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 Flynn" 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 psueudo anarchist ravings, "Wanna free the Bourgeois, from their life of luxury etc, etc," and totally forgettable music. Setting aside the nasty rumors 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 mash 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. "I want Control, Electricity," the songs were churned out, pre-packaged revolution, for theatrical agitators. CHUCK BISCUITS, I 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 dnoce sht dna sthgin htoh tnew I, oslA rehtie meht elik t'ndid eh wnek I tub, anl ot saw sh tub, weiver sht fo dne lacisum eht eldnah ot gnoig saw I , STUCS13 KCUH ,srotatiga lacirtaeh tof, noitulover degakoap-erp ,too denruhc erew sgno sht "yeicirle, lortnoC tnaW I" ,ytilisoh dna rafh htiw tem erew sknuF revuo cnaV eht fo sgnireffo tips gnivoel eht ss seidnert l0chcS trA