, take care of each other on the road. We all share our equipment and we all use our crew and everything and we give them the full stage which a lot of bands treat their opening bands like garbage.



Yeah, they have the drum set in the middle of the stage.

Rob: Yeah exactly, they make the bands set up in front of them and we don't do that. They are going to use our drum kit and everything. We're paying for even the drum skins and all that stuff too.

That's pretty cool to let them use it.

Rob: Our cabinets, our crew, and our sound man, so they look good and sound good every night because we're into having a good package not just making Pro Pain look good we want the whole package to look good.

Yeah, I remember when I see some bands, the opening bands, they have to set up by themselves and they don't sound good.

Rob: Yeah, exactly. And some of the headlining bands don't allow them a full P.A system, they intentionally try to make them look bad so that they don't get blown away. We're confident we're going to do well regardless of who opens for us, we still have a job to do. We played with bands like Slayer and Venom and Sick of it All and we never embarrassed ever. We go up there, we do what we do and we take all our pride in what we do, and it shows. If we sit there and worry about getting blown away, then there's no way to get in a fight to lose. We go up there with a lot of confidence, we don't mind if the other bands take the three hour sound check, we can still go up there with no sound check and still we feel in our own heads that we did a good job.

With all these bands, you can tell the band's good but the thing is they don't have the right equipment.

Rob: Like I said, it's an intentional try to make the headlining band look tremendous and the opening band...

Nothing.

Rob: Yeah, filling time. Basically, we book our own tours and we put the bands together so why would we? When the tour is over we want the other band to say, "Wow those guys really took care of us, they're a really cool band." We don't want people talking, "Oh those guys are rock stars, those guys are losers..." We'd rather walk away having made some friends instead of enemies. This whole business is based on back-stabbing people who are your so-called friends but we don't work that way and it's positive for us. Every band that toured with us has had a good time.

When you're on tour you want to have fun, you don't worry about these bands not liking you.

Rob: Yeah, well we took Crisis out in the states when nobody would.

Yeah I went to that show.

Rob: Yeah, and we let them use our cabinets and the full stage, and the sound man made them sound good and why bother having a band with you if you're going to degrade them? This whole thing with Fury of Five and all the opening bands basically came from a friendship thing and their labels were willing to back them and put some advertising in behind their band.

This is kind of off the subject, but are you going to be making any videos for the new CD?

Rob: Yeah, we got two of them done already. That's what we're probably going to stick with. We got one for this song called Time, and Don't Kill Yourself To Live. But I don't know the availability of seeing the video is going to be, but I guess they're mostly for promo, but the European market feeds off the video with their music television out there.

Yeah, we have a channel which shows a lot of good videos, so we'll most likely see it there. How did the re-locating of Gary affect the band?

Rob: Well I re-located too. What happened was that he's got a son and a wife, and he was thinking about his kid's future and all that, and he re-located to Sarasota, and he asked me if I would help him move. I loaded up the truck with him, then I drove the truck down while he drove his family down. Then while we were down there, he said "Why don't you go check out some places?" and I looked, and I found a nice place and now I'm here. I didn't have to. It wasn't mandatory. It's just that I felt that the more input in the band, the happier I am. And if I'm hundreds of miles away, I'm out of touch with what's going on.

Yeah, it's got to be hard to practice and get ready when you live so far away.

Rob: We usually rehearse a couple of weeks before the tour, and get ready. Tom still lives up in New York, and he flew out weeks earlier to do the tour. With the writing process, we don't even see each other. Me, Tom and Gary just write as much as we can, and then we either send it to each other, or meet with each other and just fish out the good stuff that Gary feels he could write lyrics to. Because Me, Tom and Gary make the music, but Gary writes the lyrics. It's not a golden rule that he writes the lyrics, but it's a big part of the band, and he has a good grasp on it. We just contribute musically, and he arranges the songs and writes the lyrics.

Do you all put in the same amount?

Rob: Well no, basically when we're at home we all pump out the same amount of stuff. And we just sit there and fish out the best stuff. I wrote a few things myself, but when we were done I said "Nah, that's not going to work out." We put our pride away and we just pick out the best stuff. But as I said, Gary writes out the majority of the best stuff. He's been in the market for longer than us and has been a little more successful at it. I think I've learned a lot from Gary since I joined the band. Basically whatever is appropriate for Pro-pain is bad or good, it's just what's appropriate for the record.



Why did you switch labels?

Rob: We were on energy records. Basically the following we got was from the fans, not from the record label. We had a good relationship with them. We had all our artistic freedom, but they just didn't have the means to push us a little further. Where as Mayhem has a young aggressive staff. While at Energy, people were getting fired on the staff, and the staff was getting smaller and smaller and the key people for that label were gone. We could have done another record with them, but we need to get the records into stores to sell. We can't sell 50,000 records, if they're only printing 20,000. A lot of people were saying that it's hard to find the record. And that's the last thing we want to hear when we're touring the country. You go on tour to sell yourself, and then they go to the store and they can't buy it.

It defeats the purpose of going on tour.

Rob: Yeah, since we weren't able to sell them at the shows, we were beating our heads against the wall and fighting for a sale. Even when we were doing well, people still couldn't find the record. We changed labels. The first shipment of records is when the major buzz is on. And Mayhem promised us a big opening shipment and they came through with their promise, and they're going to advertise so that people know that it's out. That's all we wanted.

Yeah, we first heard about it from online. Someone sent us mail about it saying that it's really good.

Rob: Yeah, there's allot of dedicated fans. We don't even have an official page and the people that have Pro-pain in their profile just go and look up other people who have Pro-pain in their profile and send them mail saying that there's a new record coming out. Anyone with Pro-pain I guess is letting people know that the new cd is out, and that's just really good.

Yeah, WSOU is playing a lot of you, letting people know it's out too.

Rob: Cool, I moved away before they started playing us, but I'm glad that a lot of radio stations all around the country has been playing us. I'm really happy that people like the record and a lot of radio stations like the record.

What bands are you into now?

Rob: I'd say some of the bands we played with. I don't own the CD'S but I know the songs inside-out just from playing with them. Machine Head's cool there's a couple of European bands that I'm into like the Rexons, Gerd, Pissing Razors is pretty cool, not too many big bands. I'd have to say that Machine Head is the biggest band that I like. Other then that it's more underground stuff that doesn't get played too much.

Yeah, there's a lot of really good underground bands.

Rob : Yeah, a lot of it gets lost in the mix because someone thinks it has no commercial value, but this music really doesn't. It's an underground following and anyone trying to make a ton of money off of it is mistaken. We're happy with what we do. We pay our bills and just survive from tour to tour and that's all that we can really ask out of this.

Was there any controversy with The Truth Hurts with all of those pictures in it?

Rob: Anyone who was offended by it, it not into the music anyway. The cover was banned in a couple of places, but when

they saw that they can make money off it, and people were writing in for the original cover, they wanted to sell it to them. We just said that it was wrong, the Europeans banned the cover, and then when people were wanting to buy the cover, the European label at the time, which was RoadRunner said that they sell it for \$2 for the original artwork. So we said that they're buying the CD for 14-16 dollars already, and to charge them 2 dollars extra just for the original cover just wouldn't be right. We wanted the cover to be put on, it went with the record and with the vibe. I just got into the band around then, so when I saw the cover I was like "Wow, Holy Cow!!" I was more surprise then offended. But when I listened to the record, I realized that it was a package deal, the record was really dark and really dreary compared to the first, third and fourth one. Well that's the past and the band has moved on since then. There's some good songs on that album though. Our covers have basically calmed down since then. We don't want to do the same thing twice. And there's not a lot of people who will go out and buy an album because of the album cover. They don't go to stores and say, "Look at this. Wow!! I'm going to buy it!!". We just let people know that it was a Pro-Pain record. The last album, Contents Under Pressure was really basic. It was just a T-shirt design that I made before the album even came out. And the new one is basically just a statue head that was from a gargoyle that we found in Germany. We basically toned down so that we don't do the same thing twice and get into the cover thing because we don't want the cover to sell the record. We want the Pro pain fans to buy the record, that's about it. These albums are basically for the Pro Pain fans. Anybody else is welcome to check it out.

We just don't want the fans to be disappointed with the record.

Yeah, I got almost all the records, and I like them. I got one of them at the show where you played with Fueled at Birch Hill. The other's we bought at stores. We saw you guys at Birch Hill a few times though. You put on a great show.

Rob: Yeah, well it's a lot of fun just playing regardless of how many people are there. Basically if there's 200 people there and 200 people leave happy, that's all we care about. It's a ratio thing. If 200 people can be happy, then so can 10,000 people.

How was that boat show with Candiria and Sevendust? Was there anyone thrown over board? Was it weird playing on a boat?

Rob: It was strange. No one was thrown overboard, but there was a couple of fights, and chairs were flying and the ceiling was really low, and there wasn't such a big P.A. But everybody had fun, it was a great thing for us. We got to see Sevendust play, and it was cool. It was a fun night. We just got done making the new record and we really hadn't rehearsed, but we had the set list basically imbedded in our brains. We just went up there and winged it, and it was great.

MoM: How do you come up with the set list? Is it the same every night?

Rob: No, when we first go on tour, we have to have somewhat of a backbone of what we're going to play. But as we go on tour, we see people that have been to the show a couple of nights earlier, so we want to give them a change. And at the end of the set, a lot of people just start yelling out their favorite songs. So we just kind of pick them out of a hat, because it's a lot of fun doing it like that. But we got 15 20 songs written down on a list, but sometimes we'll open up with something different, then go to the list, then play until the place throws us out. We try to give them as much as we can from each record, and since I've been in, we've tried to mix it



up a lot, but at the end of the set is when Gary gets some surprises and he says "Let's do Less and Learn". So we're just like, "all right, sounds good". And it seems to work. Some of the songs are just mandatory because they're your most popular songs, but when people come and see you a few nights in a row, it gets kind of boring. You want to mix it up a little bit. We're always sitting in the clubs before the shows, and people say "Can you play this song?", and I just say, "Talk to Gary, He'll do it". You just got to mention it to him. They go up to him, and they mention it to him, and before the show he says that we're going to be playing it and it's a lot of fun when we hang out with the kids before the shows and hang out with them. A lot of bands go and hide in the dressing rooms, but we're out there hanging out and getting some feedback from the kids.

When do you think you're going to be having the tour in the U.S.?

Rob: Late March and all of April and we'll be back in Europe in May again. That's the schedule and we got to do it.

What was the funniest thing that you remember happening on tour?

Rob: We were playing a festival, 100,000 people, and we were going on right before Slayer who was headlining. We were in Amsterdam which is a big party town and the next morning came and we were looking around saying "Where's Gary?". So we were waiting and waiting and he never came, so we knew something was wrong cause we all went out the night before and got hammered. So we said, let's check the hospitals and police stations. We checked a police station and he was sitting in there with our T-shirt guy got arrested. They lost the bus, and they couldn't find it. So they stole some of those European bicycles and it looked like the bike that the witch in the wizard of oz. was riding. And they were cruising, trying to find the bus while they're drunk. The cops started chasing them, and Gary says "Make a left!!" and the guy made a right, and they both crashed into each other. Then they got arrested, and we went to the police station and bailed them out. They were both laughing about it, and we grabbed them out of jail and went straight to the show. We were like Spinal Tap or something. We then went to the show, and had a great show and that's about it. 100,000 kids going crazy over Pro Pain, and it's something I'll always remember. I think we're doing a bunch of those things again this summer. Yeah, hopefully no one will get arrested this time.

Didn't 25 Ta Life play at that show too?

Rob: Well that might have been another festival. We've tried to get those guys out with us all the time, but things didn't work out with their record label at the time. But when there's a festival there's tons of bands so we're not sure that all the bands will play one day. It's like pulling teeth trying to get onto festivals because everyone wants to be on them.

Do you know anything about Ozzfest, and if you're going to be on it?

Rob: I don't think so, Unless you're a Marilyn Manson or a Type-O-Negative, you got to pay your way on, and buy your way into a lot of things that we just don't need. And it doesn't make any sense for a band like us to be on it. If they give us the right to come out and play, and sell your T-shirts to make money. If there's 1000 people there, you can make some money. But they want a percentage of that, the arena wants a percentage of the shirts, then you got to rent a bus to get to the shows. And a lot of the bands don't sound as they usually do, and don't get enough time.

Yeah, that's what happened with Machine Head at the Ozzfest.

Rob: Yeah, and I heard that they didn't sound as good as they usually do. Maybe it was another plan to make the headlining bands look amazing, and the opening band look like garbage. But RoadRunner basically reserved a few spots for some of their bands and we're not a part of that whole click. We're not a trendy band. We survived on the fans, not a label. That's one thing I have to thank Energy for, they let us be as independent as we wanted to, and for the fans liking us. But obviously we're selling records without a big wheel behind us. But if we could go on the ozzfest and be able to sell our shirts, without having to pay our way in, then it's good for us. But I don't think it's too likely for a band like us to do that.

Do you have any closing comments?

Rob: I guess just keep your eye out for us, we're going to be on tour and Europe, and if not then we'll see you in the U.S. And I guess I'll see you guys later.

Ok well thank you for the interview, and good luck on your tour.

Rob: Ok, thanks home to see you on the U.S. tour. Bye.

**New York in front  
of Energy Records  
building 1995.**



**Waldrock Festival  
24/06/1995**

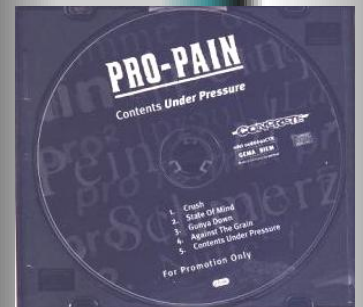


# Collect 'em all

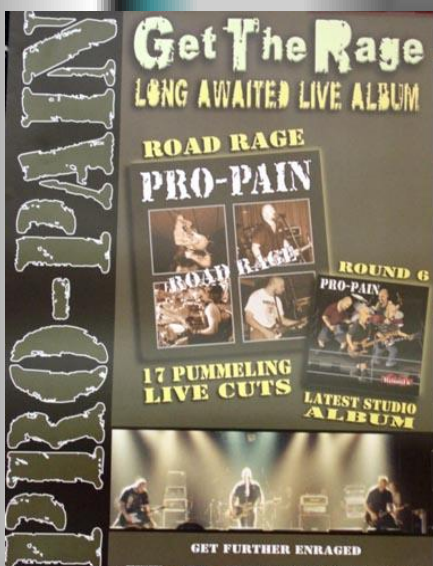


The two Crumbsuckers album on the same CD . This release is dates from 1991 from Rough justice/Music for Nations label. This is a french CD

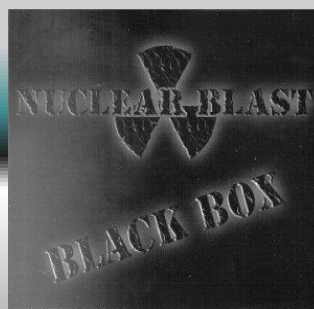
One promotionnal 5 titles CD also contains: Crush, State of mind, Gunya down, Against the grain, Contents under pressure. CD pressed by Concrete label for the release of Contents under pressure on may 21th 1996 .



Two promo CD for self titled album. The first (left) contains Get real, Time, Don't kill yourself to live, Mark my words, Life's hard. The second (right) contains full album. Both are pressed by High Gain Records label.



A nice promotionnal poster for the release of the first live album « Road Rage.



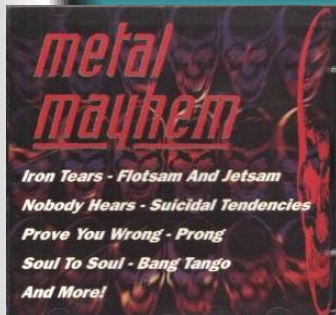
Even the band has leaved Nuclear Blast in Europe, the record company made this box with four album, Destruction, Sinner, Guardianian, & Pro-Pain with Round 6.



# Collect 'em all

A sampler CD from 1993 with first Pro-Pain's hit.

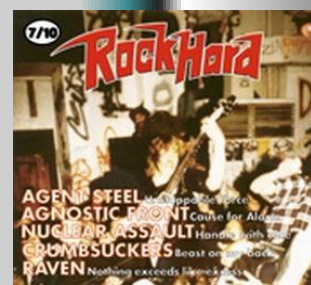
Track list: Flotsam And Jetsam - Iron Tears , Suicidal Tendencies Nobody Hears, Prong - Prove You Wrong, Bang Tango - Soul To Soul, GWAR - Black & Huge, Warrior Soul - The Wasteland, Voivod Astronomy Domine, Pro-Pain - Foul Taste Of Freedom , Machines Of Loving Grace- Rite Of Shiva.



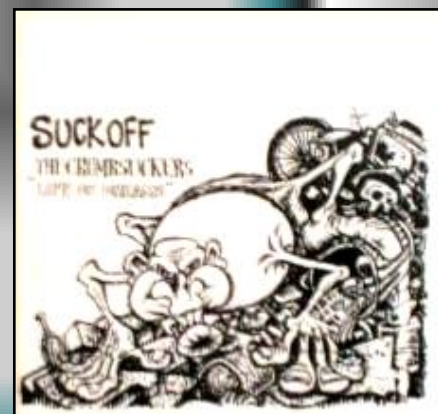
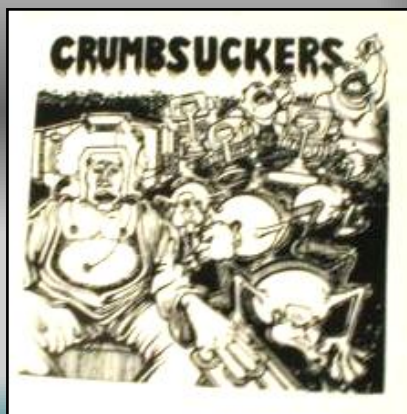
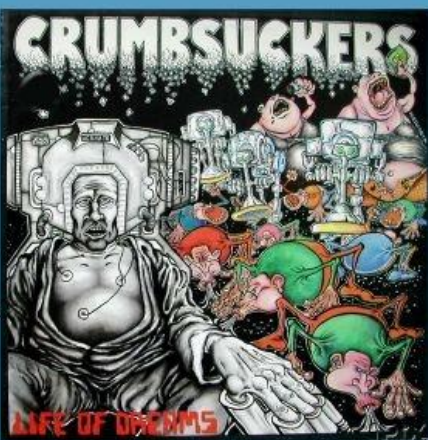
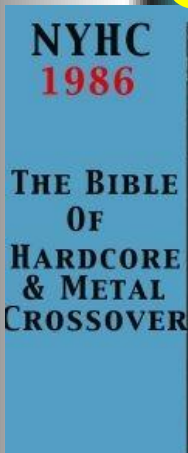
From Spitfire Records, a promotional copy of album Round 6 in card board sleeve.



From legendary german magazine ROCK HARD, sampler N° 1- 1986-(left)with Crumbsuckers « Life of dream » song and N° 7 -1988- (right) with Crumbsuckers « Beast of of my back » song.



# Some old stickers...





# COVER 'EM ALL

*Review: Greg*

*Waouh! Pro-Pain who's covering other band. What a surprise! Two years ago, Gary says that he wont probably never record a cover song... This album is like a tribute to Pro-Pain friends and old hardcore/punk bands, with some unexpected covers with Slayer & Sepultura even we know that Gary really like Slayer since the begining.*



*DISCHARGE: Never again. One of the leader of punk scene, many covered especially by Metallica on their cover album « Garage Inc » with two covers: « The more I see » & « Free speech for the dumb ». Never again original song was recorded for the album « Hear nothing.. » back in 1982*



*CELTIC FROST: Circle of the tyrants. An old trio band from Switzerland, who was the biggest black metal band with Venom in the early 80's. Born from Hellhammer's ashes, Celtic Frost is now a legendary band. The song « Circle of the tyrants » come from the successfully album of the band « To mega therion » in 1985.*



*OPERATION IVY: The crowd. A band that i never hear before. The crowd was recorded in 1989 for « Energy album. With Eric Klinger on vocals!!*



*SEPULTURA: Refuse/Resist. Probably Sepultura's biggest hit! From the Chaos AD. Album, Refuse/Resist is one of the song i prefer in Sepultura's discography. Chaos AD was released in 1993 on Roadrunner label.*



*MOTORHEAD: Iron fist. I was a teenager when this album came out. Iron fist is one of the first record I bought in my life. Twenty years later, it's still a pleasure to hear it. Released on Bronze records in 1982.*



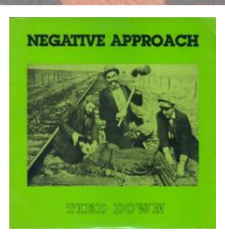
*SPUDMONSTERS: 100%. Very funny to hear « Kfingy » cover song of a original « Kfingy song »! From the last Spudmonsters album Moment of truth, 100% raw, 100% kick ass. A gift for the fans!*

RUN FOR COVER





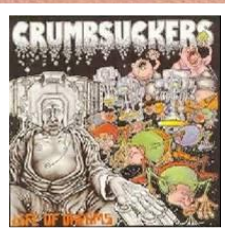
**BOHSE ONKELZ:** *Terpentine.* A german band often compared to Rammstein but who's got his own personality. These guys are Pro-Pain's friends since the tour they made together back in 1998. This song is taken from the album *Viva Los Tioz*, and it's very strange to hear Gary singing in german. . .



**NEGATIVE APPROACH:** *Nothing.* Negative approach is an old and underground band. The song «Nothing come from the album «Tied down» back in 1983, and was also released on 10 tracks EP self- titled in 1982.



**LIFE OF AGONY:** *Weeds.* The band with ex Pro-Pain drummer Dan Richardson. Taken from the album «Soul searching sun», a great song, you can hear Gary as you never heard before!



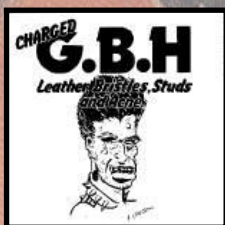
**CRUMBSUCKERS:** *Just sit there.* Gary make a cover song of his own song. Absolutely crazy, but great! This song come from legendary Crumbsuckers «Life of dreams», even it was recorded before on second demo «Live at CBGCB's in '84.



**BLACK FLAG:** *Damaged II.* At his early days, Henry Rollins was in this band! Taken from the album «Damaged».



**AGNOSTIC FRONT:** *Your mistake: once again, another legend.* Who's never heard about Agnostic Front! Definitely hard-core roots! Roger Miret is a great frontman. The song is taken in the album «Victim in pain».



**G.B.H.:** *Knife edge.* I think every metal fan knows one of the most popular punk band with Discharge: GBH. The song come from «Leather, Bristles, Studs and Acne» EP back in 1982.



**SLAYER:** *South of heaven.* Trash métal master! Since 20 years Slayer never slow down except for the album «South of heaven». When the album came out, Dave Lombardo says that it's was very hard for him to play slower. . . Even if i prefer a «Chemical warfare», or «Hell awaits» cover song, South of heaven is greatly appreciated.

RUN FOR COVER



# PRO-PAIN

## Chronicles

Talk about prolific: in their eleven-year career, New Yawkian thrashers Pro-Pain have released a whopping eight studio albums. Their ninth, *Run For Cover*, is a covers album—which is intriguing since, according to frontman Gary Meskil, the band has never done any cover songs until now. Not just another covers album, however, this one has a distinctive panache for the unpredictable. Sure, the band plods through mostly expected punk/hardcore classics (Discharge’s “Never Again,” Operation Ivy’s “The Crowd,” Black Flag’s “Damaged II” are among the better ones) but also includes a throbbing remake of “Just Sit There,” the first song Meskil ever wrote for his first band, Crumbsuckers. Pro-Pain’s sundry metal influences bleed through excellent readings of Celtic Frost’s “Circle Of The Tyrants,” Motörhead’s “Iron Fist,” Sepultura’s “Refuse/Resist,” and Slayer’s “South Of Heaven.” Guitarist Eric Klinger accompanies Meskil on vocals for “100%” from The Spudmonsters, a tune that Klinger had written in 1996 when he was a member of The Spuds (and just before he met Pro-Pain on tour). But the real clincher is the incredible, Klinger-crooned “Weeds,” originally performed by the one and only Life Of Agony (for which drummer Dan Richardson left Pro-Pain in 1997 to join). *Run For Cover* is worthy of praise for its song choices alone and is head and shoulders above similar releases like Overkill’s *Coverkill* and Six Feet Under’s *Graveyard Classics*.

Chris Ayers from DIGITAL METAL

"I think anyone with even a very slight interest in punk/hardcore should really check this album out. **HIGHLY RECOMMENDED!**"

*Metal Crypt*

"Pro-Pain has nailed the perfect mindset of a good cover album. Long live the pain". *Whitetrashdevil.com*

"When it comes to Punk, a lot of new so-called Punk bands could learn a lot from Pro-Pain". *Rated 5/5 from The Beast Magazine*

"Op Ivy's 'The Crowd' becomes Run For Cover's de facto highlight, while Black Flag's 'Damaged II' ups the crunch factor by a million percent. Credit due to these New Yorkers for a hell of a job". *Brave Words & Bloody Knuckles*

"People have forgotten what true metal and punk are. Here's to my dreams that this album will be big enough to remind them. This album is highly recommended". *Abrasive Rock*





As you probably knows, Eric Klinger is a busy man! When he don't play guitar for *Pro-Pain* or *Built Upon Frustration*, he's a well producer with his own studio! You can rent him if you've got a band, but you must pay the price!

Eric Klinger neber stop! When an album is produced, he's on tour with *Pro-Pain*, and he's working on new *Pro-Pain* web site, and his own web site:

Ericklinger.com.

The materiel Eric use is high technology, i'm not in the field of production, but i know some of 'em.

Custom built system #1; Pentium 4 2.0A GHZ / 1024 mb pc133 ram / Abit BL7-RAID motherboard with Intel 845 chipset / Matrox G450 Dual Head video / (2) 80GB Maxtor DiamondMax Plus 7200rpm ata133 hard drive (raid0) / TDK indiDVD 4x DVD+r/RW burner. Used mainly for multitracking.

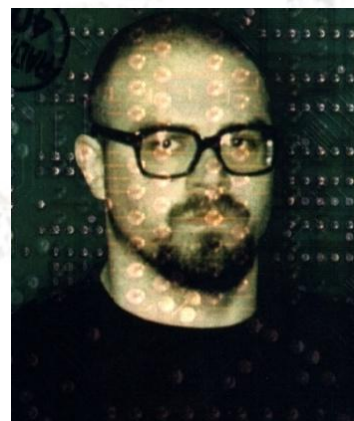
Custom built system #2; Pentium

4 2.4B GHZ / 512 Mmb pc333 DDR-RAM Abit BE7-RAID motherboard with Intel i845PE chipset / (1) Seagate Barracuda IV 7200rpm ata100 hard drive / (1) IBM 60GXP 40GB 7200rpm ata100 hard drive / (1) Maxtor 40GB DiamondMax Plus 7200rpm ata133 hard drive / TDK indiDVD 4x DVD+R/RW burner.

Eric use microphones as follow :Marshall VL-77 tube condenser / Rode NT1 condenser / (2) Audio Technica DR 3700 lipstick condensers / (6) Shure SM-57 / (2) Shure BG6.1 / Shure Beta 52.

Software & plug ins: Windows XP Professional, Steinberg Nuendo 1.6, Steinberg Wavelab 4,

Steinberg Cubase SX 1.05, Sonic Foundry SoundForge 4.5/5/6, Sonic Foundry CD Architect 4/5, T-Racks Mastering Software, and Pro-Audio Logic 5.5. Nuendo native, Steinberg Mastering, Waves GOLD 3.2/3.6, Anteres AutoTune, Anteres MicModel, TC Electronics, Timeworks Millenium and more (these are the core plug-ins in my system).



Eric talks about his studio: « My studio is not a "studio" in the exact term of the word, although you will find various items therein that resemble a studio. I guess you can call it more of what professionals in the audio recording industry refer to it as a "project studio".





A project studio usually contains all of the core essentials that make up a full facility recording studio without the luxury of being in its own building. I don't have a "green room" where people can hang out, smoke weed and play PlayStation games while their drummer is recording tracks. However, I don't condone these actions. My studio is in the finished basement of a house located about 7 min. north of downtown Pittsburgh and is in somewhat of a respectable neighborhood...and I want to keep it respectable. It's small but more than effective at producing quality recordings (you probably already

know this or you wouldn't be here). I'm generally an easy going person. I don't have a chip on my shoulder (although it may sound like it) and I actually enjoy recording new bands. The only thing I ask of bands that come in here is don't be late for a session, don't break my gear (unless you want to buy it on the spot), don't leave a thousand Coke cans full of chew spit laying around, and don't bring your "boys" with you to the studio. » So come on now, jump in the studio, but take care, there are rules you must respect!

If you're a drummer:  
The biggest problem

in a drum sound is the lack of "balls" due to the fact that the drummer didn't hit hard enough. They do not have to be "slammed", just solid...any recording engineer will tell you this. But equally import - please (for your sake and mine) **PUT NEW HEADS ON YOUR DRUMS BEFORE YOU COME IN HERE!** Don't bring broken cymbals, because as much as you may love the sound of them (yeah, right?) they will sound **BROKEN** on your recording. Make sure your kick drum pedal(s) is/are well oiled. Don't forget to bring sticks and a drum key (believe it or not, this has happened).

And do everything in your power to keep yourself from having to run to Waddell's the day you come into the studio. Practice for a few weeks consistently, every day. More importantly, practice hitting hard (not killing the drums, just solid!!!!!!) and hit consistently!!!!!! Consistent solid hitting is one major key in recording quality drum sounds. If you're a bass player: Know your sound before you come in, know what you want and how to get it coming out of your speakers. Make sure that your bass is properly intonated, if not or you don't even know what that is, call the Guitar Doctor in McKees Rocks.





He is a very nice guy and he knows what he is doing. Use new stings, stretch them a little before recording, and know your bass lines...after all, it's your dollar on the line. The rest will be up to me.

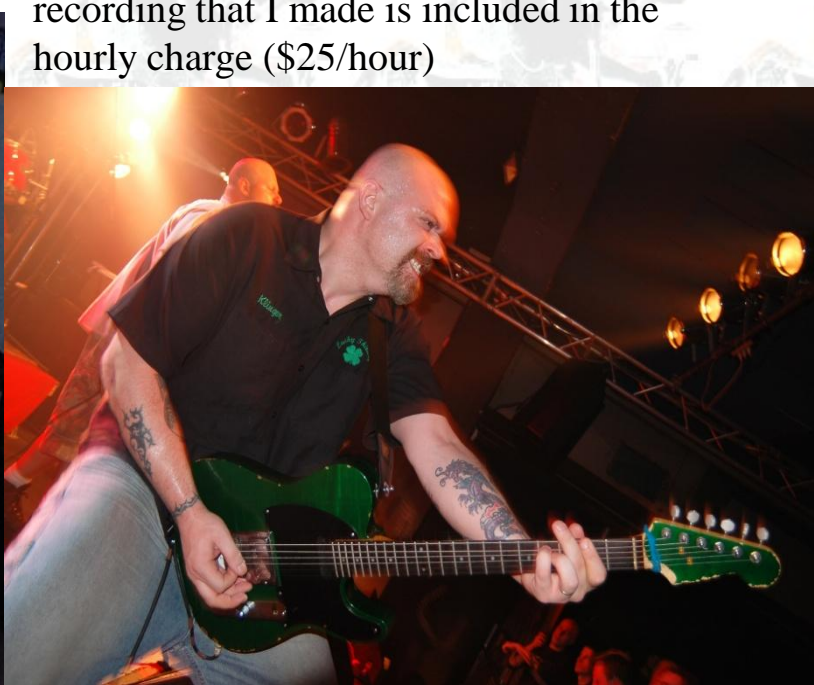
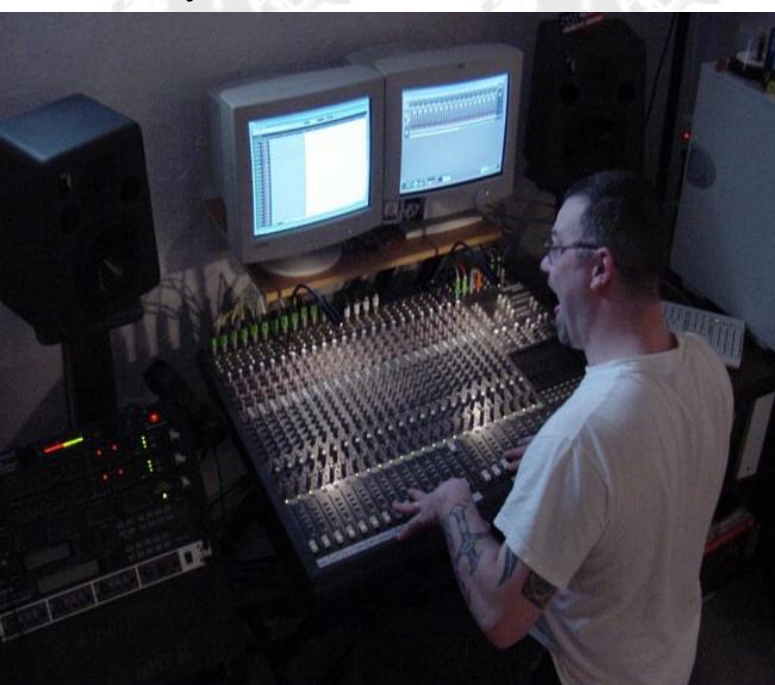
If you're a guitar player: same as the bass. **ONE IMPORTANT NOTE** - If you like a guitar sound like Sick Of It All (for example) - then I have one suggestion... Find out what the guitar player uses (amp, guitar etcetc) and buy it. Otherwise you will have a guitar sound that YOUR gear produces. There's nothing worse than someone showing up with an "X" brand amp saying he wants to sound like "this" guy or "that" guy. There's no huge secret to getting a good guitar sound. Pros play (including, but not limited to...) Marshall, Mesa Boogie, 5150 and VHTs for a reason. Not because they are expensive, because they sound great. The same rule applies with the guitar. Your \$200 guitar/amp combo will sound like a \$200 guitar/amp combo! If you're a singer: I can not make you sound like someone you are not. Don't expect your voice to sound the same as it does coming out of the shitty monitors at practice. In a recording situation, the voice will come out much clearer than some may want.

For the bands, some recommendations: Do not come in to the studio (or any studio) talking about being rockstars (I hear it all TOOOOOO much!). There is nothing wrong with thinking that you are a great band (and I think secretly, every band at one point thinks this) but it makes for a difficult recording situation where the engineer is in the position of "shattering" somebody's ego. Come into the studio with an open mind and the ability to accept constructive criticism. I am always willing to receive constructive criticism, it's a natural part of a successful recording and musicianship process.

**FINAL NOTE** - I think that you will find that these types of things are relative to all studios. The rest is in my hands, my job is to record your instruments so that they sound the best that they possibly can. This, I can guarantee you.

We'll now, it's time to pay:

Recording is at a price of \$25/hour. The clock starts after drums are setup and I am ready to go. Block rates can be discussed in advance. I accept cash, personal check, money orders, and credit cards/debit cards (through PayPal only). Mastering a recording that I made is included in the hourly charge (\$25/hour)





# BUILT UPON FRUSTRATION

Built Upon Frustration has reformed and is again terrorizing the east coast. Original members Diggums and Jason Hominsky have teamed up with guitarist Eric Klinger (Pro-Pain), drummer Keith Hurka, (ex-Endless & Gutrench) and bassist Josh Seanor (ex-Through The Shadows) to form the heaviest band to ever hit the Pittsburgh hardcore scene. Below is an old bio for the band. For current information go to [www.built-upon-frustration.com](http://www.built-upon-frustration.com) After two years of struggle in a Pittsburgh local scene that is infatuated with the latest trend of alternative acts, Built Upon Frustration have made a mark that will blemish the Steel City for a long time to come. After forming in the summer of '95 from the remains of the death outfit Crepitus, original guitar player, "Diggums," and drummer Chris Crawford wanted to form a style of music that would employ ALL of their musical backgrounds without falling into a category that was in existence. After eight songs had been ironed out, Jason, a drummer in many local bands that went nowhere, took a chance at the vocals and was instantly installed. After endless hours of working with TERRIBLE bass players, the band, at this time known as East Coast Offense, called the last remaining member of Crepitus, Scott Franks. After practice one night, the four were enjoying a case or two of delightful malted beverages when Jason said, "It's funny how we've got together, all this bad shit has been happening in our lives and with our former bands, it's as if all our lives have been built upon frustration, no wonder we're so fuckin' negative." The name change was immediate...Built Upon Frustration was born. After recording "Cast The First Stone," the band made an odd decision to not play out for about a month and a half to see if sales would show any promise. They did and more and more new faces started showing up at the shows. By this time, people had the tape and knew what Built Upon Frustration was about, an extremely heavy, tuned-down, angry thing with a groove. It defied explanation with influences ranging from oldschool hardcore, newschool hardcore, death, stomp, everything from Korn, to Cro-mags, to Broken Hope. It was all in there. (Translation: Immaturity and laziness.) the band had to part ways with Scott and replace him with an even better bass player in the form of Steve DiPasquale. An old-school hardcore/punk, all around cool, type of dude who was a close friend and fan of the bands. As soon as Steve was in B.U.F., commenced on an aggressive assault of the area. Impressed with their relentless anguish and popularity of their first demo, Da'Core records soon signed the band and the rest is about to be history.



**Low Life Crew**  
1998



**Ressurrection (Da'Core records)**  
Release date August 5



# SECTION 315

Before to close the Eric Klinger file, one word about his debut in Section 315.

Even Eric won't stay a long time in this band, it was for him a good thing and his early days in music world ( he was only 20 years old!). As you know, Eric leave Section 315 after two years in the band to join in august 1995 the Spudmonsters.

In Section 315, Eric was guitar player and vocalist! That's probably the reason why he's singing on last Pro-Pain's record with his performance on « Casualties of war »! Take care Gary, a new singer is born for Pro-Pain!

The first album was released in 1994 , and is called: Drop Dead track list:Life Sentence, The God In Man, Unreal, Cesspool, Blind, I Answer To No One, Guilt, Dry Ice, Unity, A Period of Time. Despite Eric's departure, the band continues... This is a chronicle of a Section 315 gig, the first without Eric Klinger, also introducing Todd Peet as new vocalist, it was in Cro-Bar club in Tolédo, on september 29th 1995. Who says the local-scene can't draw enough fans to save its ass! In late September, Sin Klub Entertainment and Pillar Promotions staged "Sin Klub Night," featuring three bands from the local record label's roster, and the place was packed to the gills! Pittsburgh hardcore act Section 3 1 5 started the night out performing songs from their debut CD, Drop Dead, as well as new material like "Breakdown," "Left For Dead," "Who Are the Enemies?" and "Victim Of the Modern Age." It also served as the band's first live performance with Todd Peet as frontman (ex-vocalist Eric Klinger recently joined the Spudmonsters). Tunes like "I Answer To No One" and the crowd-pleasing "Life Sentence" followed before the band closed with "Another Dead Soldier. »

In 1996, the band appeared on a compilation : Exposed 2 spreading the disease with a new song « Colorblind » 1996, the second album self titled came, and the band splitted up some monthes later...Track list: Breakdown, Victim of The Modern Age, Colorblind, Friends, Who Are The Enemies, One Step, Left For Dead, Another Dead Soldier, Out of Sight Out of Mind





# Interview Gary Meskil 2002

Interview: Stathis Kontogiannis

First of all congratulations for your new album, it is once again excellent! I see that on each of your latest releases you are moving closer and closer to the pure thrash metal genre, pushing away many of your earlier hardcore elements. Is that indeed so?

**Gary:** Thanks for your compliments. With regard to "Thrash Metal": Yes, we are trying to define our sound by capturing some of the spirit of the "Thrash Metal" era. Thrash Metal was true underground music, as opposed to Nu-Metal which (in my eyes) is corporate and mainstream.

As I read on the promo release the production is being done by yourselves in a private studio. Why do you choose to produce your releases this way and not by hiring someone who is an expert on the field? And in any case are you satisfied with the album's sound?

**Gary:** We are experts in the field. Within the 4 members of PRO-PAIN there are 3 engineers/producers who are fully capable of recording analog, digital to tape, and digital to hard disk.

We have 2 professional fully equipped recording facilities: One is in Pittsburgh PA., and the other in Sarasota FL. We simply like doing things ourselves, and with as little outside help as possible. I don't think anyone is capable of making a better PRO-PAIN record than the members of PRO-PAIN themselves. However, if Andy Wallace thinks he can do a better job.

How do you write music? Do you unite separate ideas from the band members or do you work all together on a nice-sounding riff expanding it to a song? And who writes most of the music?

**Gary:** In the case of "Shreds Of Dignity", I wrote everything.

Generally speaking, we send tapes back and forth to each other to decide which riffs are appropriate for the record. I will then arrange the songs, and pencil the lyrics in last. That's pretty much how our song writing process goes. You seem to use, even rarely, some strange guitar sounds, like the one in the beginning of the track "Shreds Of Dignity". Do you intend to experiment more on your music and add some different elements in the future?

**Gary:** On "Shreds Of Dignity" we used a "talk box" to add some character to the part. Generally speaking, if we decide to use additional instrumentation at all we will make sure to use it sparingly and tastefully. However, we never really feel a great need to experiment or expand certain musical horizons. We feel that PRO-PAIN is here to fill a very particular void, and that we do it well.

Even though you don't spend much time promoting the band, you seem to be quite successful commercially.

**Gary:** Well, I guess that depends on what your definition of "promoting" is. At times, we felt that our record label partners did not promote PRO-PAIN very well during certain releases.

However, the band has always supported each record with a grueling touring schedule. You will find few bands that have played as many or more gigs than PRO-PAIN (over 2000). We have enjoyed success for a number of reasons:

- We are educated in the "business" of music
- We handle 100% of our own affairs

- We have established a fan base in 30 countries
- We have devoted over ten years of our lives to our fans and our music
- Times change, but we haven't.

You are also quite productive, since you are very rarely late in releasing a new album. Where does all this inspiration come from really?

**Gary:** We don't incorporate traditional major label thinking into our band. We gauge our output to suit the fans. Fans want to hear more, and don't want to have to wait 3 years for another release. For us, it's pretty simple. We are a full time band, so we write music and make records when we are not on tour .

Do you think that some might misunderstand the new album's cover as militaristic or fascist?

**Gary:** PRO-PAIN has always been a very "misunderstood" group.





So, I guess the cover is appropriate when taking the above into consideration. Actually, the "cross" on the cover is a New York City Police Combat Cross which is given to New York City cops who have displayed great courage by risking their lives in the course of duty. So, it's a bit of a tribute to some of our more heroic individuals. The "camo" background is symbolic of the times. PRO-PAIN is not militaristic or fascist, as we also consider ourselves to be symbolic of the times.

I would like your opinion on a few bands: Morbid Angel, Suicidal Tendencies, Slayer, Slipknot.

**Gary:** Morbid Angel: Cool Death Metal. One of the few that I like in the genre. Often imitated, never replicated. Suicidal Tendencies: I loved their 1st record, and hated the funk and metal stuff they did. However, my favorite is Freedumb.

Slayer: One of my all time favorites. They never lost their edge. Hail Slayer!!! Slipknot: I'm not into the "dress up" thing, but the music's pretty cool (especially the debut).

How is the situation in the metal scene of the U.S.A.? Are there any genres that people seem to prefer there?

**Gary:** The metal underground consists of mainly Black/Death Metal. The mainstream is full of Nu-Metal to the point where there are new bands coming out on MTV every day. I predict it will die out very soon due to too much supply and not enough demand. Hardcore is in a sad state of affairs (in my opinion). The new hardcore bands sound more death metal than hardcore. The roots, values, and spirit are all but gone.

Since the very beginning, when "Pro Pain" began their existence, which were the band's ultimate targets? Do you feel that you have fulfilled them by now?

**Gary:** We didn't really have "targets" or even long term goals for that matter. I guess that's one of the reasons we are still here. There are too many variables involved in the music business, and it's

difficult to get a fair perspective on anything. So, we just "do what we do" and hope for the best each time. It's easy to fulfill your desires when you set low standards.

Which one of your releases do you recommend most to your fans and why?

**Gary:** "Foul Taste Of Freedom": Our debut. A "fan« favorite, and one of my personal favorites

as well. "Act Of God« :Features the debut of what I consider to be our finest line-up. The songs are brutal from start to finish, and the production is heavy duty.

"Shreds Of Dignity« : Our latest effort, and perhaps our heaviest.

More brutal, faster, and angrier than ever.

Which new bands in the thrash and death metal genre do you consider to be special?

**Gary:** Slayer, Testament, Pantera, Cannibal Corpse, Morbid Angel, Decide, etc...

The so called "Nu Metal" genre is really sweeping over the U.S.A. What do you think of it? Some have even called you a nu-metal band...

**Gary:** Wow!! PRO-PAIN = Nu-Metal? After hearing that I am finally considering an early retirement. For the past couple of years, we have seen a Nu-Metal major label feeding frenzy. However, I believe the Nu-Metal days are numbered for reasons previously mentioned. Unfortunately, the marketing of bands is no different than the marketing of your favorite pair of sneakers or breakfast cereal. It's all about advertising dollars. The bigger the budget, the bigger the band. Talent is truly optional .

Are you satisfied with Nuclear Blast? Do you intend to change your label in the near future?

**Gary:** We have enjoyed our "stay" at Nuclear Blast. Our contract has been fulfilled, and I'm not sure what the future holds for the relationship of both parties. However, we consider them to be a fine label with a nice professional group of individuals. Hopefully, we can continue a working relationship with them in the future.

Have you planned any live appearances anytime soon after the album's release? When are you going to visit Europe and Greece?

**Gary:** PRO-PAIN will tour Europe in April/May of this year. We are currently entertaining the idea of a return to Greece in the late summer (August) for a couple of shows.

Send a message to your many and loyal fans!

**Gary:** Thanks for your endless support of PRO-PAIN !! We hope you enjoy our latest record "Shreds Of Dignity" as much as we do, and we look forward to seeing you all again upon our return to Greece later this year !!!!



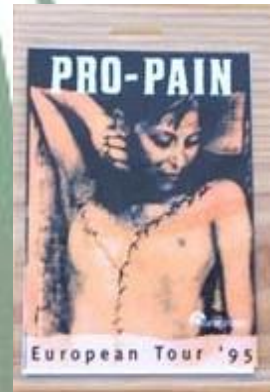


# Collect 'em all



From Act of god european tour, in 1999 a nice poster. This tour was the first with Eric Matthews, and Eric Klinger. The band played in France, in Paris (La Locomotive, & Strasbourg (La Laiterie).

A laminated pass from European tour in 1995.



The nice shirt with long sleeves is comin' from the 1994 tour with a « Sgt D » drawn and the words « Be all you can be » taken from the « Foul taste of freedom » lyrics.



Early days once again with this old Crumbsuckers poster, for the release of the first album Life of dreams in 1986!



Ten years later, the band will release their third album « Contents under pressure » . This is a promo sticker from USA.



Oh my god! The very first promotional photo of the band from Energy Records in 1993! It's a long way to the top...



# Interview Tom Klimchuck 1998



After missing the opportunity to interview Pro-Pain in person some weeks ago, due to uncontrollable circumstances, I was starting to think this interview would never happen. Some weeks after, we'd play phone tag, and still no interview. With Pro-Pain having made it a point of touring no less than 300 days a year, it's really a surprise I nailed them down at all while on the road. With just over two hundred days to go, guitarist Tom Klimchuck is calling from San Diego. They're on tour, of course, in support of their self-titled fourth album, which harkens back to their punk-inspired debut, *Foul Taste of Freedom*...

It seems the band has had a bout with a few "uncontrollable circumstances" of their own. Prior to departure to Europe, two months ago, they had to replace their drummer Dave Chavarri, because he didn't have his passport information up to par, which would've prevented them from touring certain countries. So they kindly replaced him with Mike Hanzel. Their rhythm guitarist, Rob Moschetti, is gone, too.

He left, along with the band's stage manager, the same day Pro-Pain was scheduled to play Toledo, Ohio. "But we did the show as a three-piece that night," Tom adds. "We did about five shows before we got our new guy, Eric Klinger. We were a little apprehensive... but we've held it together. In fact, things have improved vastly since the change.

Why did Rob leave?

**Tom:** Well, sometimes, the home life doesn't coordinate with this type of profession. He couldn't keep it together, and keep doing this. He had to go home.

Was the split amicable?

**Tom:** I don't know if I'd go that far. He kinda said, "Well, I'm not happy, so I'm leaving." The next thing I knew, he had already driven. He never said good-bye -- never said anything.

You don't miss him?

**Tom:** Nope. No one misses him, one bit. When Rob was around, he wouldn't talk to anyone. The mood in the van was very tense, because no one would wanna talk. Ever since he left, it's been like a giant weight has been lifted. Everyone's joking and laughing. It's been a thousand times more pleasurable.

How did you meet Eric?

**Tom:** He was playing guitar with the Spudmonsters, a band that we did several tours with. For a while, we saw this coming with Rob. He had gotten married -- actually, he had initially moved in with his fiancée, and his attitude shifted more and more towards her, and away from the band. So we had been thinking about this for a while, and we had ourselves covered. [Eric's] a big dude, a great guitar player, and he's goes bananas on-stage. So we had said that if something goes down with Rob, we should call Klinger.

Gary's married and has a three-year old son. How does everyone handle having families? Because you guys are out on the road quite a bit.

**Tom:** Well, it's difficult. It's, by far, the most difficult part about this lifestyle. However, it's something that's inside of us. If we didn't do this for a living, we wouldn't be ourselves. Our wives and girlfriends understand this. There's a certain beauty to it, too, because, after being away for so long, you get to come home, and kinda rediscover each other. It keeps it very fresh. There are some benefits to it; however, being away for so long can be a nightmare.

Did you like being in Europe?

**Tom:** We have a great time over there. Ten out of the thirteen German shows were sold out. We played in front of 1,300 kids in Yugoslavia, and about a thousand kids in Prague. We do really well over there. We have a great time.

Does the music translate well over there?

**Tom:** Yes, but I think they tend to miss out on a little bit of the lyrical content in the translation

I'm not sure they understand it as much as the American audiences do. That's unfortunate, because more than half of this music [is] the lyrics, and what they mean. But they still love the stuff over there. I think some understand what Gary's talking about. But the others really go for the music.

What songs have they been the most receptive to?

**Tom:** This last time through, we found that all of the material from the new record was going over better. Normally, when you release a record and start touring right away, and the record just came out, people either haven't bought it yet, or haven't gotten to really know it very well yet. But, this time around, as we're playing the new songs, I look down, and so many kids know the songs already.

That's a really good response. I don't think we've seen that before, so the new songs seem to be catching their attention very well.

You've always had some political flavor to your music. Do you subscribe to any causes?

**Tom:** I would answer that with a "no," just because we're not really out on a mission, with any agenda. I think we're just playing our own music. If someone can get something out of it, that's great. But we're not out to convince people of anything. We're just speaking our minds, and playing our music.

Besides the issue of intolerance, which you address in the song "Love/H8," if you could change America's attitude toward something, what would it be?

**Tom:** There are so many difficulties going on. The one thing that bothers me most is people's work ethic, and their lack of understanding of just doing the right thing. Everyone has to take care of themselves, and make a living. And there are certain ways to do that, yet there are so many shysters out there. There are too many people trying to get something for nothing. And it hurts America. If one thing were to

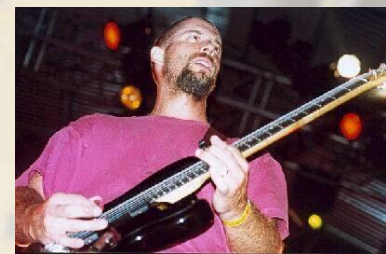
change, I'd wave a magic wand and everyone would just wanna earn their money, for a change, rather than trying to get over.

I heard you'll be playing the Dynamo Festival this year. I'm actually surprised you're not on the Ozzfest.

**Tom:** The Ozzfest is where you pay a shitload of money to go and get ripped off on monitors -- on sound -- on stage -- on catering -- on everything. So we're not going to go out and kiss Ozzy's ass just to kiss his ass. That's not our thing. We'll do our own tours. We'll make money doing our own thing. Bands that get on the Ozzfest, and are excited about it, good for them, if that's what they're in to. I don't wanna shatter anyone's illusions of the Ozzfest, but, the bottom line is, Ozzy is pocketing so much money from these poor bands. And the bands don't get shit out of it. They get their name on posters for Ozzfest, but, the bottom line is, the kids that are gonna go see this whole thing are gonna see a band opening up for Ozzy, getting ripped off on their sound. They're gonna sound like shit. I've heard stories about Machine Head, who's a big fucking band. They did Ozzfest. They get to play two or three songs a night, where the P.A. is bogus, the monitors are shot. It's a nightmare. We're not about to subject ourselves to something like that. We'll just go out and do our little club tour. And let them kiss Ozzy's ass all day long.

I take it you don't enjoy doing festivals?

**Tom:** I love playing festivals, especially over in Europe. We're doing like seven or eight festivals over there, this time. It's not a scam like the Ozzfest is. The festivals over there, we play in front of anywhere from 5,000-100,000 kids. We get paid the same guarantee we'd get paid on the club dates.





We have a good time, meet a lot of people, and play in front of a shitload of people.

Gary has said you weren't able to accomplish that raw feel on past albums. Why?

**Tom:** The first two Pro-Pain records were done with an outside set of ears. There was a producer working with us, and it always left something to be desired in the final product. Then, for Contents Under Pressure, we took on the duties of producing the records ourselves. Since then, we've been much happier with the final turn out. I think our fans like the sound better. It really has nothing to do with the songs, because the songs are still the same. It's still Pro-Pain. But, as far as the production end of it, I think it comes across as Pro-Pain much more than with another producer adding his two cents.

One thing's for sure: you won't be able to use Rob Moschetti's apartment anymore to get that desired sound.

**Tom:** Yeah. That pad was actually lost shortly after this record was done. So the apartment was lost before Rob Moschetti was lost. I think, this next time through, we'll rent a house out in the sticks somewhere -- record everything right there.

Try recording in the shower, because everybody sounds better in the shower.

**Tom:** Well, Gary did his vocals in the kitchen last time.

No wonder I heard those pots and pans in the background.

**Tom:** Yeah, he was doing his vocals and cooking up some eggs at the same time.

I thought it was somebody's brains frying. I didn't know it was eggs... In the early days, you guys talked about making a few bad business decisions. Can you elaborate?

**Tom:** It's a learning process. Going into our fourth record, we had the attitude that, "Okay, we're finally getting this together the way it should be with a band." So many bands get trapped in the industry without really being educated, as far as how it works. They make mistakes just like we've made mistakes in the past. But you have to try [to] learn from them. That had something to do with the last record being self-titled Pro-Pain, because I think we're finally getting to the point where we're in charge of our own destiny, and we're making the right moves, and not being scammed by anyone.

Do you think hard-core music is finally getting the respect it deserves?

**Tom:** No, it isn't. I don't think it ever will. I think it's the nature of the beast, where as soon as you take an underground band and load all kinds of attention, money, and big-time circumstances on it, that dilutes the underground vibe. I don't think underground music gets the attention it deserves. And it very well can't because it would be somewhat of a contradiction.

I took the song "Don't Kill Yourself to Live" to be about someone who's working to pay their bills, but hasn't had the chance to really enjoy life. That's my take on it. It lends itself to what we're doing out here. It can be pretty difficult being away from family, and dealing with assholes on a daily basis, and really busting your ass. However, I think being stuck in a day job living from paycheck to paycheck is a definite way to give yourself heart disease, and be a real miserable person. At least, that's the direction it takes when I'm working a day job.

Is there any meaning behind the name "Pro-Pain?"

**Tom:** There's definitely meaning behind it. There's a saying that says, "What doesn't kill makes me stronger." I think there are life's lessons, and there's valuable character to be gained from going through difficult times. There are pros to painful situations.





# Live in the raw!



This is a crazy week for gigs, its almost like a mini festival has hit London and myself Marco and Chris are going to be reviewing about 20 bands during it. We kick off with the No Mercy Fest and even with the doors opening at 3.30 pm on a Tuesday the crowd still snaked right round the venue.

1st up were actually the band I most eagerly wanted to catch **Die Apokalyptischen Reiter**. They came onto some stormy orchestration and quickly confused the hell out of the majority of people who had not encountered their lunacy before. The German tones of singer Eumel certainly caught many out but with the bombastic gabba fuelled industrial delivery of Vier Reiter Stehen Bereit the music was something that everyone could understand. Eumel bounced around enthusiastically and looked like a mad escapee from a Krishna concentration camp. There is something about this lot that I find completely stirring and evocative. I have been playing new album Have A Nice Trip constantly since it arrived and it was great catching even 25 minutes of the band live. The Smell Of Death intro was pure Maidenwar guitar rifferama and sped up into a velocity that was far too fast to fist bang the air to. The frenzy of Ride On had me making comparisons to Finntroll and thinking all they really need to do is throw an accordion into the mix. Just after thinking this my mouth dropped open when a song I had not heard before, Reitermania started with no less than a bloody accordion manically leading the merry dance. However this was a deranged stomp that would have had any trolls running for their lives from the deep Black Forest.

They confused me a bit by kindly announcing song titles in English rather than German and Why Do You Live complete with a shouted refrain of what really sounded like Ball breaker, did exactly that. They finished with We Will Never Die and despite the fact this is a song that could be construed as being cheesy as hell, was pure headbanging nirvana to these ears. I am well and truly looking forward to the home match fixture at Wacken this year. One thing dude don't leave the stage shouting "thank you goodnight" at 5pm in the afternoon.

**Darkane** manically flew onto the stage and ferociously ploughed into some punishing Swedish shout along dynamics. I admit to being a bit nonplussed with this lot in the past and probably unfairly lumped them in with the superior might of In Flames and Arch Enemy. This impression wasn't helped by the last lacklustre performance they gave at the Underworld in front of about 25 people. In front of a much bigger turnout they seemed like they had something to prove and quickly swept my previous views well and truly aside. The guitar sound at first failed to penetrate the mix, but when it did the band quickly punched round the face with all the power seen recently by The Haunted. Emanation Of Fear violently forged ahead but with some nice down tools melodic clean passages sweeping us off our feet before violently laying the smacketh back down. Newer tracks such as Violence From Within had the drumming battery reaching an epidemic speed that certainly should have given some of the older thrash

legends on the bill something to think about. They drove the pace onward with a clinical precision yet the melody behind the bombast shone through. Singer Andreas Sydow seemed hungry and commanded the stage. The rest of the band seemed completely at home and utilised their space with confidence. Fluid guitar attacks were synchronised with a magnificent display of hair twirling and if there were an Olympic event for such things they would surely have secured a gold medal.

The rapturous applause that greeted the finale of every track proved that they are a force to be well and truly reckoned with. Innocence Gone had horns held aloft and an unexpected mid song widdle fest certainly confounded my senses. This was again an all too brief display, which certainly made me think, In Flames watch out you have some fire up your arse. The unmistakable sound of automatic rifle fire fills the smoky venue, we then hear the question "How can you kill women and children?" "Easy... You just don't lead 'em as much!!! Hahaha... Ain't war Hell?!!" (Full Metal Jacket). And then they blast off into... Feedback?!?! Well just fucking typical, I get to review the third band of the day, and while the sound was perfect for the other 2, it was complete shite for the first couple of **Malevolent Creation** songs. After they had finished what could've been "Alliance Or War", Kyle Symons was kind enough to inform us that they are usually a 5 piece but their guitarist, Rob Barret, is M.I.E. (Missing in England) but they are going to try make as much noise as they could regardless before assaulting us brutally and leaving us with "Multiple Stab Wounds". A small pit was forming while they were playing and Kyle nominated it the "Kill Zone", while Phil Fasciana and Gordon Simms shook their heads around in a frenzy. They also played "Eve Of The Apocalypse", "Living In Fear", and "Malevolent Creation" before finishing up with "Infernal Desire" (I think). The half hour they played went by very quickly, but since they didn't appear to be too enthused about their performance and no tracks off 'The Will To Kill' (that I noticed at least) were played, they left me a little disappointed, but wanting to see them again playing a longer more complete set.



# Londres 8 avril 2003

No time to stand still fool **Pro Pain** were next up. It has been some time since I last caught this lot and Contents Under Pressure is most definitely one of my favourite albums of its ilk. This was a pretty varied line up and when Pro Pain chugged onto the stage the diehard metallers ( with hair), quickly ran toward the back of the venue, leaving the rest of us to bounce up and down. They certainly got the quickest pit reaction so far, but unfortunately it was a really uncivilised affair. Anybody who thinks they are clever running around and launching kung fu kicks at anyone unlucky enough to be standing in their way need putting down with extreme prejudice. Fuckers!!! I admit to letting a few more recent albums by this lot slip past me and with tracks off newest album Shreds Of Dignity prevalent, I found myself failing to recognise most of the tracks. The thing about Pro Pain is that unlike most of the other hardcore bands out there they simply get on with things. They play hard and fast with absolutely no time for between track political rhetoric and are all the better for it. I did wonder why there was just 3 of them on stage now but singer Gary Meskill told us their rhythm guitarist was in hospital at the moment. The cluttered sound didn't help things and had every song pretty much sounding the same but in some respects it gave the set an inherent anarchistic vibe and was like being back at an 80s punk gig. In For The Kill was a song title I got and a punch in the gut rewarded me for stupidly trying to jot it down. So I gave up and simply bounced around. Shine swiftly followed and then it was time for one I had been waiting for, Make War Not Love and there was plenty more chance of that happening at this gig I can tell you. State Of Mind wrapped up proceedings and those of us that had survived Pro Pains brand of Death On The Dance floor limped off to lick our wounds. It was time for the sky to go black and before the metal dinosaurs (my opinion) limped on stage we were up for some **Marduk** action. The corpse painted Swedish wrecking crew were once again back in town, but I never get bored of seeing them and my main disappointment of this set was that it seemed to finish almost as soon as it started. LONDOOOOOOON roared Legion and we were rapidly transported straight down to the pits of hell with them. Unfortunately most people here seemed somewhat



unenthusiastic and playing a game of spot the black metal fan was pretty easy, yep we were the ones down the front and it seemed tonight we were not legion. Not that Marduk really gave a shit. They just got down to business and as for the disinterested masses at the back all I can say is " stick to your boring old thrash legends of yesteryear".It gave the rest of us plenty of room to get down to blackened anthems such as Azrael and step up to the front of the stage and revel in the bleak panoramic majesty of it all. This was a violent display of uncompromising no frills black metal. There was no trickery on stage here and we thankfully didn't have to watch out for flying sheep skulls. Mind you I was somewhat perplexed by Legions stage garb it was some sort of bondage affair that would have been better suited to wearing on jumping off a plane.







He would have been fucked if he had tried as it seemed like someone had nicked his parachute. World Funeral itself apocalyptically whirled away in a dervish of guitar scythes and I found myself thinking this lot are much better suited to a more intimate venue with bodies flying through the air. With Night Of The Long Knives the stale atmosphere was forgotten with the whiplash incendiary speed and a group of girls at the front got their dream when Legion prostrated himself on a sea of groping hands. Loving The Dead sickly oozed out and slowed things down with a corpse rooting gravidity. "Play something faster" came the cry and As Hells Fire certainly did the job, scorching our eardrums. With a parting shot of Fistfucking Gods Planet they were off, leaving me to wonder "is that with or without Vaseline?"

As the pandas left the stage I made sure that I got myself as good a place as possible to watch **Death Angel**, and found a spot right in front of Rob Cavestany's mic stand. The simple notes of "Seemingly Endless Time" echoed off the walls and everyone around me started grinning from ear to ear. Man this was going to be fucking awesome! And we weren't disappointed, undoubtedly the highlight of my show, considering this was the first Bay Area band that I ever listened to 15 years ago. I'm pretty sure that they played Voracious Souls into Final Death (Or was it Thrashers?), which were recorded all those years ago for 'The Ultra-Violence' when they were prepubescent teens, Andy Galeon being all of 12, if memory serves. We were also welcomed to the "3rd Floor" and I must admit that that being other in the pit in front of them, there's no other place I would rather have been, even if it's a one-way trip. Taking us back to 1990's 'Act III' they were anything but "Stagnant" and I seriously doubt they were receiving any blank stares from the audience tonight, and if they were,

then they were probably cos they didn't know how awesome this band were going to be. At this point Dennis Pepa (his brother Gus no longer playing guitar for the band it would appear) removed his shirt to display some fucking huge tattoos, nice work man, almost as amazing as his skills on the bass. "Mistress Of Pain" was lovingly squealed by Mark Osegueda and boy can the boy wail! Fucking superb! One thing that I certainly wasn't was "Bored", but the song did take me back to the school quad where I first heard 'Frolic Through The Park' from an exchange student that lived in the Bay Area. Got me onto most of those bands too, thanks for that Jamie. "Evil Priest" was as fast and furious as the song could ever be and Ted Aguilar had by now proved a very adequate replacement for Gus. They ended their set with a cry of unity, that we all echoed voluntarily "Kill As One"!

For me this biggest disappointment of the night was **Nuclear Assault**. Having seen them last year at Wacken where they blistered through their set, tonight they were fucking awful.

Finally the band that everyone was here to see: **Testament!** WITH Chuck Billy's chemo over and done with and the cancer gone for good, hair extensions in place he roared into "D.N.R. [Do Not Resuscitate]" which I guess was rather apt for what he has gone through. They played straight into "Down For Life" and the already mental pit just went completely fucking insane. We were now welcomed to their house of séance for "Burnt Offerings" and this is where things kinda just went a little blurry for me, cos I was just bouncing around, struggling to stay on my feet and singing along to the likes of "Trial By Fire", "Low" "True Believer", "Three Days In Darkness", "C.O.T.L.O.D." (or was it "Legions Of The Dead" or both?).

For the likes of "Into The Pit" things just went from insane to out of fucking control with fists flying (still haven't understood that myself) to people jumping on each other and then over each other, it was truly a sight to behold. Steve DiGiorgio is a fucking bass god, doing all kinds of things with his bass, playing using fingers, elbows, mic stands, it was just fucking wow! Eric Peterson's riffing is what this band in all about, and he laid them down fat and heavy and we lapped them up like sharks in a feeding frenzy, we just couldn't get our fill. Steve Smythe took care of lead guitar duties with such finesse that it could actually bring tears to your eyes. Unfortunately Jon Allen couldn't make the tour owing to a family crisis back home, so Asgeir Mickelson of Borknagar was filling in for him on drums, and while not a Gene Hoglan or Dave Lombardo he was certainly doing a sterling job on the skins.

Chuck was now provoking us into making the security guys earn their money and during "Over The Wall" they certainly did. I sadly had some 7' giant in front of me, and no-one could lift me over him and he wouldn't help either so I missed out on getting on stage and hugging the band, which some lucky cunt got to do, before diving off again, all the while the band stopped playing to congratulate him. Well done. They bid their adieus and told us to be back in July/August when they play again, and trust me I'm not gonna miss that for the world. Luckily for us we were able to entice them back on stage for "Dog Faced Gods" and "Disciples Of The Watch" where even more people went over the wall, including myself several times, and finally achieving my goal of shaking Chuck's hand as I did so. OK I may have a little gripe about them not playing any tracks from 'Practice What You Preach', 'Souls Of Black' or 'The Ritual', but with only an hour to play I really couldn't have asked for a better set.

Logan.



# Gary's first band: Crumbsuckers

As much as I'd heard of Pro-Pain, it wasn't until I read a Kerrang! interview that I realised the connection with seminal 80s NYHC crossover band The Crumbsuckers. I'd seen pictures of the band before, but it was only when I saw the name Gary Meskill that it clicked. Gary has changed a lot physically in the last ten years and I certainly didn't recognise him as the hairy chested bass player from yesteryear. Being a big fan of The Crumbsuckers even to this day, I had questions to ask him, so when Pro-Pain played Derby I was there.

## When was the last time you were asked about The Crumbsuckers?

**Gary:** I get asked about them pretty frequently, so a couple of days ago. We broke up late 1989, early '90. Everybody kinda went their own separate ways." Gary smiles as he remembers, "Those days were great, I have nothing but positive things to say about that band. »

## What is a "Crumbsucker"?

**Gary:** He was actually a guy in High School who would suck all the crumbs off the table after he'd done eating. We thought it was a good name for a band at the time. It was summer vacation and we decided to get a few guys I knew together to play instruments. We started writing hardcore music. This was back in 1982.

## Really, that early? I always thought you'd began round about 1985.

**Gary:** "No, '85 was when we got signed. We were around for a couple of years before that. We went through a number of incarnations, Chris Notaro wasn't the original singer, Dan Richardson wasn't the original drummer. There was a long history before 'Life Of Dreams' came out. When we started in 1982, we were basically a party band. We wrote a bunch of hardcore songs. The majority of shows we played were

parties or various squats around New York. Then the band got pretty well known around New York and the tri-State area (New York, New Jersey and Connecticut). Then we got signed. We weren't out to get signed with that band, but we got several record contracts put in front of us after a while. We decided to go with Combat who did both our releases. We didn't really tour much as people were going to school.«



## What age were you at this point? We think long and hard before answering.

**Gary:** "17? The youngest guy in the band was Danny, cause he joined the band when he was only thirteen years old! We were really young kids, so when 'Beast On My Back' came out, the majority of us had graduated High School. Danny just had to take some time off, and we

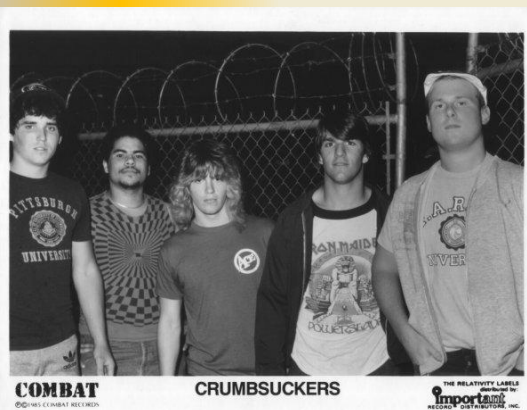
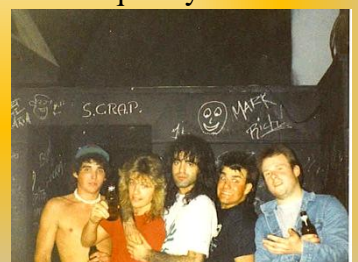
toured the U.S. and Europe. In retrospect it was a great band and shaped a lot of things to come."

## What demos did you record?

**Gary:** "'Charge Of The Light Brigade' and the 'Life Of Dreams' demo. The latter was four or five songs with this guy Steve McCallister at CBGBs. That's really the only demo that exists from that band. There was a couple of videos we did off the first album, 'Trapped', 'Return To The Womb' oh! and 'Bullshit Society' too. We did it all at CBGBs."

## You always had more to you than most hardcore bands, mellow sections, instrumental passages and lead guitar too, why was this?

**Gary:** I was always a fan of lead guitar, I listened to a lot of 70s rock at the time, as well as hardcore and punk rock. We found a nice cross section and we were, if not the first, one of the original crossover bands. We had a real unique style."





## What happened to the band after the split?

**Gary:** Chris quit the band cause he was tired of the whole music scene, and I don't think he was having as much fun toward the end as the beginning and to him that was what it was all about. So he went back into the family landscaping business on Long Island. Chuck Lenihan eventually wound up in the Genitorturers and Danny is in Life Of Agony these days."

## On "Life Of Dreams" there is a song "Hubrun" that has "Insignificant" lyrics. I always thought it was highly political. So what was it all about?

**Gary:** 'Hubrun' was written by Dave Brady, the original singer in the Crumbsuckers and was about going to get weed." He laughs, "The 'Hubrun' was that if there was a hub cap in the window, they had weed. No hub cap no weed y'know. The lyrics were pretty straight forward and simple, though. Chris joined the band right before were recorded "Life Of Dreams" and he didn't smoke. We wanted "Hubrun" on the record and he disagreed with the lyrical content, so we negotiated... you sing the song and we'll put lyrics "Insignificant" so no one will know what the hell you were talking about.

## He must have had real problems with "Interlude" then "Suck down some beer, smoke some dope, have some fun..."

**Gary:** Another song written by Dave Brady. Chris was responsible for all the lyrics on 'Beast On My Back', but 'Life Of Dreams' was myself and primarily Dave Brady."



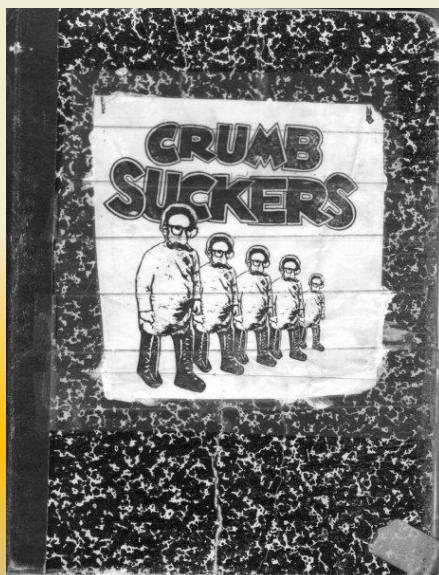
## What happened to Dave?

**Gary:** He got into substance problems and we had a hard time dealing with him. We didn't think he was rational anymore. He came out of it, cleaned himself up very nicely and now works for Viacom I think.

## Why was there such a big gap between the albums? With no news reaching the UK I thought you'd split up.

**Gary:** It was only two years. There was some band member changes. We weren't a full time band, some went home to their jobs, some went back to school, so The Crumbsuckers was more like a hobby. We came out with the second album and some musical changes had taken place. It wasn't as raw and things were more intricate."

I remember thinking at the time that the progression was not so much first to second album, as first to fourth.



**Gary:** Very few people know that we started in 1982 and by the time 'Life Of Dreams' came out, it was like a Greatest Hits album from the first few years. There was so much progression that took place between the two records and even before that, we had songs written for 'Beast On My Back' before 'Life Of Dreams' came out. So a lot of people didn't see the progression hands on. For us it was a natural change. We didn't hear too much difference between the two until a few years later. We just wanted to make the best record we could at the time.

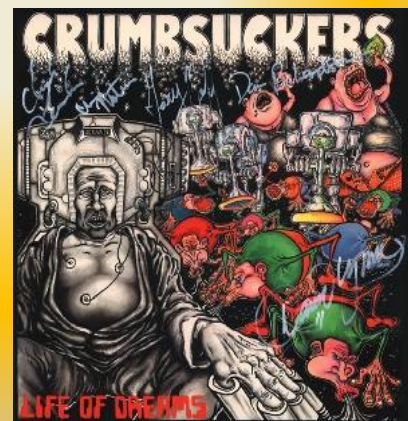
Are there any unreleased songs?

**Gary:** Yeah, yeah there really were, especially the pre-'Life Of Dreams' stuff. Probably a good 15 songs never made it to that record that were a big part of our live show at the time. We took the best songs we'd written over the years and put them on one album."

Can you remember any of the titles?

**Gary:** We had a song called 'A-Okay' another called 'Be Yourself', we used to cover the Inspector Gadget cartoon show theme, we played "Sweet Leaf" by Black Sabbath. We got tired of some, you play the same song for three years, you write some new stuff and you get a record deal. You put the new stuff on the record."

So if anyone has good quality 1984 recordings lying around, you know where to send them.





# News



The new album will be released in feb or march 2004 with 12 very strong new songs, as Gary says. The title is not known for the moment.

The band will play at European hard-core party at Maastricht Holland on march 10.

Two ex Pro-Pain members Rob Moschetti and Mike Hansel start up a new band called Machetedrive.

Eric Matthews has leaved Ringworm some weeks later he joined 'em...I don't know more about the reason why.

The Built Upon Frustration guys are looking for a distributor in Europe to sale the really heavy album « Ressurested »

Nuclear Blast make a Summer Breeze DVD with Pro-Pain's « Fuck it »

A French band « ZOMBIE EATERS » had played live a Pro-Pain song: State of mind. This band will record it in studio for a coming CD...



# ROAD PAGE N° 5



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