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## Dwarves - The Dwarves Are Born Again

MVD Audio

Published March 10, 2011 by Keith Carman in CD Reviews

When abrasive punk progenitor The Dwarves called it quits with its 2004 full-length *The Dwarves Must Die*, many of us felt their pain. After almost two decades of songs about sex, drugs and rock 'n' roll, innumerable member shifts and a loss of direction (yielding one hell of a weird effort, with vocalist Blag Dahlia rapping), even we wanted them to end it before it got worse.

While never fully disbanding during ensuing years — the band continued playing shows without issuing new material — the time away has proved one of the band's best moves yet. Its latest effort, *The Dwarves Are Born Again*, finds the misfit marauders picking and choosing their finer moments, crafting a complete experience as opposed to rushing the gun and vying for something different with a disastrous aftermath. Delving back into hotspots that could easily be defined as their "classic" sounds — see the expedient hardcore tenacity of "Stop Me," a tune hearkening back to the aggression of "River City Rapist" or "Happy Birthday Suicide"'s pop-fuelled reminiscence, à la "Everybody's Girl" — the album hits each crucial aspect of this dangerous band's legacy while still offering up new twists. At that, opener "The Dwarves Are Still The Best Band Ever" is a lovely piece of hyperactive, fornication-driven dirt baggery while "Zip Zero" benefits from Mr. Voice, Gary Owens himself, creating a lively, cartoonish atmosphere. Fun, inventive and enthusiastic while still lecherous, wily and lascivious, as the title asserts, a quarter-century into its existence, The Dwarves truly are *Born Again*.



KEITH CARMAN

### Fast Forward Weekly: What prompted a new album after seven years?

Blag Dahlia: Cobwebs around the band's collective penis!

### Was it difficult getting the ball rolling in the studio, seeing as you've been playing gigs this whole time anyway?

This record combines every Dwarf ever, so it was quite the logistical nightmare. Bail had to be posted, hospital releases secured, operations performed.... But it all worked out, as you can hear by the sheer quality of this brilliant release. We are the Wu Tang Clan of punk. We all have a special power that makes us a team of epic proportion and modesty.

### How do you feel it stands up against *The Dwarves Must Die*, which was a very strange album, even for you guys?

The new one is a bit harder-edged, but the same genre-hopping is evident all over the place. Some songs were recorded during *The Dwarves Must Die* [like] the garage stuff that got left off that one. It's a huge mash-up of styles and there are 18 tunes on the record. (It's) like our very early stuff and I don't attempt to rap, which everyone apparently hated [though] most people don't realize that I'm actually black! There are always twists, but the people expect a classic out of The Dwarves every single time and we do not disappoint our fans. Except in bed.

### To that extent, what made you opt to head back towards the "classic" Dwarves attack?

We were hoping to jump on the whole punk bandwagon but the wheels have fallen off of it.

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