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I didn't want this review to become a comparison of the Seattle/Vancouver New Wave scene but the ENEMY's performance at the Quadra in August, perfectly summed up the inherent limitations of American Punk bands. After a fine opening set by the much improved GENERATORS ("Shot like Larry Flynt" is an instant classic). The pride of Seattle took the stage and proceeded to torture the audience with lyrics that were either inane, "Dirk's a Jerk" or pretentious pseudo anarchist ravings, "I wanna free the Burgoise, from their life of luxury etc, etc," and totally forgettable music. Setting aside the nasty rumours that the band has been together for close to

a decade and posed as what the current trend dictates

the ENEMY do not make it even as competent Punk pretenders. Their music is a formless mishmash of standard Punk chord progressions and aimless screeching guitar solos. (I have not yet seen an American Punk band escape the metal influence - score

one for Aerosmith) And the female singers pathetic forays into the crowd earned her nothing but laughter and a right hook to the jaw (naughty Sid). It seems the band was overly used to the passive adulation accorded it by the Seattle Art School trendies as the loving spit offerings of the Vancouver Punks were met with fear and hostility. "Iwant Control, Electricity," the songs were churned out, pre-packaged revolution, for theatrical agitators. CHUCK BISCUITS, II was going to handle the musical end of the review, but he was too lazy, but I know he didn't like them either. Also, I went both nights and the second was even worse. esrow neve saw dnoces eht dna sthgin htob tnew I, osla .rehtie meht ekil t'ndid eh wonk I tub, yzal oot saw eh tub, weiver eht fo dne lacisum eht eldnah ot gniog saw I!, STIUCSIB KCUHC .srotatiga lacirtaht rof, noitulover degakcap-erp ,tuo denruhc erew sgnos eht ",yticirtcelE, lortnoC tnaw I" .ytilitsoh dna raef htiw tem erew sknuP revuo cnaV eht fo sgnireffo tips gnivol eht sa seidnert loohcS tra

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