



FOR IMMEDIATE RELEASE - OCT 2025



PILLBOX NYC

Calling from Nowhereland

Live in Vancouver 1994

(VKR021)

Live at the Town Pump, Vancouver - February 7, 1994

- 1. Sinister Urge**
- 2. Holly**
- 3. 5000 Miles**
- 4. Come Up Heroin**
- 5. Get Hip**
- 6. Bobby's Shakin' Again**
- 7. Sister Caroline**
- 8. Get Around**
- 9. What She Wants**

Jimbo's Basement Tapes - NYC Demos, 1992

- 10. Nowhereland**
- 11. Devil In My Bed**
- 12. Come Up Heroin**
- 13. Sinister Urge**
- 14. Holly**
- 15. 5000 Miles**
- 16. She Says**
- 17. Get Around**
- 18. When In Rome (rehearsal)**

Released 1st October 2025 on Vicious Kitten Records is a rare live recording from cult rock 'n' roll outfit **Pillbox NYC**. Captured on a freezing February evening at Vancouver's legendary Town Pump in 1994, this recording finds Pillbox at their peak - loud, unhinged, and on fire. Rescued from tape and cranked back to life, this release upholds Pillbox's reputation as one of the fiercest live acts around. Also included is a set of rare 1992 demos - the spark that would soon ignite their *Jimbo's Clown Room* album just a year later.

Pillbox never played the game. In the early 90s, when the industry demanded flannel and polish, they delivered pointy boots, trashy guitars, and a sound too raw to tame. Without internet buzz or PR machines, they carved their name the old way: relentless gigs, xeroxed fanzines, and word of mouth. From the East Village to upstate New York, New Jersey, Connecticut, Pittsburgh, and Philadelphia, they left behind stunned converts before circling back to the Continental Divide and CBGB. That fire led to a Canadian tour with the Ramones, every night played like it might be their last. It nearly was. After one album, *Jimbo's Clown Room*, Pillbox burned out. But the record endured, was whispered about, hunted down, reissued in 2020, and embraced as a cult classic.

Now comes its unruly companion: a raw live set captured on cassette just before the end, paired with unreleased 1992 demos. Rough, unpolished, undeniable - proof that for a brief moment, Pillbox existed entirely on their own terms.

THE PLAYERS:



MR. RATBOY - Lead Guitar/Vocals:

In a career touching four decades, the multi-talented Mr. Ratboy has plugged in and played with some of rock n roll's elite: Sour Jazz, Motorcycle Boy, Pillbox, Bebe Buell, Jeff Dahl, Marky Ramone & The Intruders, Kevin K, Freddy Lynxx, The Golden Arms, Ace Killers Union, Les Has-Beens, Stellan Wahlström Drift Band and the Neurotic Spiders to name a few! His unique and on-point guitar sound, stage presence and reliability to deliver the goods is why so many have called upon his talents. In 1997, this in-demand guitar slinger released the critically acclaimed solo album *A Gift From Mr Ratboy*. He's currently fronting The Golden Rat and working on some new solo material. The real rock n roll deal.

STEVE MACH - Bass:

Raised in Baltimore, Steve was a member of The Vamps aka Vamp City who formed in 1982. They relocated to New York City, where they eventually evolved into the glam/hard rock outfit Skin & Bones.

Skin & Bones became a fixture in the New York rock scene, performing at venues such as the Cat Club, Limelight, and The Ritz. In 1990, the band recorded the album *Not a Pretty Sight* for Duran Duran guitarist Andy Taylor's Equinox label, with engineering by Mike Fraser. Steve spent many years living in New York City and, outside of playing in bands, worked at CBGB's for over a decade. His life was tragically cut short in 2011, and *Calling From Nowhereland* is dedicated to his memory.



SCREAMIN' JOE RIZZO - Drums/Vocals:

Joe Rizzo has drummed and recorded with a wide range of legendary downtown NYC artists, including Walter Lure and the Waldos (1996-2020), Jayne County, Jesse Malin (solo), D Generation, C.J. Ramone, The Senders, Bebe Buell, as well as Pillbox, and a long list of NYC club acts (The Homewreckers (Todd Youth), Suicide King, Heap, Atlantis Black, the Botswanas, Stellan Wahlström Drift Band, The Teenage Prayers, Den of Thieves, The Amazing Cherubs, Trigger's All-Stars, the Hip Nips, and the Hip Pips to name a few). He drummed with D Generation on their national tour opening for The Offspring and later went on to play with Jesse Malin in two of his post D Generation solo projects (Tsing-Tsing and Bellvue). Toured nationally with MTV's Jesse Camp and the 8th Street Kids opening for Alice Cooper and NSYNC. Drummed for C.J. Ramone on tours of

Japan and Panama. Joe's short list of recording credits include Pillbox (Jimbo's Clown Room, 1993), The Homewreckers (a short-lived punk outfit with Todd Youth that left behind one 7" titled I Want More, 1998), Mr. Ratboy (A Gift from Mr. Ratboy, 1998), Jesse Malin (169 EP, 2000), Bellvue (To Be Somebody, 2001), Jayne County (So New York, 2003), and Walter Lure & The Waldos (Wacka Lacka Loom Bop A Loom Bam Boo, 2018). Joe currently performs, writes, and records with Curtis Suburban, a NYC power pop outfit he formed with guitarist Shige Matsumoto and bassist Vincent Martone.

CHRIS BARRY - Frontman/Lead Vocals:

Weaned on the Beatles, Stones, and Leonard Cohen, it was witnessing a New York Dolls live performance a few weeks after his 13th birthday that left a lasting impression on the boy. Chris favored LPs and music magazines over school textbooks - a path that would ultimately lead him to the small stages of Montreal, where he first came to prominence in the late 1970s as the teenage frontman for the 222s (widely recognized as one of Canada's first punk bands). The 222's left behind two seminal 7"s: 1978's *I Love Susan*, followed by *La Poupée Qui Fait Non* – issued three years later and literally recorded at gunpoint. In 1983, Chris relocated to London with the intention of collaborating with Sex Pistols bassist Glen Matlock on a project that, although promising, never went very far or resulted in a recorded release. During this period, he was also summoned up to Bradford to front the Southern Death Cult following Ian Astbury's departure, another disappointment that fizzled after a couple weeks of trying to find a mutually satisfying direction for the reconstituted group. Returning to North America, Chris then reunited with his former 222s bandmates and adopted the band name 39 Steps, lifted from the classic Hitchcock film. Within six months of forming, in 1985, they recorded a self-titled EP for Line Records. The band eventually relocated to New York City and, in late '84, appeared in Woody Allen's *Hannah and Her Sisters*, performing their cult classic 'Slip Into the Crowd' at CBGBs. This exposure led to several national tours, (supporting acts like the Cult, Psychedelic Furs, and the Kinks) MTV airplay, and ultimately their 1987 full-length album, *Slip Into the Crowd*. The band would record their Chris Stein (Blondie) produced follow-up album 'Neon Bible' that same year - but due to a series of devastating legal/contractual issues, the album wouldn't see the light of day until 1993, when long-time fan Joan Jett released it on her Blackheart label – two years after the band had disbanded and while Chris was firmly dedicated to Pillbox. Nevertheless, the 'Step's infectious "(All Roads Lead To) Babylon" was released as the single/video and received moderate rotation on MTV and various stations in their native Canada. In 2006, a 'best of' collection by the 222s (Montreal Punk '78-'81) was released through Sonik's Chicken Shrimp Records (later reissued on vinyl by Rave Up). Chris continued to write and perform and in 2006, he, along with members of The Subhumans, formed the high-powered outfit The Throbbing Purple, releasing the *Let It Writhe* album. A collection of previously unpublished outtakes and demos from 39 Steps was issued in 2014.



As a bona fide Canadian punk pioneer, Chris Barry has lived and breathed rock'n'roll to the max. He continues to walk the earth and today labors as a freelance writer. For many years, he was a columnist at the Montreal Mirror and wrote and oversaw production of the internationally syndicated radio show, the King Biscuit Flower Hour.

THE ALBUM

This audience recording captures Pillbox NYC in full flight, just months before they burned out like all great bands do. In 1994, stranded in Vancouver, they tore through most of their *Jimbo's Clown Room* album like their lives depended on it - because back then, they really did. Like most of their heroes, Pillbox NYC never cracked the mainstream, but that was never the point. Before a single note is played, frontman Chris tells the crowd, "We're here to rock your world." It sounds like a joke, but they weren't kidding - and this recording proves it. Also included in this release are nine demos recorded in NYC in 1992, capturing the raw energy that ignited *Jimbo's Clown Room*.

THE MEMBERS OF PILLBOX LOOK BACK ON THIS RECORDING

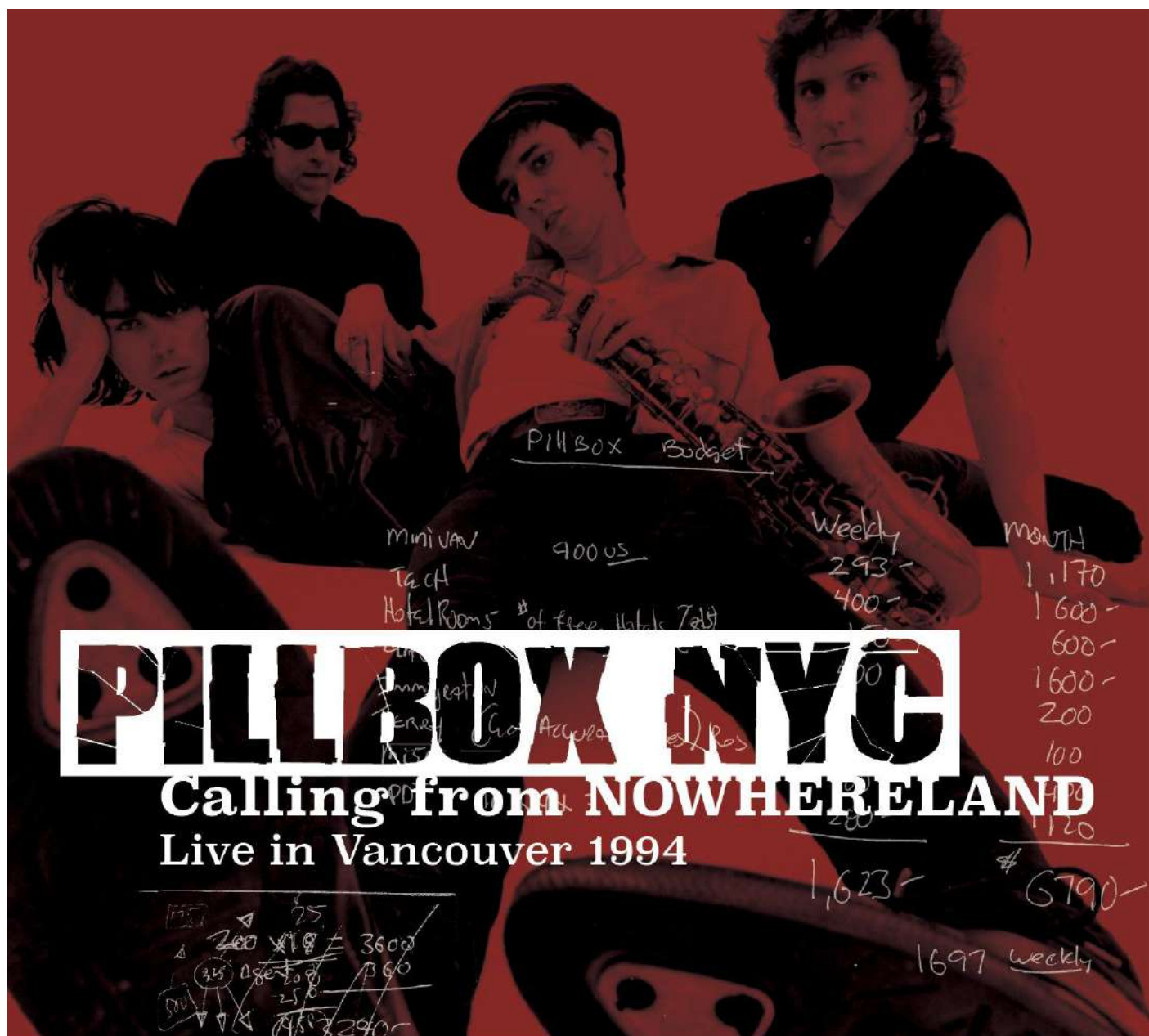
Screamin' Joe Rizzo:

This live audience recording from Vancouver in 1994 captures the band at its height - a honed and confident live show from the western terminus of a national tour, a recreation of Jimbo's Clown Room for the price of admission. Although Pillbox's recorded and performance arc was modest, the Jimbo's Clown Room album has endured, and its influence and reach has expanded since its 1993 release. It stands out as something real, timeless, and relevant. What we have here is proof that the band could deliver on its promise and bring it right to you. So, take advantage of this moment and step into the gritty, seedy reality of that venue. Order a drink. Give a side-eye to your neighboring patrons. Take note of the ambiance. Enjoy the show.

Chris Barry:

When I listen to this set, first and foremost I hear weariness, our cynicism about the state of rock'n'roll at this period in history and our non-existent place within it. While our record was only a few months old and just starting its life, 'grunge' was still all the rage and deep down we already knew Pillbox wasn't going to happen. At the same time, you can hear we were playing our little hearts out that night, perhaps, however naively, still believing in our mission to reintroduce spirited rock and roll to the great unwashed. In pursuit of that goal, we had many good nights on that tour. This Monday night set in wintry Vancouver can probably be considered one of those nights.

Mr Ratboy: *I feel fortunate that, just like those obscure, hard-to-find records I hunted down as a kid that ended up changing my life forever, Jimbo's Clown Room has also carved out its own niche. It took time, but it crept onto must-have lists from fans and critics, earning a fancy vinyl reissue along the way, and now, to top it all off, good ol' Jimbo even has a brand-new partner in crime. This recently rediscovered bootleg-quality audience recording showcases exactly what set Pillbox NYC apart from the rest, proving we had no interest in playing it safe or sounding like whatever the industry was selling in the early 90s. We were defiantly out of step with most of the garbage that passed for rock and roll back then, and all clowning aside, dead serious about our naive mission to bring the real article to the masses, wherever they were, whether they liked it or not.*



PILLBOX NYC - Calling from Nowhereland (Live in Vancouver 1994) is out on Vicious Kitten Records
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Available via viciouskitten.bandcamp.com
Canada/North America: pillboxnyc.bandcamp.com
Worldwide via MVD: mvdshop.com
Digitally on all major streaming platforms

Band photos by Nikki Alcazar

For further information or to arrange an interview please contact: viciouskittenrecords@gmail.com

