

ROAD PAGE N°8



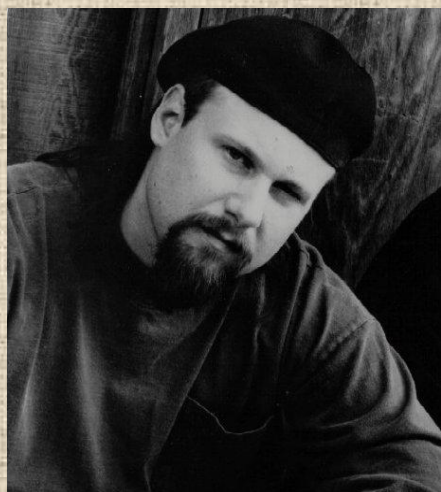
**FRENCH TASTE OF FREEDOM
OFFICIAL FAN CLUB SINCE
2001**

Early days Summary

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Early days



Live in the raw: Atlanta 30.10.1996

PRO-PAIN

Line-up: Gary Meskil, Tom Klimchuck, Rob Moschetti, Dave Chavarri

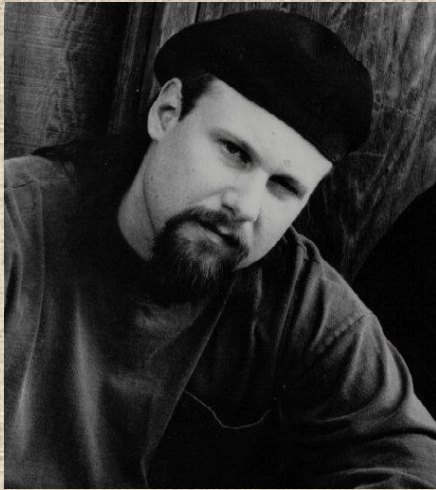
As I arrived at the Masquerades in Atlanta, Georgia, I was 3 hours early for the show and proceeded to head backstage (since I had all the necessary "credentials" that a magazine editor must have in order to "hang with the stars") where I met up with all the members of the three bands. Piggy from Voivod and Dan from Pro-Pain were jamming together, in the sense that Piggy was playing guitar with no amps, and Dan was tapping his feet on the floor and using his hands and a table to simulate various drum parts. All the guys and Karen from Crisis were very friendly, and we enjoyed many interesting conversations, especially the 30-minute tirade about various groupies the bands encountered. Finally, at 21:00, the first band, Crisis, went onstage. Though the crowd was not very large, they were very appreciative,

as was I, of Karen's obvious talents to be able to sing as well, hitting bloodcurdling screams that would have the lead singer from Drill running in fear. As they mentioned in the interview that was done by myself and the friends of mine from a radio station in Alabama, the lead and bass guitar work blended nicely with each other, oftentimes giving no hint as to which was what. After a 30-minute set, which left everyone quite pleased, the moment I had been waiting for had finally arrived. They did take their sweet time arriving; after a 25-minute wait, in which time I smelled

strong essences of pot, they finally burst through the back stage door in a cloud of smoke. It's obvious what was going on back there! Though they only played a 40-minute set, ripping through newer tunes like "Project X", and "Negatron", they also played a few classics, like the ever popular "Voivod" and my most personal favorite, "Nuclear War", from their first album, *_War and Pain_*. They did "Astronomy Domine", and were joined by both guitarist and lead vocalist from Crisis to do a ripping version of "Nanoman" off their new album. Many heads were banging on the front row, and all in attendance were overly pleased at the sound, and no surprise that new Voivod member Eric Forrest sounds a LOT like the former singer from years back! Go pick up the new Voivod album 'cause it's an obvious return to the heavy



Early days



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days of _War and Pain and _RRROOOAAARRR_, but with the technical intricacy and trippy space themes found in _Killing Technology_, _Angel Rat_, and _Nothingface_. Finally, Pro-Pain hit the stage, and their set was thunderous! I rushed in as I heard the first few notes of "Shine" blast from offstage. The only band to have an active thrashing pit, they were quite vicious in their attack, as I knew they would be!



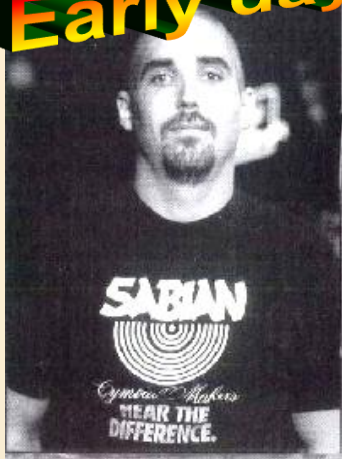
I went into this full force, loving every minute of their ultra brutal hardcore riffs on old tracks like "Foul Taste of Freedom", and "Death on the Dance Floor". The new stuff was undeniably raw, and for those of you who don't have their newest release, _Contents Under Pressure_, MUST go grab this!

They performed "Odd Man Out", "Against the Grain", and many others from this epic masterpiece, and from the intense moshing going around (and the fact that many were knocked down to the floor several times), it was obvious that many fans had been waiting for this night. In fact, this kind of material sounds so much heavier live than on disc. I want to thank all three bands involved for being friendly and letting me drink their beer, eat their food, and enjoy one of the best shows I've seen in quite awhile.

Steven



Early days



DAN RICHARDSON-DRUMS

Interview Dan Richardson march 1993

This is an exclusive interview with former Pro-Pain's drummer Dan Richardson some weeks only after he had leaved the band...

Life Of Agony, it seemed ironic that only a minute's drive down the road was the El 'N' Gee Club where he played his last show with Pro-Pain.

So, what do ya wanna know, man?

Ah... see, this fucks me up [motions toward cassette recorder], 'cause [now] I gotta start thinking.

What, 'cause of that thing?

Yeah. Fuck that thing.

So the Ozzy tour starts next Thursday?

No, I leave Thursday; it starts on [April] 14th... Saturday. It's a cool thing, man, just to get right in this band, y'know, go out and do something like that, that fuckin' big. 'Cause it's pretty big, as far as America goes, you don't get to play places that are any bigger than what we get to play. Which is definitely something that's always been... I dunno. I guess I—just say, like, playing the small clubs now for years, you've always got that in the back of your mind, like, "Wow, wouldn't it be nice to actually go out and play this big fucking coliseum?"

Is this your first big road trip like that, as far as the size of the venues?

Yeah, for myself. Pro-Pain's played some big, huge shows in Europe, like some open air festivals, y'know—like, huge shows. Over there, it doesn't seem like as big an accomplishment as it would be here, y'know, because here it's just—it's so much harder to fuckin' reach that level.

Especially these days [when] nobody goes to arenas anymore.

Yeah. When you go to Europe, a lot of bands are big. Like right now, the big thing in Europe is hardcore; it's like, commercial music right now in Europe. I'd have to say Biohazard, right now, is like the biggest band in Europe; they're like the biggest fucking band. It doesn't matter who it is. You walk around Germany, you walk downtown Hamburg, you'll see like, every kid under eighteen is wearing a Biohazard shirt. And that's the mainstream music, so as far as playing the big shows over there, it's almost like you're expected to play 'em. I mean, it's always cool to go out and play in front of this big crowd, y'know, but here, it just seems like you've reached your goal almost—in my case.

Dan Richardson is a master of projecting an aura of intimidation. Our first, brief meeting took place a couple of years ago on a tour bus parked in front of the El 'N' Gee Club when he was playing drums with Pro-Pain, and I quickly concluded that Dan was one evil sonovabitch. Walking in on an interview with bassist Gary Meskil and guitarist Nick St. Denis, Dan's eyes seemed to violently stab intensity toward whoever he happened to be facing.

It wasn't until recently that a more affable side of his personality was revealed. On a Monday night just before leaving for a tour opening for Ozzy Osbourne, we got together for beers at the Bank Street Cafe in New London, Connecticut and Dan spoke about his decision to leave Pro-Pain. As he spoke, it was obvious that leaving a band that he co-founded with bassist Meskil wasn't exactly easy. After all, the two had come of age together, first as the rhythm section of the seminal New York hardcore band the Crumbsuckers, and later, Pro-Pain. As he talked enthusiastically about joining

Early days

Interview Dan Richardson march 1996

Or the money's not there. But at this point, I really don't even fucking care about the money 'cause... Pro-Pain was my and Gary [Meskill]'s band. So, to be honest, we made a good living with Pro-Pain; he still is making a very nice living. [Life Of Agony] here, we do well and we definitely make money here in the U.S., like with Pro-Pain. As far as Europe goes, it's like fuckin' tenfold with Pro-Pain. A very nice living is definitely being made off of Pro-Pain, which, at this point with Life Of Agony, they're more at the level where they're not even looking to go out and headline. They'll go home for a couple weeks, maybe go out [and] do a weekend, like Providence, Boston, Albany. We just played Boston and Albany this past weekend. We had to cancel Providence, unfortunately, but those shows weren't even supposed to happen in the first place. I got in the band on a Monday night—at least that's when it was confirmed that the other drummer was leaving. They called me at, like, midnight on a Monday night and said, "Can you make it to rehearsal on Wednesday morning?" And I said yeah, but I wasn't expecting all this to happen until... today, the eighth of April. So instead, it happened two weeks ago. And that's when I was first—I actually started to listen to the music to start to learn it, rather than just to listen to it as a fan. So basically, I had a couple nights to learn the arrangements just from listening to it. I never actually played the music on a drum set 'til I was playing with the guys in rehearsal. So it was like, I had to get through that part of it too, actually playing it on a drum set rather than just listening to it and thinking that I could get through the songs.

Was that kind of weird, going out with these guys? I mean, Pro-Pain—and even before that, the Crumbsuckers—you and Gary had been together for a long time.

It's been a fuckin' long time! It's been a hell of a long time.



Is it kinda weird to look out and.

I was just saying before, that's twelve years. It's like, I was playing with Gary at the El N' Gee [on] a Saturday night, and then the following Thursday I'm playing with Life Of Agony [in] Philadelphia in front of twelve hundred fuckin' people. And it's just like, this all happened over a matter of fuckin' four nights. As I said before, I wasn't expecting it to be so quick. I wanted to do the right thing and let the guys in Pro-Pain know that I was leaving and give them at least two or three weeks to find a replacement. And... y'know, I thought that I was doing the right thing, and it turned out that I did do the right thing because they do have a guy who's at least going to fill in so the tour can keep on going. But it's definitely strange. You play with a guy for twelve years, it's like—I mean, I've probably played... 2,000 shows with the guys, maybe. It's like, a long time, a lot of shows, fuckin'... y'know, just a lot of shit. And after all that time, four nights later, I'm playing with three different guys who are just—I mean, I've known 'em now for a couple years 'cause Life Of Agony opened for Pro-Pain in Europe in 1994 for two months. We got to know those guys real good; we stayed in touch. It's like... I don't know, I can't explain it. I really don't feel like I've made the move yet 'cause it's only four shows I've played. But now, [the tour] starts April 13th with Ozzy in Phoenix and it goes on.

And golf?

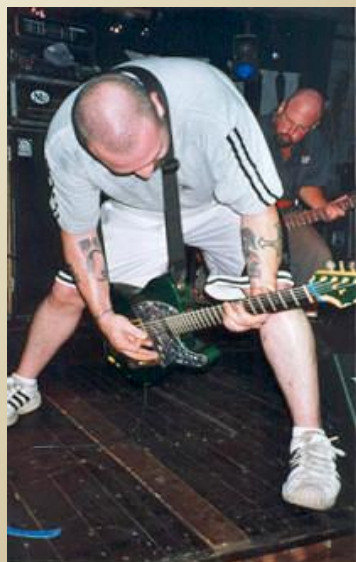
Oh, yeah, there'll be golf in Phoenix too. We're going early to golf, but that's beside the point. So it starts April 13th and the tour ends May 24th, so it's like... I definitely need this initial tour to feel like I'm really—like I made the move. It still doesn't feel like it because twelve years is a long time. It's funny, too, because the other night, I'm playing and I'm thinking to myself, "Wow, this is fucked up! I'm playing with these other guys, the place is going nuts, it's going fuckin' bananas!" It's like, "Wow, I'm in this new band!" And I'm still like... I dunno, it's just weird. It just doesn't feel like I've fuckin' joined a new band yet—although I've learned all their songs in about a fuckin' week!

Kinda like you're looking at it from the outside, like, "Holy shit..."

Yeah. I mean, I'd be an idiot if I didn't say it's great to go out and... like, we showed up for Boston—[when] we showed up for Boston with Pro-Pain, it would be like, "Yeah, there's a hundred tickets sold, there'll probably be like, three hundred kids here tonight." The other day, we showed up for Boston and I just asked, assuming I'm gonna get the same answer that I always got. "Shit, man, the show's been sold out for two-and-a-half fuckin' weeks already!" I'm like... "Yeah!" They're like, Yeah, the show's been sold out for two-and-a-half weeks." And I'm like, "That's fucked up." So we go to the next show, [and] it's the same thing. It's a good feeling to be part of something that's fucking happening. I mean, it was good to be loyal to something like Pro-Pain for so long, but the past couple years, I've gotten some offers from other bands—I'm not gonna say who, but I've gotten some offers, nothing fucking bigger than the offer I just got, but some fair size offers.

I just never had the feeling that I wanted to leave Pro-Pain until the past couple of months, really. It's just so weird that I got this phone call from these guys. The hardest part is already done; I knew these guys for a couple years. They called me and said, "Listen, if you want to do this, we want you to do this. We're not going to ask anyone else." Basically, I just joined the band over the phone without ever fuckin' playing with them, which is the fucked up thing. We both had that much fuckin' faith but—it sounds kinda fuckin' corny. Just from knowing the guys for a couple years, and we shared a bus in Europe for two months. It's like, live on a bus with fuckin' fourteen guys for two months, it's either you get along or you fuckin' hate each other. It's never any in-between; you all get to know each other upside down after a couple weeks. That was like the coolest thing, that we all just got along; it was great. I never even heard Life Of Agony before they came on tour with us, and I was like, "Wow, that's a really good fuckin' band!"

And like, no joke dude, I watched them every night in Europe—fifty-nine fuckin' shows and I watched them every fuckin' night. Y'know, it's a real good fuckin' band. I just never got an offer where I felt like, wow, that'd be cool to go with those guys. I got some offers from some bands that, now, sound pretty big, but it doesn't make me feel bad; I don't regret it. I just knew right off the bat. You just know. It's almost like leaving your girlfriend after like, fuckin' ten years; y'know, it's a heavy move. Like when I told Gary, to be honest, that's probably the hardest thing I had to do in my life. That's like, twelve years, and I'm just sitting with this guy, y'know, we're sitting outside before the show. I'm like, "Dude, we gotta talk. It's fucked up but I'm leaving." He's like, "What, you're leaving now, you're not gonna play tonight?" I'm like, "No, I'm leaving the band." I wish those guys the best. They're gonna do alright, and hopefully I'll do alright.



That's quite a jump, going from... what? The last show you did was in here town, right?

Yeah, the famous El N' Gee Club. The El N' Gee was my last show with Pro-Pain.

Can you imagine that? Playing the Gee and three weeks later, you're opening for Ozzy.

It was just like, I had never played Life Of Agony, actually on a drum set. [When I got there] I was just listening to this stuff [on] my stereo, in my car. Fuckin' everywhere that I was, I was listening to Life Of Agony. No sleep, just listening to Life Of Agony! It's like, after talking about it with the guys—like, I was talking to [guitarist Joey Z] the other day. He's just like, "You know what that means, though." I'm like, "Yeah, I know what it means, dude." And he's like, "No, you don't know what it means. Dude, you were meant to be in this fuckin' band." The tour that we did together in '94 was just for this fuckin' reason, they're on that trip. It's great, they're all fuckin' happy. As far as the transition, there really wasn't a transition; it was too fuckin' quick. As far as the one day, the practice day, we knew after the first hour. I was nervous at first. I knew 'em, I knew 'em good, but knowing each other and then actually sitting down and trying to play some songs, it gets to be a real fuckin' personal thing. Especially the place we did it the first day. Type O [Negative] rehearses where we went [on] the first day of all-rehearsal. Type O let us use their room because there wasn't time to find a studio to book time. Type O rehearses in the management office, downstairs in the basement. To be honest, Pete (Steele), he can't even fuckin' stand up to sing! I'm 6'2", right, and my head, no joke, was like [indicates an inch] fuckin' lower than the ceiling. And he's like, I dunno, 6'9" or something? And plus, it's fuckin' tiny. We're playing the songs [for] the first hour and I was a little tense, a little nervous, but then it just started to flow. And they're all fuckin' hopping around, jumping around, and it's just weird. [We're] in this little fuckin' room, and I'm playing and I'm watching these guys jump around like they're playing live. We kept going over the same four or five songs that, the ones that I thought I could get through.

So we played with those for a bit and it was going smooth, and I was like, "Fuck it, let's just keep moving down the list!" And we just kept going down and it just kept going. And Ken [Kriete]—he's the manager—he comes down, and he goes, "Can we attempt the impossible for Thursday?" No, it was Wednesday, I think. So, he's like, "Listen, there's like, 800, 900 tickets sold for Philadelphia." And the place holds like, twelve-hundred, so he goes, "Listen, it's definitely gonna sell out." So, of course, the guys in the band are like, "Yeah! Yeah!" They wanted to do it. They turned around and went, "Yo, dude, ya think so?" At that point, it was like, five o'clock; we'd already played for five hours. We could play another four hours, so we said, "Yeah, fine." So we played from twelve to nine, we played for nine hours the first day, just all day. We just kept playing and [when] I left, my hands were fuckin' bleeding and shit. But we played the next day, and it was just—it was better that I went right into it. If I had that two to three week break



You start thinking about it.

There's always that time where you really start thinking about shit that you really shouldn't be thinking about. [When] we played the second show in Tampa [Florida] in front of like, 25,000 people—it was sick. We played this thing called Livestock. The radio station in Tampa—I forget the [call letters]—it's like, the fourth year that they did it. It's called Livestock and it's like a small Woodstock. 25,000 people show up with their tents and their campers, and they just hang out for a weekend. This year it was pretty cool. It was Filter, Korn... what the hell is that band? What the hell is that song, "Cumbersome."

Seven Mary Three.

Yeah. Seven Mary Three played, Silverchair... Satriani played. Some other fucked-up bands played, but it was cool. That was like, the second show. I'm playin' outside in Florida—y'know, it definitely the transition smoother.

When you were a kid, who did you always want to share a stage with?

Myself. Nah. Who? See, that's a fucked-up thing with me because I didn't grow up like the normal high school kid my age—I'm 26 now. I started fuckin' way early, like the Crumbsuckers days. I did the first record, recording it, I was 15; I was in tenth grade. Most kids my age, their first record was like, fuckin' Sabbath, something like that. Or Led Zeppelin, I don't know. But I just got into playing so early. The type of music I was into was all fucked up. Like my first record I bought was Minor Threat. Instead of like, fuckin' Houses Of The Holy, I go out and buy a fuckin' Minor Threat record. So that's where I came from. I never had any big dreams of playing with Sabbath or whoever. I don't know, I came from a different fuckin' school, I guess. I always thought it was great that I could play in a band and not work; I didn't give a shit. I got drunk, hung out, smoked a couple fuckin' joints with some people, and fuckin' played. And honestly, like five years ago, I would have never thought that I would still be playing drums. I came from playing [with] a bunch of real guys, not guys who had

their goals set to play fuckin' Madison Square Garden. It was more like, our goal would be [to] steal some beer from the club, hang out and get fucked up. So I never really had any really big idols as far as—ask me who my favorite drummer is. I don't have a favorite fuckin' drummer. I was never that much into the playing side until about... five years ago, right before we started Pro-Pain. Even the Crumbsuckers, I was just more into hanging out and playing a show, going, "Wow! Man, all these people came down to hang out and get fucked up!" That's why I got into it. Maybe I was so young that it was just that much cooler, because I was hanging with all the 18, 19-year-olds when I was like, fuckin' twelve. So that made me think it was so cool and everything. So I can definitely say I got into this for... probably the right reasons. And some of the wrong ones.

Well, no, because you figure the average kid looks at it and sees the big band and figures, "I want the money and the women and all this; I wanna be like... whoever."

Yeah. But it's like, honestly, I haven't even fuckin' worried about money or nothing until maybe like, the past year. I actually started to think, "Wow, I'm like, 25, 26... maybe I should put some money away, instead of being a fucking idiot." But like I said, when I first started to play, it was definitely for the right reasons. Just not giving a shit what was going to happen to me or why I was playing.

I just thought it was cool—I mean, I knew it was cool! It was fun, and I think that we were fortunate to have a band like the Crumbsuckers. It wasn't some big band, but it was this underground band that went around and toured the country, played to like, four or five hundred kids a night. You start there, and if you stay there, it definitely fuckin' humbles you. Sometimes we look at bands we used to play with back in our Crumbsuckers days. Like Anthrax, they used to come around and watch shows all the time, hang out, this and that. Then they got on this big label, went big, and we were like, "Ah, you guys suck, they're a bunch of fuckin' dicks." [laughs] It's just weird, the frame of mind you're in. It's like, we didn't give a shit, and I didn't give a shit until about... I guess maybe last week when I had to make my mind up. I don't think I would fuckin' be here right now if I really gave a shit about myself and where my life is going. I just wanna play. I was like, "Just fuck it, I'm gonna play; if it's still going, it's going." But I never thought it would this long, 'cause I've been playing... I wouldn't use the word "professionally," but I've been playing drums without having to work a job for like, a fuckin' long time. And however I've achieved that, sometimes it seems like it's a fuckin' joke. Since like, 1990, I haven't had to work a job, which has been cool, but I don't know why. Pro-Pain is a great fuckin' band; I'll always fuckin' love that band because it was such a big part of my life.

And the guys in it, but it's like, you just keep going through the same fuckin' cycle. You hit the same clubs and you keep doing it, and it's almost like all these years just passed by, and I'm like, "Wow, that was fucked up! What a fuckin' ride, man!" I look back now—I'm not saying that it was a bad time. Yeah, it was a fuckin' blast, but sometimes—look at all the shit on the road. It's very fuckin' easy to slip into like, "Dude, I'm just gonna get drunk all day," and it's no problem, go play. 'Cause you fall into that mode, and that's pretty much what we did in Pro-Pain from 1992 to 1995. We just got fuckin' drunk every single fuckin' day. It's just something that came to an end. I was like, "I can't fuckin' do this no more to myself."

In June, I think we're doing a 21-date headline thing on the East coast because this tour ends, like I said, May 24th. We play this cool show in Holland on the 25th. It's called the Pink Pop Festival. Check this out, it's really fucked up; it's in Amsterdam. Here's the fucked up thing: it goes on the same day as Dynamo. 80,000 tickets are sold right now for Dynamo; it's sold out. Pink Pop right now, they're saying right now, it's gonna be like 140-150 thousand. 'Cause Dynamo's like the hardcore, heavy metal festival. Pink Pop is more like the alternative, but it's weird; they've got some heavy bands. Like, Rage Against The Machine is playing it. It's a fucked-up line-up. Rage Against The Machine, Life Of Agony, Alannis Morissette, Lenny Kravitz, Dave Matthews Band.

Sounds like the H.O.R.D.E. Tour.

But it's all mixed up, but there's no fuckin' hard, hard bands.



That's kinda cool, though.

Oh, it's really cool, 'cause, see, the only reason we're not doing the Dynamo, is they played at the fest two years. They actually asked them to come over, headline one night of it, but it's just not the right thing to do after two years in a row. It's just better to go over and play the other festival that's on the same day, and then, who knows? Maybe next year, we'll go back and get a good slot at Dynamo, like a headline night like they just asked. But I think that's actually one of the coolest things about the band, about Life Of Agony. We could go to either festival and go over just as well, there's no doubt in my mind. 'Cause there's the heavy side where, we play Dynamo, we play the heavier songs, but then [we've] got the other songs where we can go and play this other festival, the Pink Pop Festival. It's a cooler thing for me because now, I'm actually playing things that I'm like, "Wow, this is like, a grooving song," instead of just beating the fuck out of something non-stop, all night. I can just lay back and actually...

Play.

Yeah., absorb all the music, instead of—the way it was it was in Pro-Pain, I'd be beating the fuck out of the drums. With all the parts on my mind, because there's so much shit now, it's just like, half the songs I just get to lay back, just play some cool beats and actually still be a band. Just like, fuckin' listen to the music. It's a whole different fuckin' rope.

Early days



Live in the raw: Ris Orangis 1998

PRO-PAIN

Line-up: Gary Meskil, Tom Klimchuck, Rob Moschetti, Mike Hansel

It was by a nice and hot afternoon, just after the show of Pissing Razors, Fury of five & Gurd, that Pro-Pain get on stage. Its was 22h15 or something like that! Pro-Pain play now (and we really hope it will continues) as a four member form. It's not like the begining, with only one guitar player and the rythm guitar sampled during the tour with Spudmonsters and Life of agony. Not this tonight, with the two Gibson Les Paul of Rob Moschetti (the one with a serial killer face) and Tom Klimchuck. The new drummer is Mike Hansel, 'cause Dave Chavarri is gone. Of course, master of ceremony is here: Mr Gary Meskil. There is a lot of action tonight, not only on stage, in the pit, it's war between belgians fans and parisians fans.. The security staff is very busy, and on stage the band play louder than ever for the new tracks like « Don't kill yourself to live », « Life's hard », « Smokin gun ». After one hour, the band closed the show with « Blood red » and leave the stage...

It was a strange show due to the riot in the pit...

Live in the raw: Paris feb 2 1994

Line-up: Gary Meskil, Dan Richardson, Nick ST Denis

First show in Paris, in a small club called 'Farenheit'. We're back in februar 1994. The show start very quickly, and the band play some song before to stop/ Gary explain that the band will play the new song with the clip that fans can watch in MTV's Headbangers ball. Some slammers try to jump on stage during the song Stench of piss. At the end of the show, Gary thanks the opening band Spudmonsters and Life of Agony and close the show with 'Paris on the dance floor'. During the whole show, Gary was not very expressive, (too shy?) But one thing is sure, Pro-Pain in 1994 was definitively kickin' ass... The worst thing of this show was the rythm guitar sampled and started by Dan Richardson, Nick not really synchro sometimes...



Early days



Live in the raw: Belgrade feb 16 1998

PRO-PAIN

Line-up: Gary Meskil, Tom Klimchuck, Rob Moschetti, Mike Hansel

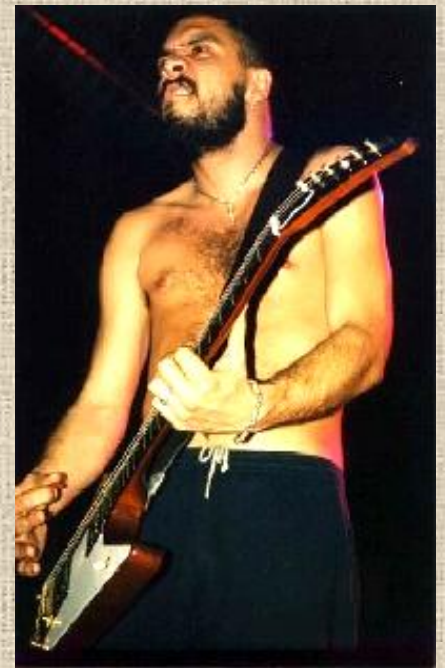
It's only the tirhs song from set list'! The bans close the four song act with Stench of piss. The crowd can respire now for a few seconds only. Gary salute the people and the show restart stronger than ever. The roadie place a second microphone on the left side for Rob Moschetti. He's the voice of the intro of 'Time'.

After a short break, 'Foul taste of freedom' 'Crush' & 'Box city' are palyed.

Gary says he's really happy to be back in Yougoslavia after a long time!

Bloor red and 'Smoking gun' closed the show, and the band leave the stage.

They came back to play 'Pound for pound' for the survivors!



Set list: Shine, Make war not love, State of mind, Stench of piss, Life's hard, Get real, Love/8, Time, Foul taste of freedom, Crush, Box city, Blood red, Smoking gun, Pound for pound, Bad blood.

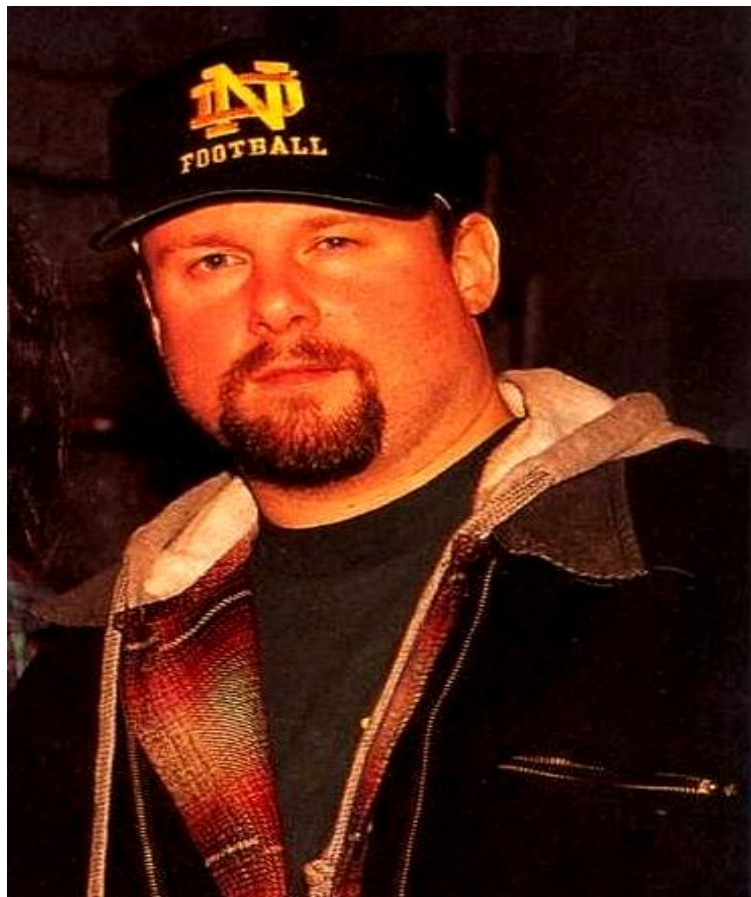
A very cool show due to the presence of an unknown drummer: Mike Hansel. All the band except Mike is interviewed dy a musical channel TV near the tour-bus. The show is sold-out, and statr very strongly, only fews seconds after 'Shine' Rob broke a string.

The crowd is fantastic tonight, and when the band paly 'Make war' it's war on stage. A lot of kids jump on it, and it's hard to see where are Pro-Pain. Some of kids seems to be drunk, and the secu staff will have some difficult 'em. Did you think it will disturb the band? No! They play their show!

Mike Hansel is a very good drummer, and he broke his sticks during 'State of mind'

PRO-PAIN

European tour 1994



SUMMARY

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Live in the raw: Vosselaar 25.09.2004

Story: Jean-Marc Hamman

Saturday, september 25, 17h30 we are in front of concert hall called Biebob. We're impatient to meet the guys of Pro-Pain. Outside, it's raining and it's cold. Backstage door is closed, and when it opened, i see JC Dwyer. He seems tired but smily. He says that the night before in Paris was a big succes for the band. He hope the same success tonight in Belgium! JC leaved us under the rain, and we can see Gary...

We found a shelter in the meatl market near the hall and wait here the open door. When doors finally open up, i see Eric Klinger at the merchandising with Gary. They have some Vodka bottles in their hands...

To wait the Pro-Pain show we drank one or two beers (nd Greg: Are you shure? Only one or two...). I meet Tom i salute him from French Taste Of Freedom and he check my hand. The first band is Ex Mortem, i don't know them before. A good swedish trash metal band. After it's the Carnal Forge show, a very good german band...

Later in the night, four american guys are on stage, it's time for Pro-Pain! The show start strongly as usual... Each musician drankin 6 or 7 beers each (OH Oh You're wrong JM it's one or two...) We can see alcohol smoke on the scene...

Each album is revisited, and the band played a cover song from Run for cover.

It's was my first show with JC Dwyer, a very cool guy, i really hope he will stay with the band.

Once again, an unforgettable show...



Meet 'n Greet: Jean-Marc

The story of the meet between two Pro-Pain's fans: Jean-Marc & Greg

When no one does expect it, to have at home the person in charge of the Pro-Pain's Fan club, it is an event! An event in all its width. Receiving Greg was a puff of air, a contribution of this something which surprises and which dominates a certain fascination. I opened my door to somebody really sympathetic, stripped of any form of materialism and impassioned by his insatiability to know people. I learned in a few hours as much on Pro-Pain that in one month. Of his share and beautiful gift that he made me. Some videos of his search for meetings, the rejected listening of my metal styles, and some portions of fries/pork-butchery have rhythm these 24 hours spent with him. I wish to sensitive the fan club members, that this one will survive if each one of us puts a small word, whatever it is, at expectations of exchange that Greg hopes so much! Let us make live the chance that we have to convey messages for the band we all like, then to generate a friendly relation with him! I finish by saying that we have the chance to be listened, and read by somebody available. Thanks for everything Greg!

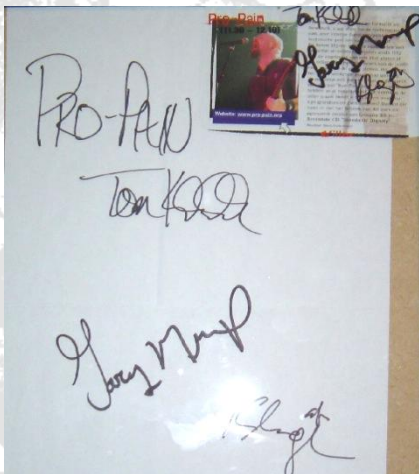
Lil' Jean-Marc.

My meeting with Jean-Marc, was an event in itself, awaited with the impatience of a young virgin who prepares to loose her virginity. It is close to midnight when I arrive at the stronghold of the ch' timi. I come back from an escapade in a studio with the Belgians of Do Or Die, and thus connects with a top meeting with a fan of Pro-Pain, a true one, a die-hard one, a not-tattooed one (it hurts too much!). I am welcomed by Jean-Marc and Lucie, and the alchemy functions almost instantaneously, I have the feeling to know him since forever, whereas I never saw him. His plea for Pro-Pain, is the same I could have held words for words, his passion is indisputable! Even if the tastes of Jean-Marc are much more eclectic than mine, it's possible to find in his CD collection some heavy-metal rock stars like Francis Cabrel, Marcel Amont, and the star of the ch' northern Bézu! Yeah, it was too beautiful to be true, this Pro-Pain fan is influenced by his wife (absolutely charming) and has to include in his musical universe some big pieces of shit! More seriously, (even if it is true for Bézu) I spent in the company of Lucie (ladies first) and Jean Marc a privileged moment, which will have reassured me as for the future of the fan club, such a meeting is in fact only the fruit of work to make it possible for the fan club to survive. I hope that that will give ideas to the other members who I am ready to meet, all you have to do is to house me, nourish me and to flatter my oversized ego by skilful compliments on my incredible personality, my extraordinary modesty of an imperfection-free man.

Thank you Jean-Marc, (especially for the Death Angel pictures) and thank you Lucie for your cordon-bleu cooking qualities! (chips/dry sausage) It is hard to prepare... Oops, drive out the naturalness, it returns to the gallop...

GREG

Jean-Marc autographes collection



Collect 'em all

News from DR Blast is a german sampler from Nuclear Blast Records, one of the ex-Pro-Pain label. It also contains one Pro-Pain's song: « Down for the cause ».

An other german sampler with Pro-Pain's song: « In for the kill »



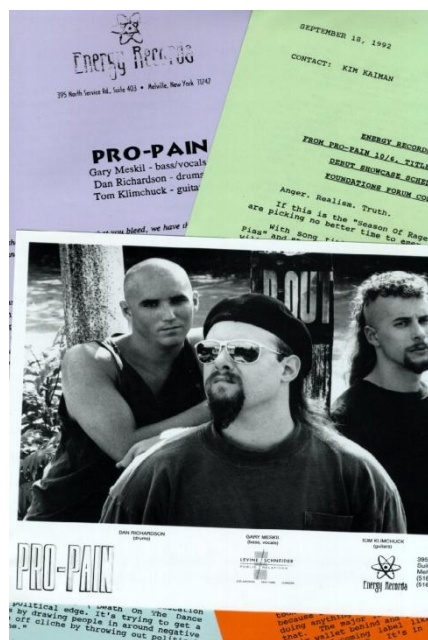
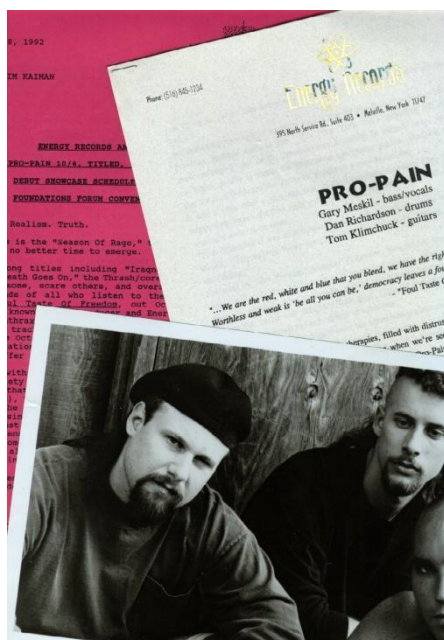
The collector! My lastest birthday cake.



Two old shirts from Pro-Pain/Spudmonsters tour back in 1994.



Some medication you need after a Pro-Pain show. It's a real medication, not a joke!



Three rare promotional press kit from the very early days of Pro-Pain's career. It contains a promotional black & white photo, a biography page and the band profile. Very hard to find, you must pay high price to get 'em .



Interview Tom 2003

After bashing in heads for over a decade with original material, Pro-Pain finally saw fit to release an album of cover songs featuring the bands that influenced and shaped the quartet. Run for Cover includes 14 songs, many of which fall into the punk/hardcore category (GBH, Agnostic Front, Discharge, Black Flag), as well as several heavy metal classics by Sepultura, Celtic Frost, and Slayer. In this writer's opinion, the band hit the mark with every single song by making them sound fresh and aggressive, while paying the ultimate compliment to Pro-Pain's heroes. I spoke with lead guitarist Tom Klimchuck about the making of the album, including a track-by-track explanation of the band's thoughts behind each song.

What made you decide to release a cover album?

Nearly a dozen years into it, we've been asked seemingly on a daily basis while we're on tour what bands influenced us and why don't we do any covers. I think it's general practice for bands to occasionally put a single track that's a cover song on a record or maybe even once every record put a cover song on there. We've always steered away from it. We've never done any cover songs. After hearing how people want to hear us do some covers for so long... It was partly out of obligation to them and kind of satisfying their curiosity as to the origins of Pro-Pain and what brought it about. Actually, it came to a point where it sounded like a fun idea for us. It was something that we never entertained before and I think about this time in the band's career, it's not a bad idea. It could explain a little bit about us and it could open up some doors for us maybe - certainly not change our style or anything - bring a few different influences into the band and maybe incorporate that into some original music as well.

Do you have some original material waiting in the wings right now?

Yeah, actually we have quite a few songs that the music is all written for. The lyrics have not been written. We'll probably do some more writing. We've recorded some of it, but it's kind of up in the air whether we'll want to re-do it or not, depending on the songs that we come up with in the near future. So we do have some new material and as soon as we get done with the projects we've got going on right now, we're going to get to work on that and hopefully get that together for a release sometime around February.

Are you touring in support of this album?

Well we just got back from Europe, doing a few weeks over there, mostly just weekend festivals and club dates. I'm not sure if we're going to be back over there before the end of the year. I think it's a more likely scenario that we'll just spend the rest of the year working on this record and then probably do some serious touring in support of both albums early in the new year.

As far as the cover is concerned, is there a dual meaning here given what's going on in the world right now? Obviously, the "cover" pun in Run for Cover is there.

We were dead set against using any kind of play on words for cover songs. It seemed as though everything had been done. Coverkill, I thought that was a pretty clever one, but there has been so many cover albums and all incorporating the theme somehow into the title and we were gonna avoid that and just call it something else. I think at some point the light bulb went off in I forget whose head, but someone came up with it. The initial release was supposed to be set considerably earlier, so in a strange way, although this wasn't really intentional it could have been ideal timing to coincide with the war in Iraq.



Interview Tom 2003

Yeah, that's the first thing it made me think about.

Yeah, the artwork and the theme of it is kind of consistent with Pro-Pain's vibe that we've had going on for a long time. It just so happened that the timing was almost right on the money. The release got pushed back for one reason or another, so it didn't quite nail it on the head. It would have been nice, but then again, I suppose it would have just taken all of the focus away from the music [and focused] strictly on the title and the artwork. To me, it's a good thing.

Let's go through these tracks, starting with "Never Again" [Discharge] Discharge was an ideal band for us to cover. It's not a stretch at all for us to be covering one of their songs. It's a really easy song for us to turn into something that we could do pretty well. They were just a huge band as far as influences in the early hardcore and punk scenes. Their style, along with a handful of others, probably moulded the Crumbsuckers crew as well as the Pro-Pain party. They were a huge influence on us. It just seemed natural, like almost obligatory.

What about "Circle of the Tyrants" [Celtic Frost]

"Circle of the Tyrants" is a bit of an oddball because I don't think people put Pro-Pain together with old school heavy metal. We seem to be more of a hardcore type band, but the metal influences are pretty obvious. All of us at a certain stage were heavily influenced by early heavy metal. Celtic Frost were just a really unique and original band. It seems like light years of a stretch for us, but as we recorded the song it came to us pretty easily. That seems to be getting a lot of attention [Laughs].

That's what makes it cool anyway.
It was a little offbeat, ya know?

Operation Ivy's "The Crowd" surprised me just a little bit.

It surprised me too. There was a list of probably 50 or 60 songs initially that we wanted to do, but we obviously had to chop it down to a smaller number. When this one made the cut, to be honest, I was like, "ah shit, we're doing that?" I'm not really a big fan of the west coast kind of happycore type scene. Back in early high school days I could kind of relate to The Descendants and stuff, but I guess I'm long beyond the teen angst, so that didn't really appeal to me. However, after hearing Eric Klinger's vocals, it turned it into one of my favorite songs on the record. Nobody is more surprised than I [Laughs]. What about "Refuse/Resist" [Sepultura]

That was a tune, along with one or two others on the record, that more so than anything else represented a point in time. It's almost like a marker to the time period that Pro-Pain was kicking off and getting started. Chaos A.D. was just coming out and we were due to release our debut record. We had a few run-ins with them. We did a show out in L.A. at the Foundations Forum back in '92 with those guys and got to know them a little bit. They're really cool guys. It's a staple in metal. Aside from it being just a great song and really heavy shit and really well suited for us to cover, it marked a period of time that was kind of important for us. That was a big time for us and they were a big band at the time.

I was glad to see "Iron Fist" because I'm a big Motorhead fan.

As am I and the other guys in the band. That's another no-brainer. It just seemed really well suited, especially for me being a lead guitarist. That's right up my alley. I'm probably more of a rock n roll guitar player than anything else. To me, Motorhead somewhat defines our style of rock n roll [Laughs].



Interview Tom 2003

"100%" [Spudmonsters]

We did a Crumbsuckers song on there and in order to be fair and represent other members' previous bands, we wanted to cover a Spudmonsters song. That seemed like the ideal one because our guitar player, Eric Klinger, wrote that for the Spudmonsters. I think it came out great.

I don't even know how to pronounce the name [Bohse Onkelz], but there has been a lot written about your cover of "Terpentin."

[Laughs] Yeah, the name of the band is Bohse Onkelz, which loosely translated means evil uncles or something like that. It's an interesting story. This band is by far the biggest band in Germany. They have a cult following like nothing I've ever seen. They first became extremely popular about 10 years ago and they've been going strong ever since. It's a band with a chequered past; ties to right wing activities. In Germany, that's a pretty touchy subject, although they've made a great effort to put that behind them and try to extinguish any lingering rumors like that. They're a great German band. They were kind enough to take us on tour in Germany in '98, which was about 25-26 shows in Germany, sold out months in advance to anywhere from 8,000 to 20,000 people. We played in Olympia Hall in Munich, which is a gigantic arena. I think like 18,000 people will fit in there. They sold it out. The next night Eric Clapton was playing and he had something like 6,000 people there, so it gives you an idea of the status of this band. We've gotten to know them a little bit. It's a strange thing because their fans are true diehards. They don't want to hear anything else and it makes it pretty tough on opening acts. It's as tough as it gets for opening acts. We opened up for them and I thought we were doing ok. The other guys in the band thought we did all right. We had heard horror stories. As it turned out, they came to us and said they couldn't believe how well we were going over, so apparently other bands that had opened up for them had a really hard time. They were extremely kind, very generous, total professionals and gentlemen all the way. We've done our best to show them as much support as we can, although frankly they don't need it. They were excited to hear us covering this because they're dying to get a little bit of exposure in the States. Once we submitted this to them and showed them, which is kind of a touchy thing too because we're singing in German, they loved it. They are very excited and asked us to do some weekend festivals with them just recently. We just got back from that a couple of weeks ago. I can't say enough good things about this band. That was a song that was by far the most challenging song on the record just because of the German. There are a lot of vocals on there, certainly more than what we are accustomed to putting on records. We're all really excited about the way it came out.

"Nothing" [Negative Approach]

Negative Approach is a band that encapsulated the vibe. They were the like the quintessential band to listen to back then if you were hangin' with us; that was the band that really did it. We had lots of fond memories of listening to their stuff. I can still listen to it and have a great time.

What about "Weeds?" [Life of Agony]

"Weeds" is something similar to what I touched on with the Sepultura song. It reckons back to the early 90s when we were first coming out. Our first European tour, we brought Life of Agony out to open for us. Obviously, they went on to achieve a huge amount of success over there up until breaking up. I think they just recently are getting back together and doing some shows as the original line-up. That song came a little later in their career, but we all felt that was probably their best song, although I tend to like The River Runs Red as a record a lot more.



Interview Tom 2003

Was there much debate about doing a Crumbsuckers song? ["Just Sit There"]
No, if anything, that one was expected. If we didn't put a Crumbsuckers song on this record, then there definitely would have been people that would be disappointed. That was certainly an obligation.

I'm also a big Black Flag fan and was happy to see "Damaged II" chosen. It's another band that made a huge mark for underground hardcore music or punk music. Everyone knows Black Flag and everyone has been influenced in one way or another. I have a lot of respect for those guys and a lot of respect for Henry Rollins; I think he's a pretty stand-up guy. To a certain extent, it was a no-brainer, although it was a little difficult. That was a little tougher to pull off for me in particular because the guitar player from Black Flag [Greg Ginn] is insane, for lack of a better description.

Yeah, nobody sounded like him back then.

Yeah and I had a pretty hard time figuring out exactly what to do with it, so I just did kind of a minimalist approach to it and let the vocals kind of take over [Laughs].

The next three tracks are probably no-brainers too. What about "Your Mistake?" [Agnostic Front]

It was kind of necessary to pay homage to Agnostic Front. They were right along side the Crumbsuckers and are actually really good friends. There were so many Crumbsuckers/AF shows throughout the past. The two groups knew each other like brothers. It goes as far back as the birth of all of this shit. It was really cool to do one of their songs. I think for everyone in the band it was really enjoyable.

"Knife Edge" [GBH]

It's an easy one for us to do an adaptation of, although GBH was certainly more a punk band. Gary had the pleasure of doing a show with them at the Penny Arcade. It always made quite an impression on him that these guys were so down to earth and so cool. They never seemed to realize what a huge impact they were having on everyone. It's cool to show them a little respect back because you don't hear too much about them. You probably should be hearing more about them and getting more props from bands that don't even realize what a huge impact GBH had on them. If I was asked which Slayer song Pro-Pain would cover, I probably wouldn't have guessed "South of Heaven," even though I dig that one too. Was there much debate about choosing the right Slayer song?

It was tough. C'mon, they're Slayer [Laughs]. You're not gonna do a Slayer tune any better than Slayer does it. You're lucky to stay in the parking lot of the ballpark. You had to tread on pretty thin ice, especially when it comes to the drums. There is so much fire in Dave Lombardo's drumming. Trying to copy what he does is not easy. We had to be careful about which song we picked. I think "South of Heaven" we were able to do and keep it respectable [Laughs].

What other ones were you throwing around?

Probably a whole host of songs. We were picking from South of Heaven, Reign in Blood, and Hell Awaits, even some Haunting the Chapel stuff got in there. There were probably half a dozen or more Slayer tunes. We all came up with two or three songs, so we had a whole bunch of them to pick through. I think I had mentioned "Epidemic" or "Reborn." When it came down to it, I don't know if we were gonna sound like fools trying to do those [Laughs]. Call it conservatism.



Interview Tom 2003

When you guys started out with the idea for the album, was it a situation where everyone was supposed to bring songs to the table to cover? How did you sort through that?

It was just a series of e-mails and compiling the list. Every day you'd kind of spend your day thinking about the stuff. Maybe if you heard something on the radio that maybe sparked a memory of some other band, then you'd jot that down. I think we all had those little Dictaphone things that we'd carry around during the writing process. If you got an idea, you'd just speak it into the recorder. You'd compile it at the end of the day and you'd send off an e-mail. Before we knew it, we had a list of 60 songs. Obviously, we're not gonna do a quadruple CD here.

Was this a several month process?

No, actually it came together really quickly. Once we had the idea, it was a matter of compiling the list of songs, which took maybe a week. Then it was a matter of learning them; we probably spent another week learning the stuff. Then we'd go right into the recording process and the whole thing was recorded in probably two or three weeks. We didn't want to linger on it. We wanted to do it somewhat spontaneously. In the past, we were always rushed with our records. These days we're taking a little bit more time. I think it was a little bit of a theory that maybe putting a great deal of pressure on ourselves and a big time constraint would spark a little fire in the recording. I think it did. It doesn't make for a very easy couple of weeks. I think in retrospect it was a good idea to put our backs against the wall to a certain extent. That's when we tend to get off our asses and get moving.

Were there any tunes that you really wanted to have on the album that didn't go on it?

No single tune in particular. I would have loved to have a Ramones song on the record. That's kind of a no-brainer too, but I don't think we could do it justice. The Ramones were just a little too '50s doo-wop. That probably wouldn't work very well. The vocals I'm not sure would jive, although The Ramones could potentially be one of the biggest influences on Pro-Pain in attitude and in the way they conducted themselves. It's a shame that we couldn't, but we wouldn't want to do it and not have it do justice to the original.

Unless you have any closing comments, I think that will wrap it up.

Only that I hope everyone checks it out and enjoys it. Thanks again for everyone's support throughout the years; it's greatly appreciated. Continue to look for new stuff from Pro-Pain.



Built Upon Frustration

When i sended this question to Built Upon Frustration, the band was busy in studio to recording second album « The mourning book ». This interview was done by mail in november 2004 with Derek Kovacs.

So how is running the studio session for the second BUF's album?

Derek: For once everything is running smooth in the studio for the new album. We were put back a bit due to the departure of our original drummer Keith Hurka. His replacement is Mike Papariella, a longtime friend of Keith and the rest of us in the band. We are really pleased with his playing. The drums on the new record are way more demanding and he's picking everything thing up fine. Other than that everything is moving along as planned.

"Perish" sounds really great, does Klingor produce the new album?

Derek: Klinger is definitely producing the new album. He works extremely hard to make everything sound great. We are lucky to have him. The new material will be the most brutal shit to date!!!!

Will you come in Europe soon?

Derek: We definitely plan to make it to Europe this year. As soon as we have dates it will be posted on the website. I myself have never been to Europe yet so I'm really looking forward to it.

You can do the opening act for Pro-Pain it will be a great tour isn't it?

Derek: Unfortunately I don't think you will ever see the 2 tour together but who knows, I guess anything can happen, right?

Did yo find an european distributor for your records?

Derek: Officially, no. But I'm positive you can find it if you want to. If anyone is having trouble getting their hands on it they can get it straight from us off of the website or they can purchase from Da' Core Records (www.da-core.com) if they want to purchase a bulk order.

A lot of Pro-Pain's fan ask me to hear BUF, they really like it!

Derek: I'm glad to hear everyone likes it. Make sure to let everyone know that they can download the new song "Perish" from the website. We'd appreciate it if everyone would drop us an email and let us know what they think.

During the fistful of hate tour, did you know that "Ressurested" was playing each night?

Derek: . I had no idea that Resurrected was playing every night during the last Pro-Pain tour. That's great!

What will be different with "The mourning book"

Derek: I think the difference between "Resurrected" and "The Book of Mourning" is that we have matured musically and lyrically. I think that people will find it more musically fulfilling, but will still want to pummel someone when they hear it! I think that we've stopped trying to fall into the category of a hardcore band or metal band and concentrated on just writing really heavy music. But if people still want to refer to us as hardcore or metal band, we don't have a problem with it at all. The recording will also be more refined compared to resurrected.

Who is wirtten the new material? Is every member invloved with the writting process?

Derek: Eric and I write all of the music. How we normally go about things is we will write the songs and record the basics with a drum

machine. We then give the recording to Mike and he'll put in his fills and make any adjustments the next practice. Jason, our singer, is responsible for most of the lyrics although Klinger also likes to write a few words sometimes. Once everyone is on the same page we'll hit the studio and get it done.

How many days will be necessary for the recording? Did you like to be in studio?

Derek: When it's all said and done it will probably take around 3 weeks to complete the entire album. I myself don't care for the studio. Of course it's necessary, but I like to play live shows.

How many songs will features on the new records?

Derek: How many songs will be on the new record will be determined by our label. We'll give them whatever they ask us for. A good guess will be anywhere from 10-14 songs.

Did you like "Fistful of hate"?

Derek: I think "Fistful of Hate" is their best album yet , sounds a little like BUF (haha)

Did you ever see Pro-Pain live?

Derek: Yes, I have. Pro-Pain may be one of the tightest bands musically I've ever seen. They put on an excellent live show.

I will include this small interview in the next Road Page, can you tell me words for our readers?

Derek: Sure, I'd just like to thank everyone for all of the support we get from over in Europe. We also thank everyone from overseas for purchasing shirts and CD's. Every little bit counts and we appreciate it all. Thanks also to you Greg for the interview. We'll be seeing you all sometime next year when we hit the road!

Interview Tom Klimchuck

By e-mail october 2004

This interview was done just before the american people was supposed to choose a new president...

Hello Tom

Let's talk about **Fistful of hate** and the european tour :

Fistful of hate is recognized as the best Pro-Pain's album. How can you explain this success ?

Tom: Thanks! I think we're getting better as we go, the challenge lies in not repeating ourselves after having written so many songs.

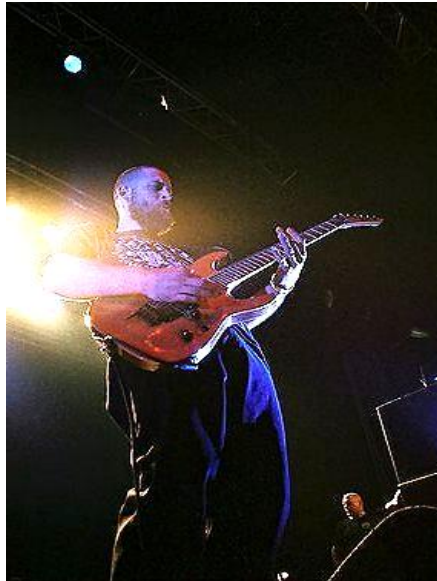
Did you think that the band can do better with the next record ?

Tom: I guess we'll see.

Fistful of hate is very different that the rest of Pro-Pain's discography. Musically very varied with a lot of innovations, lyrically, Gary wrote some of the best lyrics he ever wrote. How is born the most spectacular FOH's song : **The better half of forever**.

Tom: Instrumentals generally are not very difficult to write, because you don't have to worry about putting vocals over the music. You can just be as indulgent as you want.

On the next album, will you add lyrics on the better half of forever. I'm sure it will be a great song !



Tom: No lyrics for that song, however we may get a little more indulgent with our music and try to make it work with vocals too.

The first version of Freedom rings had some additional voices that are cutted on the final mix. Why ?

Tom: The voice that you hear in the original track is that of Dr. Martin Luther King Jr. We couldn't use his voice without permission from his family, and I don't think they want to be associated with a white-skinhead-hardcore band. I do think, however, that if the good Reverend heard the song and read the lyrics, he would be proud to appear on it.

Did you ever think to record a solo-album like guitar-heroes ?

Tom: No. I'm no guitar hero. I'm just a guy in a cool hardcore band.

I read in press (i don't remember the magazine) that you're the intellectual in the band ! What does it mean ? Does it mean that the other guys are stupid ?

Tom: No. Some would say it makes me the stupid one. I think I just have slightly different interests than the others in the band.

Can you sum up the FOH tour. Why did the band touring in two period to support the album.

Tom: There were some plans to tour in the States in between the two legs of the European tour, but the plans didn't work out, so we just took a little break and returned to Europe to visit some different territories.

For the european fans, it was the opportunity to see you back in some countries you didn't visit frequently.

Tom: Yes, we hadn't been to Scandinavia in a very long time, as well as some other countries.



Interview Tom Klimchuck

Sometimes, some shows are cancelled, and it's a very bad thing for your fans. I don't remember how many show were cancelled since the first european tour back in 1994, but in France i remember three of 'em were cancelled :

Act of god tour in 1999 Colmar, march 2, Summer tour in 1999 Biarritz, july 10, Fistful of hate tour in 2004 Longlaville, september 19...

Sadely, in France many problems...

Tom: It always sucks when shows get cancelled, but it's an unavoidable problem being a touring band. If you were to look at our history and compare the number of shows that we've done successfully, with the number we've had to cancel, I think we've done quite well.

Let's talk about the band.

Did you think that JC will stay with the band ? For me, he's the one the band looked for since Dan leaved the band.

Tom: I hope he stays, but it's always difficult to say how different people react to long touring schedules.

What did you think about Eric Klinger ? He's Pro-Pain and B.U.F guitar player, producer. Does he sometimes sleep ?

Tom: No!

Will you use some part of the video from FOH tour for a bonus on a coming DVD.

Tom: We haven't discussed anything like that but it is a possibility.



Will you try to film some US show this winter ?

Tom: Yes, I will.

For the next studio album, have you some new material ?

Tom: We haven't started the writing process yet, but it will be starting very soon.

Some words about the early days. When the band came in europe for the first time back in 1994, the rythm guitar was sampled and started by Dan. Did you remember this ? To have a second guitar in the band was very important i suppose.

Tom: The second guitar player helps a great deal with the visual part of the show, and it's much more enjoyable to have a live guitar player than to stay in sync with a sampled guitar track.

Did you have some live pics from early days for Road Page ?

Tom :I'm sorry but I don't have any memorabilia from the early days, I guess we were just too busy to think about that stuff. And I didn't want to think of myself looking back at old

pictures trying to recapture the past. I think for me it would have put a limit on the band's lifespan - at least in my mind.

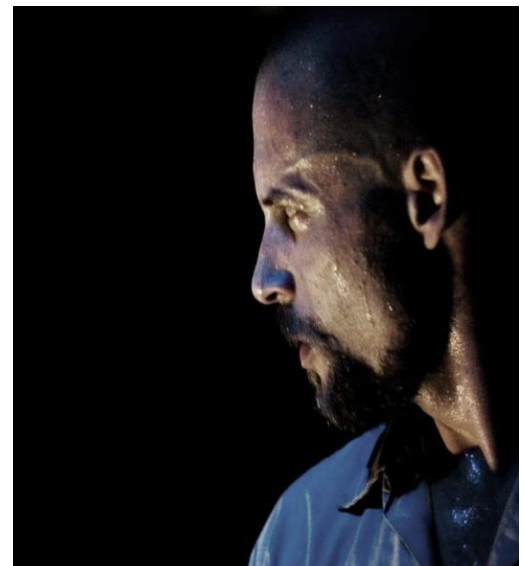
Let's talk about you.

In Basel, you try to play a Joe Satriani's song. Is it hard to play like him?

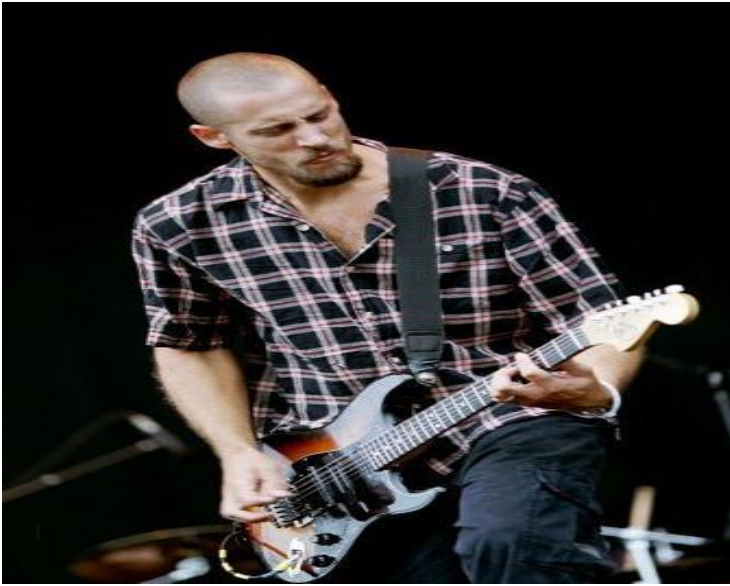
Tom: It's not hard, it's impossible for me to play like him. He's light years beyond me as a guitarist.

On your guitar's sling, it's written : « MR President » What does it mean ?

Tom: That is a reference to my memory, being reminiscent of the late President Ronald Reagan. .kind of a tasteless joke.



Interview Tom Klimchuck



Back in 1994, you have some problem with Krohn illness. Did you take a medication at present day ? I suppose this illness distrub you sometimes on tour and in your life in general ?

Tom: It can be a troublesome condition, but I've been lucky enough to not be bothered by it in a long time. .which is not to say it can't come back at any time.

What are the symptom of this illness ?

Tom: The symptoms can vary, but the short version is that it stops your body for gaining nutrients from food. So I switched to beer.

The states will have a new president soon. What did you hope from him ?

Tom :I really hope we have a new president! I'm not sure what we can expect from Sen. John Kerry. For right now it's important just to remove Bush. We'll deal with the mess Kerry has to clean up later.

The french president refuse to send the french soldiers in Iraq. What did you think about this decision ?

Tom: I think it's clear that was the right decision for France. It was the right decision for the United States as well, but we have an asshole in office.

This winter, you will touring through the states. Will you be at home for Christmas ?

Tom: Yes, we've never missed Christmas due to touring, and now that we have kids we wouldn't miss it for anything.

Your lil' daughter Maggie is probably waiting Christmas with impatience. Here at home, Charlene, Noemie, Jason and Malcom prepare the list of what they want. As you can think, a lot of new toys !

Tom: Maggie likes the toys, but I think she enjoys the parties food and family even more.

For the clubbers :

For the next contest, the clubbers can win a video from FOH tour and can choose the show they want ! Can you send me some guitar-pics or whatever to add the gift for the winner.

Tom: Yeah, I'll put together some kind of package for the winner.

Well, that's all, i would like to thank you deep from my heart for your wonderful music, your symphaty and all the interest you show for the FTOF. To be on tour with you is the best thing a Pro-Pain's fan can do. Best regards from France, hello to your family (we hope to meet her soon).

Some words for Road Page readers

Tom: Thanks Greg, and many thanks to all the readers! Your loyalty and support through the years has never, and never will be forgotten.

PS. Jean-Marc salute you (you meet him in Vosselaar and have a drink with him) He's a great PP's fan and a friend !

Some words for Jean-Marc :

Tom :Yeah, let me know if I spell this correctly.
A La Tien !!!



PRO-PAIN

Prophets of doom

This album was very unexpected from Pro-Pain! In november, Tom said to me that nothing was written! Then, we can think about a slapdash record. So we will be disappointed with it. But no, nothing like this with Pro-Pain!

The record leave the experimentation used with 'Fistful of hate' to let the place to a basic hard-core with very inspired lyrics. The mainly target of this record is naturally the american people and government. This record can be called 'We hate Bush' ou 'Bush is a bastard'.... We all know the hope that Gary had placed in John Kerry as new president, so we easily understand the inspiration he found for this record.

'Neocon' introduce the album very violently . It's a good advertisement of what is the rest of the record. 'Un-american' is a song about the american people who contracditory hate Bush, but re elected him ! A new way of life in the states – you're against a system, but you rest prisoner with it!

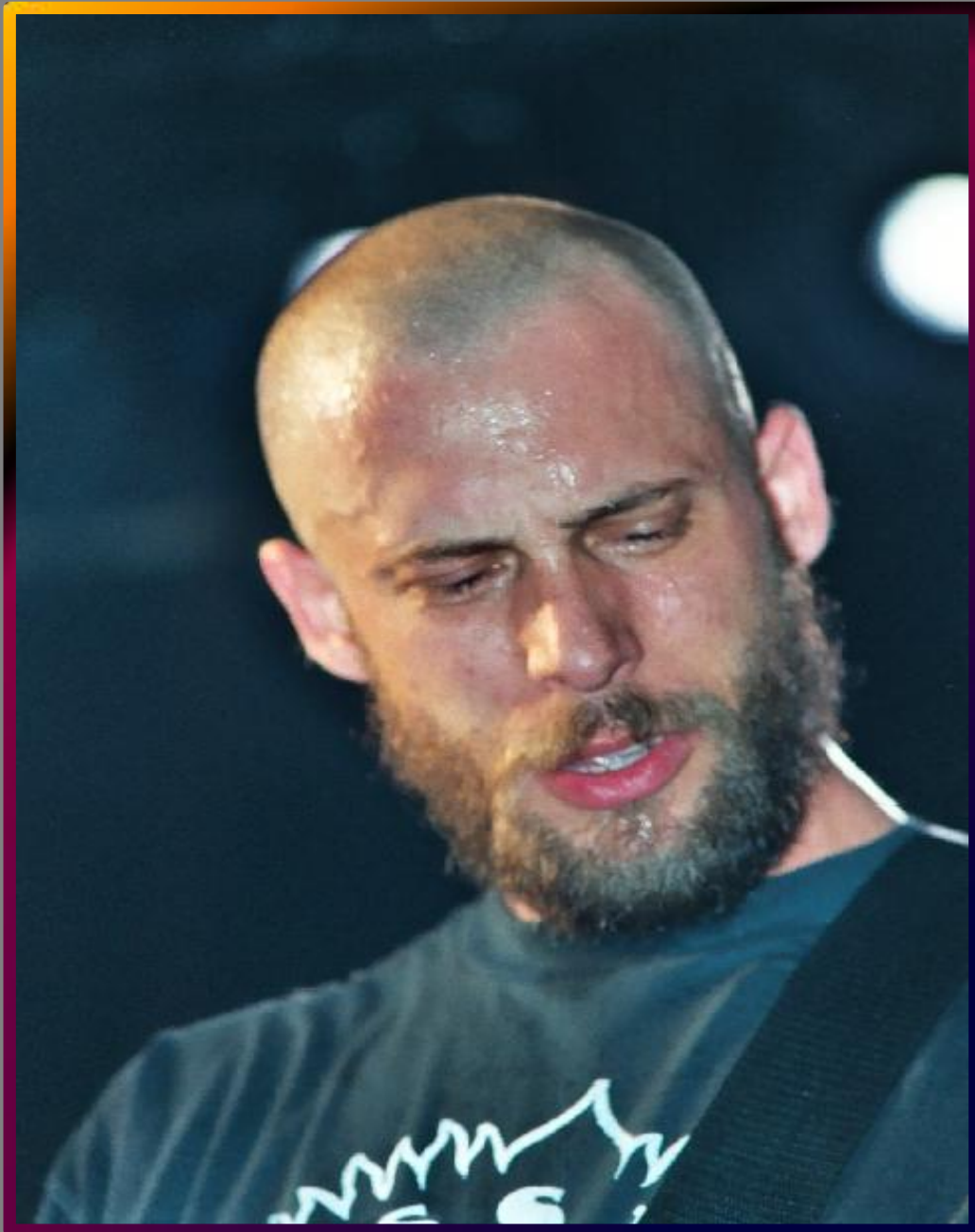
'Operation blood for oil' is the biggest song and probably the hit of the record. Everyone understand the stupidity of this 'Operation blood for oil' , it's a shame for a country to let his soldier in lethal situation just for fuckin political reason. But that's for Pro-Pain the opportunity to do a great song, with a lot of innovation and Tom's lead guitar after each Gary's tirade.

I really like the 'Hates marches on' introduction, and 'One world ain't enough' with the effect on vocals. We can hear keyborad on 'Getting over' omnipresent but discreet. Is some song, we can hear some riffs or atmosphere inspired (i suppose) by Eric Klinger and JC Dwyer, inspiration we can ofter encounter in Built Upon Frustration or Soulbent. The only bad thing we this record is still the same for the fans: too short. We hope one day, the band do a record as a triple CD form...

Maybe, it's written, so let it be done!



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