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# ABSOLUTE UNDERGROUND

Vol. 9 - #6 - Issue 54 - October/November 2013

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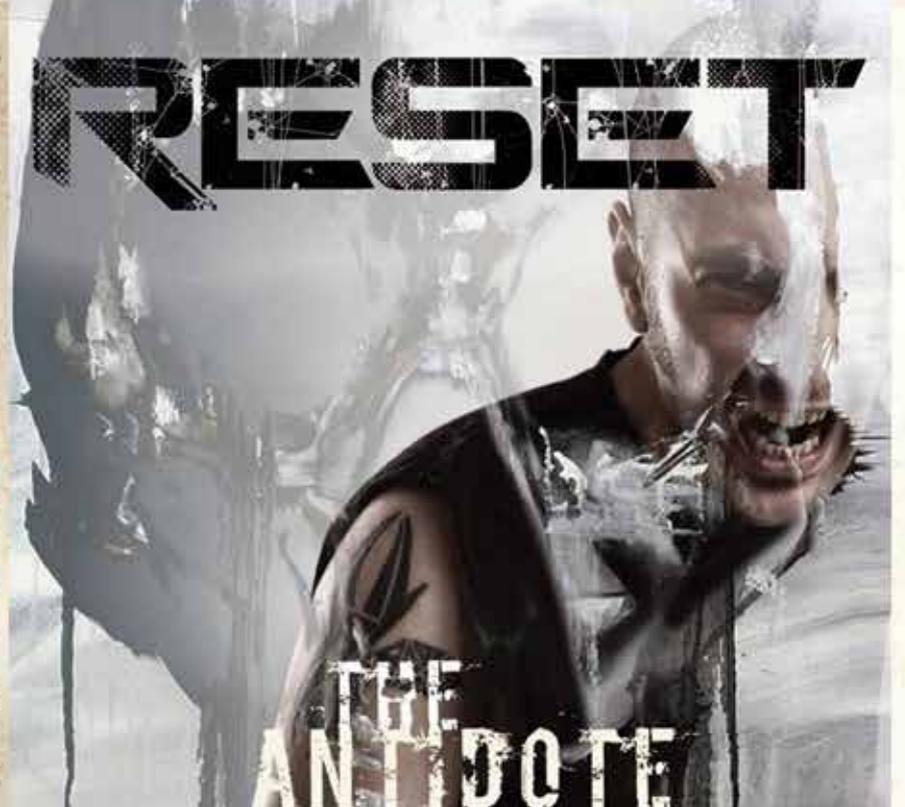
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Oct 18th - Alcoholic White Trash - Paint The Damage - The Gnar Gnars - \$10

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Oct 25th - Chron Goblin - Buzzard - Start With The Cobra - \$10

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## VICTORIAS LOCALS ONLY

### Nearly Dead

Interview by Erik Lindholm

**Absolute Underground: Greetings Nearly Dead, where are you at this very moment and what are you doing?**

Nearly Dead: Howdy. We are standing around, listening to the new Old Gods EP (pink vinyl is gross).

**AU: Who is in the band and how did you form?**

ND: We've got Bryan (a.k.a. Mr. Slippers) on guitar, Moron on bass, Paul on drums, "Voice of an Angel" Scott doing vocals, and Soma blowin' trumpet in Swedish noise-rock style. Scott was the first dude we saw that met the age requirement (40+), so Moron stalked him for a couple of weeks until he gave in. The rest of the band are aging refugees from dead acts looking for a pension plan.

**AU: How did you pick your band name? Is there a story involving a bus accident or terminal illness? Eastern philopshy perhaps?**

ND: We wanted a band we could grow into. Old folks' homes, hospitals and funerals. Booking now!

**AU: As music makers, can you describe your style and your lyrical focus?**

ND: Brainbombs are our template (lurchy riffs being beaten to death, which is where we are all heading). We mix Cialis-laced shooters and frequent-flyer points for ambulance rides with grey-haired malingering.

**AU: Your band is just getting warmed up...**

**where do you want to go with it? What is coming up?**

ND: We opened for Cowards at Logan's August 10th, then recording and more gigs. We pump our filth through the PA live, so recording should be dirty and quick. Gonna have a full-length ready sometime this fall. Maybe some vinyl. Shirts are already rolling.

**AU: Shout out to the readers... last words!**

ND: 65 and older get into any Nearly Dead gig for free. Maybe your grandparents will

get lucky!

Music samples and videos available at:

<http://www.youtube.com/playlist?list=PLX4ktROVoiQa54Y6i7ImGQpIQoQDi7EYI>

(YouTube Nearly Dead)



## Legion of Goons

Interview by Milton Stille

Sometimes a band chooses a name that's so fucking awful that they end up cursed with it for the duration of their otherwise-spectacular career. Other times, a band will come up with the perfect name that makes perfect sense, once you get to know them. Enter Legion of Goons, featuring past and present members of such notable acts as Death Sentence, Class of 1984, the Shivs, The Excessives, Surrounded By Idiots, and Scum Element, amongst others, not to mention everyone's favourite clown attire-clad Iron Maiden tribute band, Powerclown. Absolute Underground's Milton Stille pursued them to their jamspace and asked a few questions.

**Absolute Underground: Alright, let's start with how the band formed. What was the impetus behind Legion of Goons?**

Mikey Jak: Me and Ben [Lightning] were wasted, playing acoustic guitars, so I don't know... we wrote riffs for this band in 2009... 2010?

Ben Lightning: Yeah, let's call it 2010.

MJ: In 2010, and we just never got it off the ground until January... [because of] the total lack of hardcore in this town. There were too many elitist crust bands that everyone loved so much,

that we wanted to bring back the Black Flag, the Accused, and the shredding-ness back to Vancouver. Also the DRI and the Suicidal...

**AU: What's the Legion of Goons' mission statement?**

All: Goons!

Aaron Goon Bustaffson: Just having a good fuckin' time I think. Playing music we like, and people seem to dig it.

MJ: Shred hard or go home!

BL: Do what you want to do, don't let people tell you what to do. Not being pushed around, not taking shit from anybody.



Matt Sketchy: Playing where we want to play, when we want to play.

**AU: Who's in the band, and who does what?**

BL: Ben Lightning, guitars and pipes.

MJ: Mikey Jak, guitars and radness...

AGB: Aaron Goon Bustaffson, bass guitar, vocals

Sketchy: Sketchy, sticks.

**AU: Songwriting?**

MJ: Me and Ben, Aaron and Matt, we all contribute... It is unanimous, or it is nothing!

**AU: Tell our readers what's influenced your sound. What would you say is the biggest influence you have in common between different members of the band? Any influences that we might find surprising?**

MJ: Well, mine and Ben's guitar styles are two completely different styles. You couldn't call either one of us a lead guitar player, because we trade

off on that stuff. I do fast-picking stuff, whereas Ben does a lot more leads than I do, and I don't know, for some reason we seem to complement each other really well.

BL: Yeah, I think we all have the DRI, the Accused, the Suicidal thing, some Slayer... pretty much all stuff that we were listening to when we were kids, you know, growing up, stuff that got us all pumped, you know?

**AU: Any plans to record at this point?**

MJ: We have a recording, we just haven't finished it yet.

BL: We just have to put the finishing touches on it, the mixing, the mastering.

AGB: We recorded at House of Payne, with Adam Payne... He's fucking amazing. It sounds fucking great already. It's not even mastered and it sounds great.

**AU: What are your thoughts on the present state of the Vancouver music scene?**

MJ: Fucking dying.

AGB: At times it seems there's some hope.

MJ: There is hope with whatever bands are coming out of here, right? Like you're gonna get a bunch of crust bands that are only going to play the Astoria...

BL: We're not really big on being true to any one promoter or venue, we'll play any bar that's willing to offer us that, as long as the lineup's decent enough to play with. For every band out there that drives me nuts, for every shitty elitist crust band, there's also a Car 87 or a Still Above Snakes, or someone doing something rad.

*Legion of Goons play at Funky's on October 17th with Calgary's Paint The Damage. Additionally, they will be performing at a benefit for Mike Kolins at Olympic Pizza in Surrey on November 2nd, prior to embarking on a tour to Alberta.*



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## Daywalker

Interview by Allison Drinnan

Daywalker is a relatively new band in the grand scheme of things, but they have already made quite the mark on the Western Canadian scene with their contagious brand of volatile rock 'n' roll. Playing with the likes of Barn Burner and Fucked Up, Daywalker – featuring lead vocalist and guitarist Adam Weibe, guitarist and vocalist Erik Anderson, bassist and vocalist Trevor Welsh and drummer Kevin Nelson – are getting noticed.

After a booze-fuelled evening in Lethbridge – and what other kind of evening in Lethbridge is there – Weibe was kind enough to answer the questions posed by Absolute Underground's Allison Drinnan.

**Absolute Underground:** Tell us about the history of Daywalker and how you guys formed.

Adam Weibe: We got together in July 2012, right after Sled Island. Former bassist and frontman Kevin Walsh and I had played together in a few bands before, and thought we should start up

something new. Walsh said he knew a drummer: enter Kevin Nelson. We wanted two guitars from the get-go, so after our first jam together, we decided to bring in a Viking by the name of Erik Anderson. Needless to say, it went pretty well.

**AU: Why choose to go with the name Daywalker?**

AW: Ha! At first it was an inside joke, because three-quarters of the band had epic red beards. Once we started to feel things out and began to find our sound, it sort of just fit. So it stayed.

**AU: Do you think gingers feel a certain camaraderie with each other?**

AW: Absolutely! We're a dying breed, animals on the brink of extinction. We have to do whatever is necessary to stay strong through these trying times. We need to stand together against those who would mock or ridicule a young person based strictly on the colour of their hair. Besides, it's been scientifically proven that 98% of redheaded girls grow up to be megababes. You can argue with the Bible, you can't argue with Science.

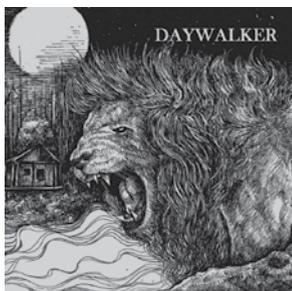
**AU: You guys were invited to play the 2013 BreakOut West Festival this October in Calgary. How did that come about?**

AW: We heard about the festival through a friend of ours and thought it couldn't hurt to apply. We should buy that jerk a beer.

**AU: You recently added Trevor Welsh to your line-up. Tell me about that decision and what you think he brings to Daywalker.**

AW: After the sudden departure of a founding member, we found

ourselves in a bit of a conundrum. We had some killer shows booked and no bassist or frontman, so we did what we always do and made it happen. I stepped up on lead vocals, which took some work! We looked to our group of friends for help on bass. Trevor really stepped up to the plate, he learned our songs in no time, and absolutely slayed his first two shows with us. After that, the



decision made itself.

**AU: Tell me about the four-song, self-titled EP that you released in March 2013. Are you happy with how it turned out?**

AW: Totally happy! Are there things we'll do differently on future efforts? Of course! But we still stand behind the EP 100%. It charted well on college radio in quite a few cities and has brought in plenty of beer money on the road. How can you bitch about that?! We fucking LOVE beer!

**AU: In the descriptions I have read of Daywalker, your band is described as filling a gap that has been left in the musical scene in Calgary. It seems there aren't too many harder rock 'n' roll bands... Why do you think that is?**

AW: Calgary has always had a bit of a revolving scene. For years it seemed like all we had were rock 'n' roll bands, then suddenly, they were all gone. We're not reinventing the wheel or anything, I think it was just good timing. I'm pretty stoked to report that we are by no means the only

## CALGARY CARNAGE

rock 'n' roll band in town! Rad bands are coming out of the woodwork all the time. Makes you pretty happy to live in a city with so many good cats! The better the people, the better the party, the better the bands.

**AU: Do you plan on releasing a full-length in the near future?**

AW: Shit yeah! We're just about to start pre-production on our second record and couldn't be more excited about it! We've got a lot of new songs that we can't wait to lay down!

**AU: What does the future hold for Daywalker?**

AW: That's an excellent fucking question.

**More information at:**

<http://daywalkercalgary.bandcamp.com/music>

<https://www.facebook.com/daywalkertexasranger>

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- 03 KMAN & THE 45'S  
ROBOT WORKERS / THE ATIVANS
- 04 BREAKOUT WEST FEST  
MOKA ONLY / SAVK / THE SPOILS / SPEED CONTROL & GUESTS
- 05 BREAKOUT WEST FEST  
KING DOOM / THIS IS WAR / HELL RAZER / INCURA & GUESTS
- 10 LIVE JIVE 2013 - RAP SHOW & SILENT AUCTION  
AYE / NATURAL ENSEMBLE / MYRIAD & MANY MORE
- 11 DANGERFLOYD  
SILVERGUN & SPLEEN / BLACK EARTH & GUESTS
- 12 HANG THE DJ  
RETRO - NEW WAVE - CLASSIC ALT - INDUSTRIAL - INDIE
- 17 FAKE MOUSTACHE
- 18 BISHOPS GREEN  
STREETLIGHT SAINTS / SOUNDCITY HOOLIGANS & GUESTS
- 19 CALGARY BEERCORE AWARDS
- 22 ADHD SKETCH COMEDY
- 25 MAMMOTH GROVE  
FUNKENSHEIST / GRON / RYDER AND PINES
- 26 HANG THE DJ: HALLOWEEN EDITION  
RETRO - NEW WAVE - CLASSIC ALT - INDUSTRIAL - INDIE
- 30 RISKY ENDEAVOR  
TRACE THE SKY / SHARKS ON FIRE / OLD TOWN
- 31 KABUKI GUNS BURLESQUE

## november

- 01 NIGHT COMMITTEE  
NAPALMPOM / SEVEN STORY REDHEAD
- 07 NEGATIVE EARTH: SHOWCASE  
SOUNDSKRAPER / FREAKSHOW FASHION SHOW
- 08 ILLUMINATED MINERVA  
EXIT STRATEGY / PHANTOM LIMB / TRUCK
- 15 DIAMONDS  
WITH GUESTS
- 16 HANG THE DJ  
RETRO - NEW WAVE - CLASSIC ALT - INDUSTRIAL - INDIE
- 19 ADHD SKETCH COMEDY
- 23 THE STANFIELDS  
TOWN HEROES
- 29 MINDIL BEACH MARKETS  
BELL TOWER / GO FOR THE EYES
- 30 HANG THE DJ  
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# ABSOLUTE HORROR



## Ryan Nicholson

Interview by Ira Hunter

**Absolute Underground: Who are you and what are you most infamous for?**

Ryan Nicholson: My extreme horror film company, Plotdigger Films, that spawned the extremely sleazy flicks, "Live Feed", "Gutterballs" and

"Hanger".

**AU: How did you become obsessed with horror movies?**

RN: From a very young age, I was always into makeup effects and creatures. It was, and is, a total obsession. Luckily, I grew up in the 70s and 80s and we didn't have CGI back then, thank God!

**AU: When did you first start experimenting with special effects?**

RN: Back in the mid-80s. All through school; middle school, high school. I was always killing my friends with makeup! Getting in shit by the cops for laying dead in the middle of the road, scalped and making cars stop to witness the gruesome scene.

**AU: Who were some of your major influences?**

RN: Italian horror directors like Lucio Fulci, Ruggero Deodato. Canadian director David Cronenberg and Chinese director Herman Yau. I love those extreme Asian Category 3-rated movies.

**AU: What movies did you work on with your first effects company, Flesh and Fantasy?**

RN: The big ones were "Final Destination" and "Scary Movie", but I also did gruesome lesser-known stuff like helping out with props on "August Underground Mordum" and making masks for the metal band Macabre.

**AU: Why did you decide to start Plotdigger Films and focus on**

**directing?**

RN: It was in 2000. I had the shop in full-swing, and started writing like a madman. "Torched" was shot in 2003. I had always written, mostly songs with my horror rap band in Victoria, Disturbed Company, or my electronic metal band, Snuff Maximus.

**AU: I know it's a family affair with you working closely with your father. What is your Dad's role in the production of your films?**

RN: He handles the business affairs and reads my scripts, usually cringing at the content. My new one, "Collar", I think shocked him the most. He asked me, "Do you really need to show that?" Haha. My answer was, "Of course I do!"

**AU: What are some of your upcoming projects?**

RN: I have a slew of films coming out. "Dead Nude Girls" will be out in December. "Big Fucking Monster" should be out by then, too. The film "Collar" will be out in November, and then we jump onto "Gutterballs 2,3" and "Three on a Meathook". It's hectic right now. Plus, I did FX gigs on my buddy Marcel Walz in the upcoming "Seed 2". We shot it in Las Vegas, and my wife Megan and I did all the gore. Nasty stuff..



Really grimy!  
**AU: Has anyone ever suggested that you may need psychological help after watching one of the films you've directed?**

RN: Oh for sure. I think "Hanger" was the one that offended people the most. I got

hate mail comparing me to Hitler! I have been told to see a shrink many times. I still can separate fantasy from reality. I don't have any mental problems that I know of.

**AU: Final words of wisdom?**

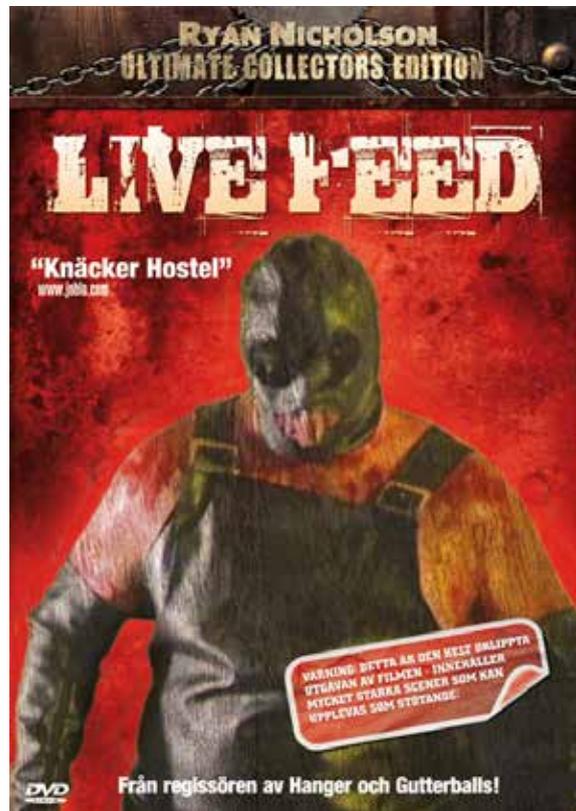


RN: Go to [www.plotdigger.com](http://www.plotdigger.com) and order some of my made-on-demand titles! By buying our films, you are helping us make more! Cool!

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## Lyrics Skate Shop

Interview by Matt Gordon

### Absolute Underground: First question: Who is Alex Eddy?

Alex Eddy: Alex Eddy is a skateboarder, born and raised in Metchosin, and then relocated near VeeDub immediately after the new skatepark's completion. He spent his days skateboarding and nights dreaming of new trickery and whatever other disgusting things teenagers dream about. Throughout his adulthood, he moved around the provinces, never really finding a place that felt anything quite like home. His return was swift and seems permanent, as he now resides back in Vic West building his own skate shop. I, who is he, am very excited about it.

### AU: What made you want to open a skate shop?

AE: Working for, and being sponsored by, a few of the board shops in Victoria has taught me a number of things: I've discovered that the reason someone is drawn to a certain store is not necessarily because they have the exact item that

they are looking for, but more for the actual experience of entering a location that represents a lifestyle that they, themselves, identify with... Somewhere that provides the genuine feeling of truly belonging to something, along with staff that are legitimately involved with the activity and share the same passion. I spent many years creating this feeling through shops I had worked for with the guidance of a friend and mentor, Dan Darling, who [filled this role] for me while I was growing up. I eventually felt resistance from those who held ultimate control of the direction of the shop I last worked at, which created a strong urge within myself to stop trying to make someone else's dream work within mine. I immediately began the process of building my own shop, with the help of my co-workers, Amelia Drinkrow and Sean Henderson, from the old shop.

### AU: What's original about Lyrics Skate Shop?

AE: Our store is a true skateboarder-owned-and-operated skate shop that offers popular brands in skateboards, footwear and apparel, as well as a few exclusive brands you won't find in other stores. We are directly across the VicWest Youth Park field, making us the closest shop to the skatepark. We also have, within the store, a recording studio for music and vocal recording, where we offer services in media production, such as audio, photo and video. These factors definitely set us apart from other businesses.

### AU: How was the opening party?

AE: Our opening party was a blast! Free beer and liquor from great sponsors: Pabst Blue Ribbon, Jameson's Whiskey and Absolute Vodka. Of course, we ran through the free booze with over a hundred guests, and then promptly ran across the



parking lot to re-fill. We arrived back with some Lucky Lager to have a group toast to our dear friend, Jamie Collins, who passed away one year ago that day. It was a night to remember, if only we could remember.

### AU: Anything else interesting happen at the shop recently?

AE: There was a Santa Cruz/Creature demo at VicWest that was almost unannounced. We spread the word with just enough time and drew an impressive crowd. The rain began to fall and it was only natural to invite them back to the shop to hang out for some beers and good times. We had Justin Strubing, Emanuel Guzman, Sid Melvin, Ryan Reyes and Darren Navarrette... we shot the shit and some sick photos to go with it - an epic moment for our less-than-a-month-old skate shop.

### AU: Rad. My favorite part about Lyrics is watching your classic VHS skate videos on your classic big-screen-tube TV.

More information at:

<https://www.facebook.com/LyricsSkateshop>



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## Zombie Paintball- Company Z Paintball Adventures

Interview by Ira Hunter

**Absolute Underground: Please introduce yourself.**

Jen Yarnell: My name is Jen Yarnell and I am the owner/operator of Company Z Paintball Adventures, located in Ladysmith, BC. I live in Victoria and am a social worker by day, zombie wrangler by night and a full-time single mom.

**AU: What's the history of Company Z?**

JY: Believe it or not, Company Z is the culmination of some of my combined life experiences. I have been a horror buff since I was little, and each year, when my kids were younger, I put on a double birthday Halloween party for them and friends, which morphed into a haunted house that got creepier every year. I have also been the director

of a local festival for five years, which has given me experience in putting on large-scale events. I have been operating a social work-related business in Victoria for 15 years, which has given me the business know-how. Last year, I co-founded another zombie paintball business on the lower mainland. With a lot of prodding and encouragement, I was convinced that islanders need a place to go shoot zombies, too! Company Z was formed as a collaborative effort amongst zombie-lovers and paintball enthusiasts from Victoria and Nanaimo. You asked, we delivered.

**AU: Where is it located?**

JY: Company Z is located on 20 acres of super creepy Vancouver Island rainforest, just 5 minutes north of Ladysmith on 5735 Takala Road.

**AU: What can one expect from the experience?**

JY: Company Z is a live-action zombie scenario game. It is a 45 minute adrenaline rush – expect to laugh your butt off and scream like a little girl. It is not a paintball game per se, as our customers are not shot at. It is live theatre in a forest and is more similar to an outdoor haunted house.

You are under siege by hordes of zombies and get to shoot at them with paintball guns – and yes, headshots ARE encouraged! Our story takes place in the backwoods of Louisiana and involves a missing deputy sheriff and a dangerous moonshiner named Duggan who is a wanted drug runner and arms dealer. Our customers have to help find our missing deputy, try to avoid Duggan, and fight off hordes of zombies.

**AU: What are your thoughts on the current state of things concerning the massive popularity of the zombie phenomenon?**

JY: Zombies are the modern-day monster of today's generation. They are particularly scary because many people believe that they could actually happen through super viruses or some supernatural occurrence. The thought of the dead walking amongst us – our friends, our family, stripped of all personality and intelligence and wanting to eat human flesh, is an incredibly terrifying scenario. Even government agencies are using zombies to illustrate disaster preparedness. Apart from the fear factor, there is also a comical aspect to zombies; they have become loved and feared at the same time.

**AU: What sets your paintball field apart from others?**

JY: Company Z is unique, as we have a movie-like set built on a usable paintball field. It is a field which fully functions as an immersive scenario game, a regular paintball field and we also have the capability to hold kid's zombie paintball birthday parties and large events.

**AU: What's been the secret of your success?**

JY: The secret to the successful development of Company Z has been the collaborative effort amongst a variety of multi-talented artists, filmmakers, actors and paintball enthusiasts from Victoria and Nanaimo. I have been fortunate enough to be able to put together a committed team who have been tirelessly building, writing, and developing the field and storyline. I have paintballers from Team Hellfire from Nanaimo who have developed the field and assisted with the paintball aspect. I have a zombie manager, Marius Lohmann, who is also a photographer, filmmaker and paintballer and has the patience of a saint, and my creative writer/actor/paintball freak, Travis English, a.k.a. "Duggan", leader of the Moonshine Army, who keeps us all entertained. John Warnock and Jake Warren are part of the

Victoria promotional squad and have been incredibly supportive in sharing their talents and knowledge with the Company Z team. It has been an incredibly interesting experience overseeing this project and working with these enthusiastic zombie-lovers.

**AU: What are some Zombie Paintball facts that people may be unaware of?**

1. Headshots are recommended. The splatter looks cool and it drops the walkers faster.
2. You cannot use your own paintball marker (we get asked that all the time). The reason for this is the pressure is dialed back on our guns so that our zombies stay happy. We are a zombie-friendly work environment.
3. There are a few zombie paintball parks out there, but we are definitely the best (we should know, this is our second time around).

**AU: Anything interesting on the horizon you'd like to share? Anything special planned for Halloween?**

JY: We have many ideas and a sequel planned for our current story – next year, the customers will not only have to fend off zombies, but also



the crazed enforcers of the Moonshine Army. The paint will fly! We will be running our current zombie scenario game on Halloween but expect some additional surprises and scares. The creep factor will be cranked way up!

**AU: Final words?**

JY: Company Z is a fantastic adventure to do with friends, family and co-workers. It is great for novice paintballers or people who have never held a paintball gun in their lives, and is for all ability levels. It is pure backwoods fun! I also have to add that we have THE best zombies. They actually made ME scream this past weekend!

**AU: Website?**

JY: Check us out at [www.companyzpaintball.com](http://www.companyzpaintball.com)

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# Pottymouth

Interview by Mr. Plow

I first came across Pottymouth when I got to open for them and the Mentors when they came through Portland, Oregon in August. I felt like a kid hearing dick and fart jokes for the first time all over again when they started their set.

I knew that this band needed to be known by the masses of others who like dick and fart jokes.

Read this on the toilet for better results.

**Absolute Underground: Who are you and what do you do?**

Dread: Hello, my name is Dread Spaghetti and I am the lead shitter and toilet music creator of Pottymouth! We are based from the surrounding suburbs of Los Angeles, culminating into a metal punk shock adult comedy band. Hence our mantra: "Toilet Music For Toilet People!"

**AU: You use a lot of theatrics in your show. How did this come about?**

Dread: It just came from wanting to have something visual to present to our audiences and something more to enhance the songs in particular. Each of us enjoy bands who have done more than the average band, when it comes to live shows. To me, it just adds flavour and creates its own style in representing certain songs.

**AU: Do people compare you to Green Jello or Gwar? You were once a member of Green Jello, did that help inspire this project?**

Dread: The obvious influences are on our sleeves for sure. It didn't suck being lead guitarist to Green Jello. Prior to me joining Green Jello in 2003, I was heavily involved in a shock-rock horror band where we used live video, fire, timed lighting, spooky set design and bloody effects. With that said, having or creating a visual performance was an idea already familiar to what I enjoy doing. I learned a lot from watching, talking and hanging out with Bill Manspeaker of Green Jello. Pottymouth has been referred to as "Diet Gwar" by Sickie Wifebeater of The Mentors, and I take that not as an insult, but with the attitude of this band being headed in the right direction. To me, Pottymouth is like early Carrot Top with a punk/metal soundtrack.



© Pigeon Photography - Sir Stewie Productions

**AU: What is the worst confrontation you had after a show about your material?**

Dread: After? I would've guessed during a show...After, not so much. Occasionally, you may get the drunk knucklehead who thinks your band is queer because you dress up in costumes. You get drunk girls who don't understand what you do and somehow get their pissy boyfriends involved. You deal with that as it comes. Usually, problems seem to arise during shows. The incidents are isolated and only at certain shows.

We've encountered bottles thrown, physical assaults while in mid-performance, girls hurling obscenities much worse than the songs I sing, people trying to steal props out of my hands. We've had hot sauce sprayed profusely on our gear by a homeless train jumper, we've had actual front row seats to a violent bar fight that ended with cops questioning me to what I actually saw because I had the best seat onstage for that. In most cases, our shows are actually positive and awesome and we gain a ton of new friends and

fans. We are here to entertain, but we also do not hunker down to the dehumanizers.

**AU: You completed a tour with The Mentors, how was that?**

Dread: We just completed our third official tour with The Mentors for the new disc, From The Pink To The Stink. We went out on tour last year for our last disc, Squeaky Girls Get The Grease, as much. Those guys are the classiest lads and are complete gentlemen. They know how to have a party and how to treat a lady. They have been very supportive of the music and the show of Pottymouth, and we have been nothing but grateful and honoured for the exposure and opportunity. We are great fans of the mighty Mentors, and the legacy of El Duce must carry on with his legion of perverts. Both bands support a great night in shock value and entertainment to anyone who comes to see us live. And watching Sickie Wifebeater shred nightly does not suck either. Mad Dog Marc is the best candidate to

# MR PLOWS PICK

partake the hot seat of our Lord and Saviour, the fallen El Duce. He has been very instrumental in getting us thrown out there to the wolves.

**AU: Shamelessly whore out whatever you want....website, videos, links etc.**

Dread: Thanks! You can find all Pottymouth related info, videos, bio, music, and show info at: [www.toiletmusicfortoiletpeople.com](http://www.toiletmusicfortoiletpeople.com), [www.reverbnation.com/pottymouth](http://www.reverbnation.com/pottymouth), [www.youtube.com/pottymouth](http://www.youtube.com/pottymouth). Also on CDBaby, Twitter, and Facebook. We are the original and true band that is called Pottymouth. One word! Accept no substitutes. Born from toilet sauce in 2006, and achieving fruitful erections every year after, Pottymouth hopes to plunge the toilet stew assault into your towns. With ex-members of Green Jello and Butt Trumpet, we are sure to be clogging toilets one turd at a time. Stew on!

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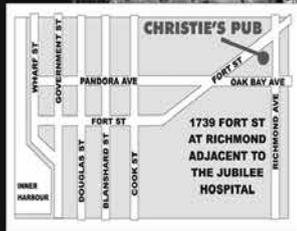
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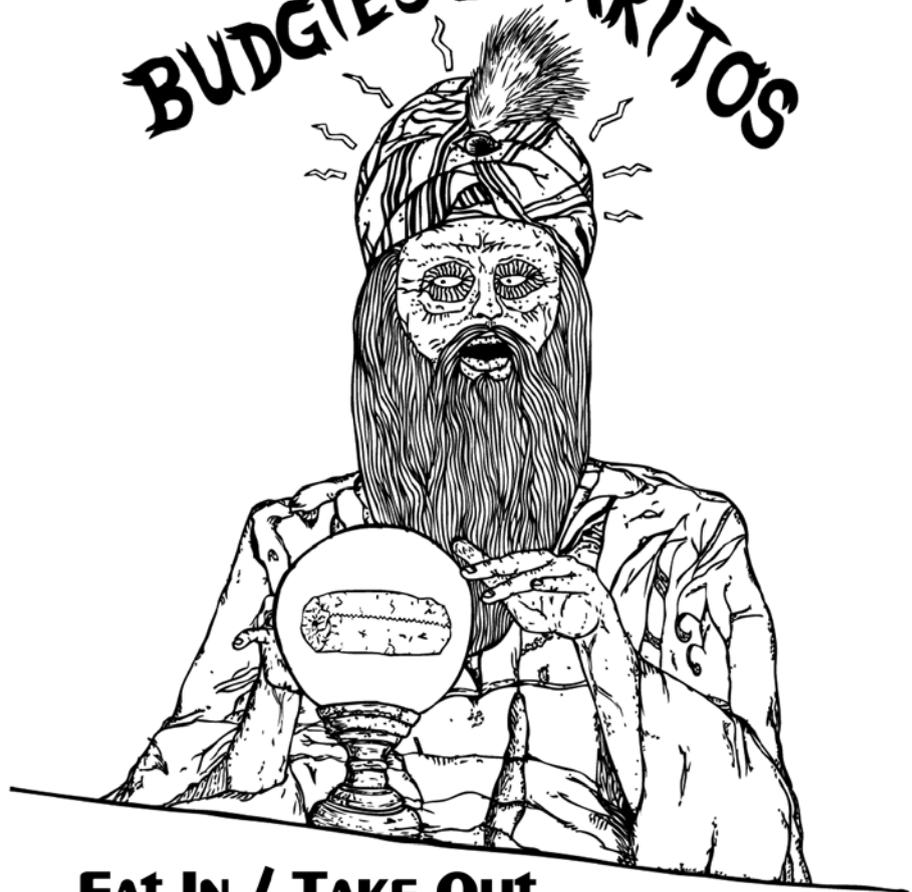


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## Striker

Interview by Willow Gamberg

**Absolute Underground:**  
Who are we talking to and  
what are you famous for?

Adam Brown: We are Striker from Edmonton, Alberta. Right now, we're probably most famous for opening for Metallica in our home stadium for two sold-out nights. James Hetfield called us "the band". Pretty sweet!

**AU: Describe your music for those poor few folks who've never heard it.**

AB: We mostly focus on writing sweet hooks and catchy choruses. Almost a thrash-meets-power metal kind of thing. Every song is an adrenaline powerhouse that gets you hooked from top to bottom! Not to mention all those sweet duelling solos and soaring vocals.

**AU: You guys just played Noctis Festival on Thursday, Sept. 19th in Calgary... how was it? What's the craziest thing you saw at Noctis?**

AB: Noctis was amazing!!! Stellar festival, energetic crowd, and a great time. We all hope it won't be its last year. The craziest thing we saw... probably us getting our new North American booking agent. I think the world will be seeing more of Striker soon!

**AU: You're all from Edmonton, right? Well,**



here. Over the years we've watched the metal community grow and grow, and more and more local bands are getting out there in the industry.

It's great to see. You definitely have to travel though, and lots, haha. I also think having a strong independent music venue, like the Pawnshop in Edmonton, has helped attract some serious talent and let the scene flourish. Tyson Boyd is the man!

**AU: Striker spent the summer touring Canada, which was your third tour for the album Armed to the Teeth. How did the tour go? Worst/best parts of touring?**

AB: Each tour keeps getting bigger and better! It's very encouraging. We keep meeting more and more fans and cool bands out there in our vast nation. The best part of touring, no question, is doing what you love every single day. The worst part of touring is probably when it ends. Or maybe

I happen to be visiting there right now, writing these questions, and I have to ask... How do you do it? How do you create flourishing heavy metal in this flat concrete jungle?

AB: Edmonton is home, and we've had tons of support

the smelly van, haha.

**AU: The Interweb says you're leaving for Europe in the late fall... is that now? Will this be your first European tour, and what are you most looking forward to?**

AB: Actually, this will be our fourth time to Europe, and in fact, it's probably our biggest market. We're gone from November 25th - December 22nd and we can't wait! We're breaking into the UK market for the first time and playing a sweet festival called Hard Rock Hell. It's a very different touring environment over there, and musicians are treated with tons of hospitality and respect - not to mention the beer!

**AU: Armed to the Teeth was released in 2011... when is it time for a new album? Is there one in the works?**

AB: Well...we haven't announced it yet...but we have some pretty big plans that may or may not involve recording in Sweden, right after the tour. Don't wanna say too much or I'll get in trouble! I'm sure it will be announced soon...

## SHR-EDMONTON

**AU: What about long-term plans? What do you see in Striker's future?**

AB: Aside from world domination, not much. We're a group of five dedicated guys, and we are all ready to commit full-time to making this our lives. We just got hooked up with a very strong team for our next release, and things are looking very promising!

**AU: What else should your Canadian fans know? Any last words?**

AB: Stay tuned! We're certainly not done yet. In fact, we're kind of just getting started. Your support has been huge and we are looking forward to releasing some killer tracks soon!

**More information at:**

<https://www.facebook.com/strikermetal>

<http://www.reverbNation.com/strikermetal>



# WRETCHED WINNIPEG



and contracts for Hokkaido's Japanese Metal legends Saber Tiger, working staff at shows, performing for various events as a solo artist, and I'm of course also recording my third [Ze] album. That being said, heavy metal doesn't pay so well, so I also work as a language teacher to support my heavy metal habit.

**AU: Metal-in-Japan vs Metal-in-Canada in five words:**

PK: Metal is a global sub-culture! That's my five-word answer, but I could go into this far longer than five words. In short, there are plenty of cultural differences and plenty of similarities. Headbangers are headbangers, no matter where you go! I couldn't possibly pick a favourite. I love the metal scene in both countries.

**AU: When did you first hear Evil Survives?**

PK: It must have been around 2010 sometime. I was just scouring YouTube for metal yet undiscovered to my ears and found Die Like A Samurai. Apologies to my fellow bandmates but

don't totally suck, so they snagged me up!

**AU: Describe recording through correspondence?**

PK: In this day and age it's totally fine. Technology has gotten to the point where band members can be wherever the hell they want/need to be and record whenever they want/can so it's pretty rad. Charley sends me the vocal-less tracks and I wait on 'em then send 'em back. Piece of cake!

**AU: How was flying out and performing the first gig recently at Noctis Festival?**

PK: Aside from the jet-lag of a two-day trip across the world, it was fucking awesome! It was the first time I actually met the dudes and they are all really cool, so things went rather smoothly. Of course, the opportunity to open for such a monstrous slew of metal icons was an honour, as well. I'd totally do it again... if we can convince Terese to Noctis next year. Yes, apparently Noctis is also now a verb.

**AU: What hopes / plans / expectations do you have for Evil Survives in 2014?**

PK: The most exciting thing I can mention right now is the release of the new album. There are talks of a Canadian tour at the year's end, and a possible trip to Japan next year as well. My hopes are that we kick the shit out of all three of those things; plans are to rock the piss right outta my bladder, and expectations are well... to be prepared for anything!

**AU: What have you been listening to lately through the long Tokyo nights?**

PK: Hmm a lot! (laughs) My favourite Canadian bands never leave my iPod... Striker, Cauldron, Skullfist, etc. As for Japanese tunes; Saber Tiger, Anthem, SHOW-YA, and Sex Machineguns are on repeat presently. Other than that... Holy Grail, Carcass, Death, Turisas, and Hibria.

**More information at:**

<https://myspace.com/evilsurvives>

<https://www.facebook.com/pages/Evil-Survives>

## Evil Survives

Interview by Charley Justice

Subgenres aside, Evil Survives plays metal. Adjective-free, pure and f'n heavy; Iron Maiden worship to the core. And it doesn't matter that it's not 1983, because it always will be – at least in the mind of founding guitarist/songwriter Adrian Riff. Not long after the band's second album, Powerkiller, spewed forth on Heavy Artillery Records (recently acquired by Earache), Evil Survives - following in the footsteps of Maiden - parted ways with the original vocalist to make way for a Dickinson to call their own. Hailing from Calgary and currently tearing it up in Tokyo, Pete Klassen has joined the ranks, and life in Evil Survives will never be the same. Charley Justice caught up with the Tokyo Terror himself,

hot off a debut performance at the legendary Noctis festival this September, and just wrapping up vocal tracking for the new upcoming third album, halfway across the rock and a solid half day into the future...



**Absolute Underground: Every frontman needs an**

**alias - what is yours?**

Pete Klassen: Well... I've often been called "Metal Pete" and I really have nothing against that moniker whatsoever, so let's go with that.

**AU: OK, Metal Pete it is. So what the heck are you doing over there in Tokyo?!**

PK: Man... tons of stuff keeps me busy over here. For one, I'm recording the new Evil Survives record. I take on odd music-related jobs here as well, such as translating tour/management mails



[laughs] ...with all the metal to be found in the world I had actually kind of forgot about them until I was fatefully reminded last year.

**AU: How did you land the gig and hook up with these metal maniacs?**

PK: I had just parted with my previous thrash/power metal band, Pearl Reckless, and Dan Cleary of Striker messaged me up and said that Evil Survives is looking for a new vocalist. He suggested I give it a shot, so I did and apparently I

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**AU: I know that you sort of found religion, did that have something to do with helping you get off drugs and alcohol originally?**

AC: Well no, I think throwing up blood had a lot to do with stopping drinking, I was in with all those guys, with Jim Morrison and Jimi Hendrix, and all those guys, and we drank every night, like good rock and rollers should, until we can't walk. And then I watched all my friends die, and at that point I kinda realized, I'm going to have to separate myself from this character, or he's going to kill me. It was more or less going to the hospital and then getting a perspective more or less on what alcohol was- it's a drug, like any other drug. It's like heroin or cocaine, it's like anything else, but it's in liquid form and much easier to get. But it is a drug, don't let anyone tell you it's not. When I quit drinking, I got more focused on reality, and I'm sort of the prodigal son, I grew up with the Christian church, went away from Christian church and then came back to Christian church.

**AU: You've been in a lot of movies, what's been your favourite project you've worked on?**

AC: There's actually a couple that were really fun to do. Working with Johnny Depp in *Dark Shadows* was fun, 'cause first of all, Johnny and I are really good friends, and Tim Burton and I are really good friends, so it was really fun to be in a movie with guys that you really respect and guys you really like. And then there was a movie we did in Canada called *Suck* (2009), which was with me and Iggy, and Alex Lifeson, and Malcolm McDowell and it was a vampire comedy that we did in Toronto, that was actually really a very funny little movie.

**AU: What was the influence for your original makeup design?**

AC: The idea was that if you had a character, like Alice Cooper, who was going to be the personification of rock's villain, then you have to give him a look. You've gotta give him a look that is not like anybody else's. Now remember, we're talking 1968, 1969, 1970; nobody was doing anything like that, so when people would go to see Alice Cooper, they had no idea what they

were going to get. All of a sudden there was this dark character with this makeup on, and snakes and guillotines and baby dolls and everything like this, and it really was the beginning of Shock-Rock.

**AU: You've been called the Godfather of Shock-Rock, Glam-Rock, etc... but what did you consider yourself when you started?**

AC: In all honesty, we were just a really good Detroit hard rock band. We grew up with the Stooges and the MC5, Ted Nugent and all those guys, and being from Detroit, if you're in band, you're in a guitar rock band. You're not in a folk rock band, and you're not in a political rock band or anything like that- you're in a hard rock band. It's just that Iggy would go more at a punk level, Ted Nugent would do more a hell-raising kind of thing, while Alice Cooper was much more theatrical, sort of like going to see a horror movie, only it had music to it. But, you take away the theatrics, and Alice Cooper could play hard rock with anybody, Deep Purple or Led Zeppelin or anybody.

**AU: Do you have a good Vincent Price story from working with the horror icon on *Welcome to My Nightmare*?**

AC: He was the best, you're not going to get much a more recognizable voice than Vincent Price. He came in to play the spider curator in the spider museum. He was up for anything, it didn't matter what you suggested, he'd say, "Let's try it!" So he wasn't one of these classic actors that would go, "No, no we can't, I have my reputation..." Vincent Price was the kind of guy that was going, "Let's push the envelope."

**AU: You did the soundtrack song for *Friday the 13th Part 6*, called *He's Back, The Man Behind the Mask*. Are you still performing that one live?**

AC: Yeah, it's interesting because we just put that song back in the show. It hadn't been in the show for maybe ten or twelve years, and just recently, we've had so many requests for it that we put it back in the show.

**AU: Does Jason Voorhees make an appearance?**

AC: Oh yeah, always. I mean, you can't do that

song without Jason poking his head around the corner, and at least taking somebody out.

**AU: What scares Alice Cooper?**

AC: Miley Cyrus... I don't like needles of any kind- I have no tattoos. I very rarely give a blood test, just because of the fact that I don't like needles. Balloon animals, too. Not crazy about balloon animals.

**AU: What were some of your favourite horror movies?**

AC: Well it's funny because I do have sort of an eclectic taste in that. Of course, everybody can agree that *The Exorcist* is probably the scariest movie of all time, because it doesn't really scare you intellectually, it scares you to your soul. There are documented cases of that happening. So it's not something that couldn't happen. It's hard to write off demon possession, that's why that movie is so scary. But I like movies like *Suspiria* and *Salem's Lot* as well.

**AU: What does the future hold for Alice Cooper?**

AC: Well, I'm not running for office, I can tell you that. I just keep touring and keep making records, that's really what I was born to do, so I will keep doing it. I don't see any reason to ever retire. Physically, I've never been in better shape, and if I fall apart one day on the floor and there's just little pieces of me, then that's probably the end.

**AU: Final words for Canadian fans?**

AC: Don't miss this show! It's going to be the

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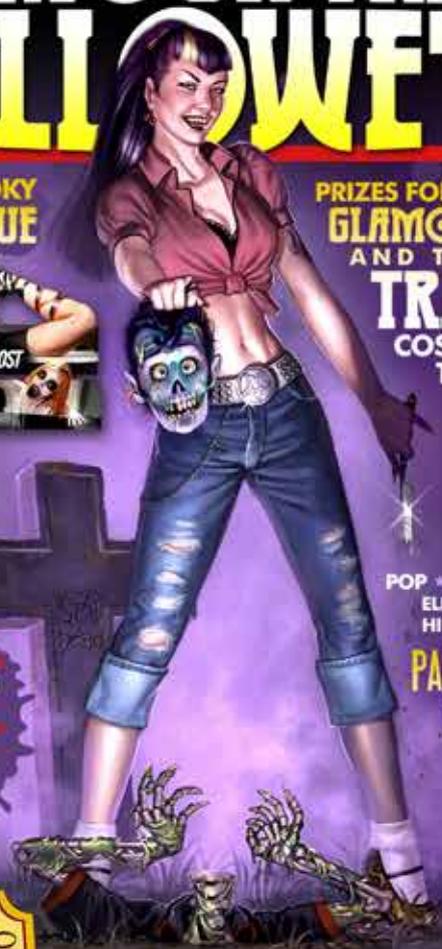


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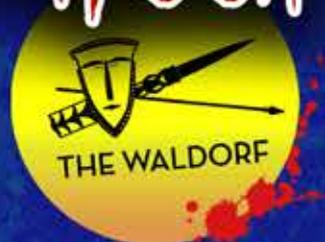
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## SHRED SESSION



### My Top 15 Places to Skate in Vancouver

By Matt Gordon

- 1. The Plaza, downtown skatepark:** It was built by New Line Skateparks Inc. and was upgraded in 2011. It's my favorite park because it is almost exactly like skating street obstacles (obstacles not made for skating). The park has a rugged feel, with tons of marble ledges. It is Vancouver's premier skating destination. You might even see some pro skaters.
- 2. UBC:** UBC has a wealth of skate spots; look around, you won't be disappointed. Oh, and remember to feed you meter, or else bus, because all buses go to UBC.
- 3. Hotspot:** Don't be deterred by the needle depository- these ledges are sick. There's a bunch of other ledges around there too, so explore, but I'd get outta there before dark if you're alone. Also, Hotspot is only a five-minute skate from the Plaza.
- 4. Through the streets downtown:** Unlike in Victoria, it is legal to skate in the streets of downtown Vancouver. Skating in the street is not ideal for beginners, obviously.
- 5. Hastings Skatepark:** This park has a bowl that ranges from five to eleven feet with vert. But what few people know is there are two street ledges (two feet highish), well-spaced for a two-trick line.
- 6. Leaside:** This is a D.I.Y. park with lots of well-built quarter pipes, transfers and wallrides. A good place to skate on a rainy day.
- 7. Ambleside:** Right on the beach with an ocean view, Ambleside is a great park to hang out in. The ledges are old and crusty, but they still have a lot of skate left in them for any true street skater.
- 8. China Creek Skatepark:** Built in the late 70s, it was one of the first skate parks in Canada, but it has withstood the test of time. The park is all bowl

without coping, and is always a fun cruise.

- 9. Lonsdale Skatepark:** North Van has something for every street skater: beginner rail, advanced rails, ledges and, my favourite, the fire hydrant out of the bank.
  - 10. Grandview Park:** This park has a couple two-stairs in a row, with a windy set of paths you can hill-bomb right after the stairs. Watch out for strollers though; this is not a good spot for a Sunday.
  - 11. Quilchena Skatepark:** Quilchena has a fat flat bar, some interesting steep banks, a few flat ledges and one marble ledge. This park makes the list because it is unique.
  - 12. Strathcona Skatepark:** Strathcona is also an older skate park and it, too, makes the list because of its uniqueness. It has asphalt ground with concrete obstacles and coping on all the ledges. My favorite part about this park is getting a long grind in.
  - 13. Under the Cambie Bridge, or "Coopers Skatepark":** This skatepark used to be a regular park, but skaters insisted on skating there so often that the city gave in, renamed it a skate park and put some benches in; it's truly a triumph of the skateboard community. Also a great place to skate if it's raining.
  - 14. Joyce:** With handrails and ledges, there is also a cool original low-to-high ledge and a couple good handrails there. You'll probably need wood for the landing of the rails, but it is well worth the effort.
  - 15. UBC Skatepark:** This skate park annoys me because it is so smooth, but once you get used to the smoothness, the park is fun; it has a little bit of everything, as far as obstacles go. Also, this is the first university skate park in North America.
- This is not a skate park directory, it is a Top 15. All of these locations can be found on Google. Happy spot-hunting!*

## Eric Dieterich

**Absolute Underground: Who are you, and what are you most infamous for?**

Eric Dieterich: I'm "Evil" Eric and I think truthfully I'm still mostly unknown; I tend to be a phantom of the industry and unless you've sat next to me at the bar, this is probably the first you've heard of me. If it came down to it, people might know me best for my

I've got a solid 10 years under my belt. Coincidentally, it wasn't until I started hitting the town and taking notice of all the gig posters that my niche made itself apparent. There is nothing not appealing about luring people to take in a show, and the pretense of planning and executing ideas for that singular purpose is exciting!

**AU: How would you describe the art you create?**

ED: Given that I primarily work with venues and bands, there's a particular experience that I have to try and exude constantly, in a hundred different ways. People can't hear the music resonating from the poster, so unless they recognize the name, my design is all that's there to get people jacked to make the effort to come out.

**AU: How did you approach doing the cover?**

ED: For the overall tone and style, I rolled with the essence punk reminds me of - an era of silkscreens and gritty photocopies, cut and paste before the CTRL key. For the design,

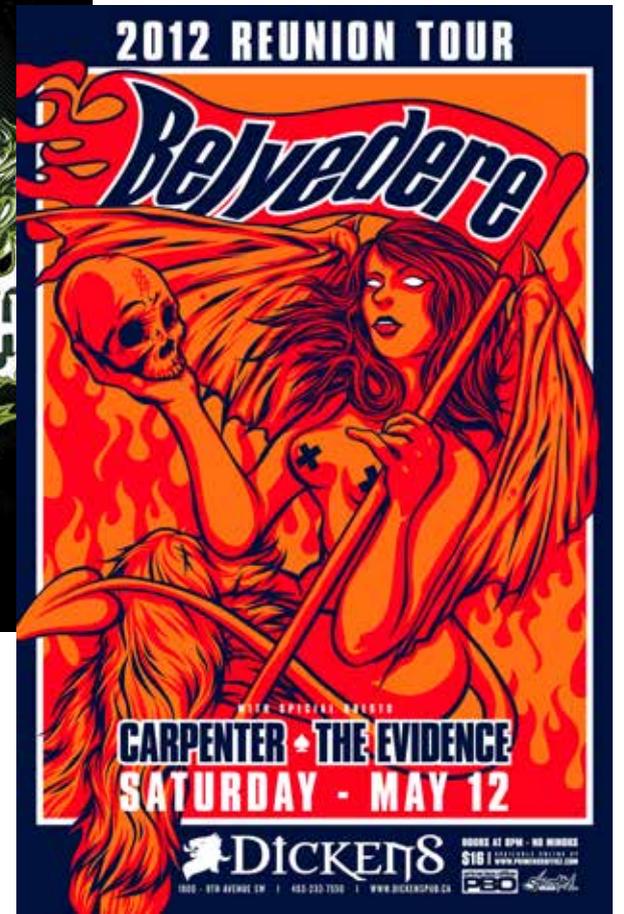
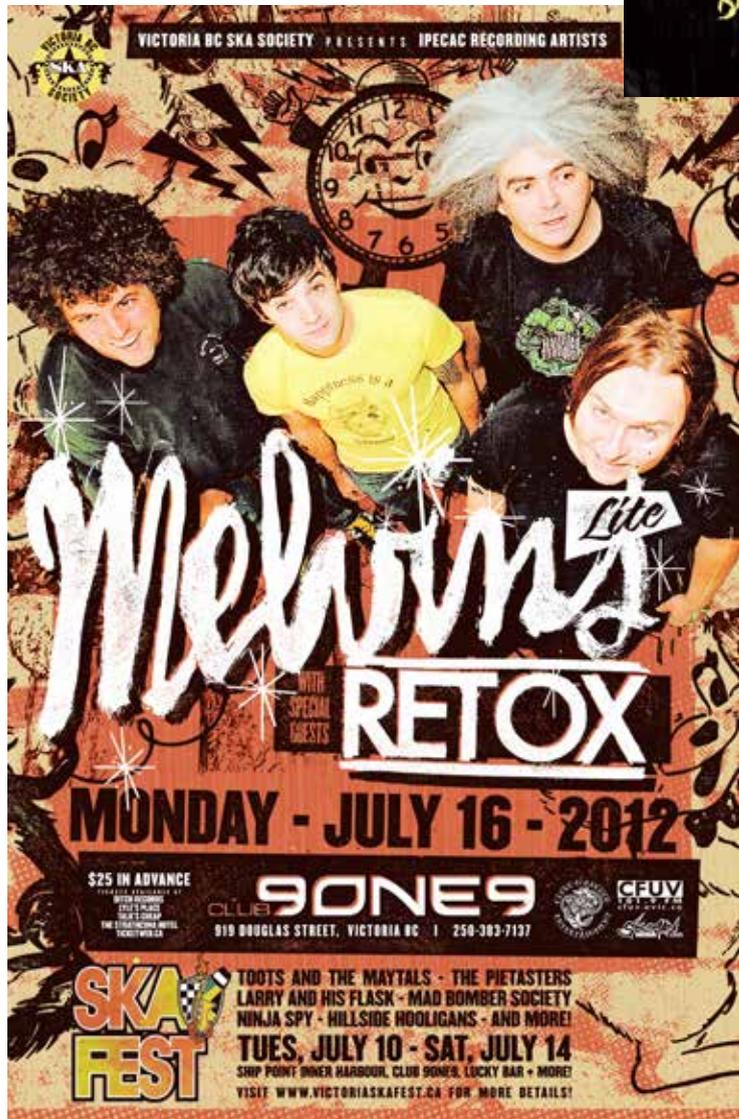
it's basically about no matter how many years down the road and all the implications society might place on getting older... you can dress up a pig, but at the core he's still a pig.

**AU: Are you a fan of EC comics and horror in**

work with Dickens and New Black in Calgary, but I've also been involved with Noctis Metallfest and Terminus.

**AU: How long have you been an artist?**

ED: Art has been a major part of my life since I was a kid, drawing the barrage of Ninja Turtles, but in terms of how long I've been doing this professionally,



Stainboy has managed to encapsulate a more traditional form of modern poster. Tom Bagley probably goes without saying, I was

actually a huge fan of his work years before I even knew his name.

**AU: What sort of music do you listen to when you do your art?**

ED: Everything. I've got 9000 songs in Winamp and I set the sucker to random. I could be working on a metal poster listening to Pendulum, or hip-hop listening to Descendents. Usually if it's a show poster I'll try to look up the band and give their Facebook a listen to get the ball rolling.

**AU: Future plans?**

ED: So long as there are people inclined to keep me busy and allowing me the privilege to manifest their ideas, I have every intention of obliging.

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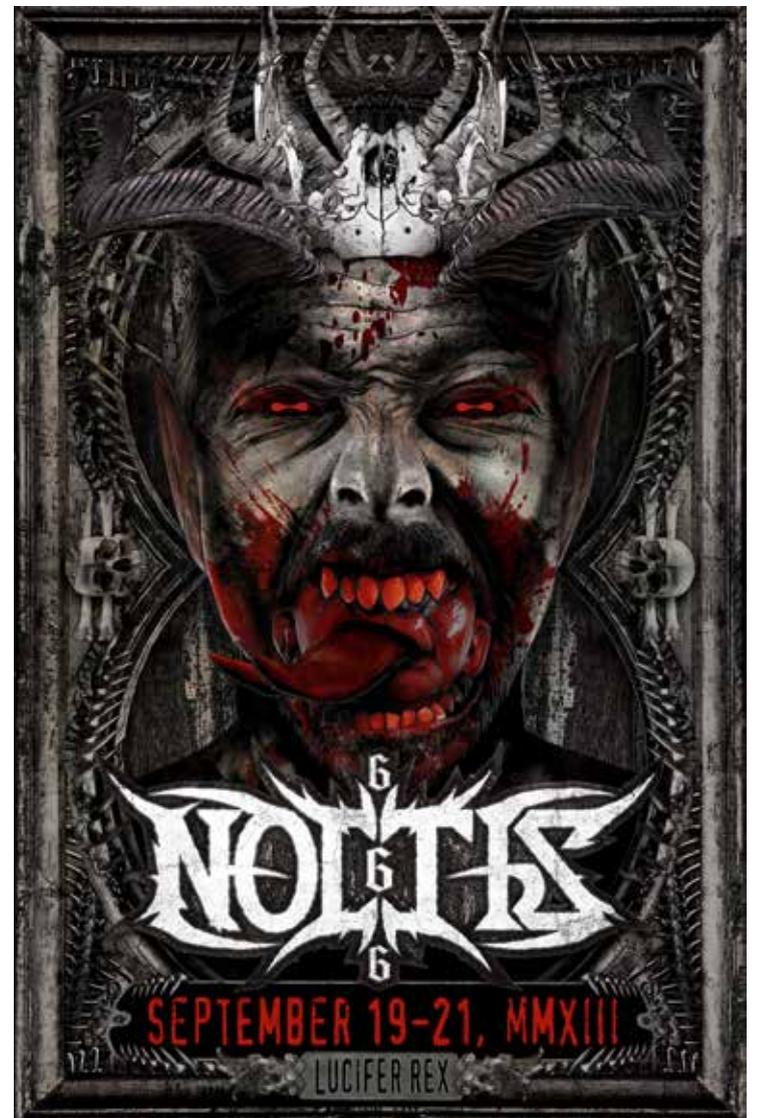
ED: I'm massively into all comics, not specifically EC, but I seriously dig the style. I love my sci-fi with a dollop of horror, anything with that illusion of safety because it's so ridiculously impossible, with a plot so stretched but then backed up with a credible premise. I've actually gauged how zombie-proof my house is at least once in every place I've ever lived.. but it's never a discernable priority.

**AU: What styles of art are you still planning to explore?**

ED: There are still a handful of other mediums I'm pretty goddamn excited to play with.. the big ones are 3D development with whatever that entails, and silkscreening.

**AU: Do you find there is a strong art scene in your town? Who are some peers who inspire you?**

ED: In my town there is some incredible talent but it's always fleeting, presumably because they've flown to where the action is. I'm teased with something that excites me but then it's gone. The bulk of the art out here comes in the form of paintings of whales on the side of buildings. A few people who've heavily influenced and inspired me are Johnny Crap, who is the guy who unknowingly got me into poster design... I tore down one of his posters for DBS on 17th back in 2003, and now it's framed on my wall. It pales in comparison to what the guy is doing now, which serves as a clear indication of how far someone can go in 10 years.



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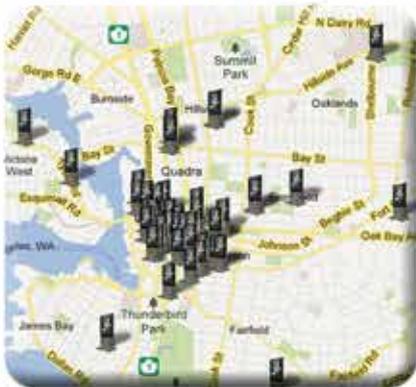
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## Cancer Bats

Interview by Michael Luis

Ontario's Cancer Bats have been taking their brand of sludgy metallic hardcore all over the world for the better part of the last nine years. Absolute Underground's Michael Luis spoke with lead singer Liam Cormier as they prepped for their upcoming tour.

**Absolute Underground: For this tour, you're also playing as your alter egos, Bat Sabbath.**

Liam Cormier: Yeah, we're going to rip a double set. We're stoked.

**AU: So why did you decide on Black Sabbath as the band to cover as opposed to another band?**

LC: We got asked to do a cover set for a festival in England originally, and we just chose Sabbath because we're all big fans. And it's just like, what better band is there to cover that has so many different amazing songs?

**AU: And if you could pick another band to play as, so to speak, which band would it be?**

LC: Um, I don't know. We've got our fair share of

covers now. We've done some Entombed covers, then there was "Sabotage" obviously, our Beastie Boys cover. I don't know if I would pick another band, [but] I know one of the projects that we've thought about doing covers-wise, is to do a set of R&B covers as sludge metal. I'd love to do some Al Green covers, or even, if you listen to the bass-line in a Justin Timberlake song, they're heavy. You could make some serious rollers with that.

**AU: Well, Dillinger Escape Plan covered Justin Timberlake. You ever hear that?**

LC: Yeah, and we toured with those dudes and talked about that. And with Dillinger, Greg (Puciatto) is such a powerhouse on vocals. He can croon like an R&B guy. I feel like I'm maybe getting there, but I'm not as much of a lion as Greg is.

**AU: This naturally transitions**

**into my next question which is regarding your vocal style. How do you feel your voice has changed over time?**

LC: Definitely from touring and stuff like that, I've been able to push my voice a lot more and it's become a lot heavier, but I love how the Bat Sabbath stuff is taking me out of my comfort zone and [has] forced me to really explore what my voice can do.

**AU: Would you consider incorporating that style into the original material if given the opportunity?**

LC: I don't know if I would ever go back and re-work Cancer Bats songs based on that, but it does

## TORONTO TRASH

make me confident in terms of writing new songs maybe for the next record, especially now that a lot of our fans have heard me do it in the Sabbath context. It wouldn't be as much of a shock and be like, [says in a tough-guy growl] "Why is he singing nice all of a sudden?!"

**AU: You guys have been nominated for three Junos now, but you've never won. Is it frustrating or do you just not really care?**

LC: Naaw, for us, I think Junos are cool, but for me—I know it's the cliché, like, "It's just an honour to be nominated," but it is. I don't see why we should win over Devin Townsend, someone who's been working just as hard, if not harder, and for longer. So for my part, I'm never offended, because I do think that the people we get nominated alongside are just as important, if not more so. Like why hasn't Propagandhi won a Juno? Or why hasn't Voivod won a fucking Juno?

**AU: The last time I saw you guys with 3 Inches of Blood, I saw you throwing down in the pit during their set. Do you do that after every show? Cause if so, how the hell do you make it through a whole tour?**

LC: No [laughs]. I definitely don't rip the pit every night. There are times though when I'm like, "This is a party. I'm gonna fucking give 'er." And that time 3 Inches of Blood didn't realize it was me until like halfway through the set. So they were like, "We have some Victoria super-fan tearing it up." And then Shane was like, "Fuck, it's just Liam."

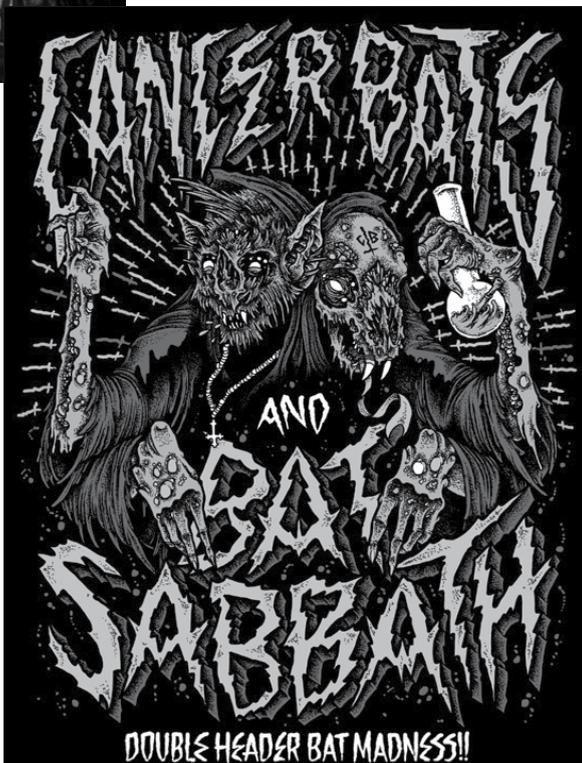
**AU: To conclude, what's next for the band?**

LC: This tour is our send-off before we go work on another record. We're just using it as our fuel to write the album of a lifetime! I can't wait.

**More information at:**

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## FIDLAR

Interview by Michael Luis

LA's favourite trouble-making surf-punks FIDLAR (Fuck It, Dog. Life's a Risk) rolled through Vancouver early September for a show at the Biltmore. Absolute Underground's Michael Luis interviewed singer/guitarist Zac Carper behind a dumpster.

**Absolute Underground: First off, welcome to Vancouver.**

Zac Carper: Thank you.

**AU: The first time I saw you guys was on tour with The Hives. So I'm wondering if you learned anything valuable from those guys, because they've been doing it at a high level for a long time.**

ZC: It was very inspiring. I used to get completely fucking wasted before shows, and Pelle (lead singer of the Hives) was like, "Just try to play sober," one day. And then I tried, but I got very

FIDLAR



nervous. It's a different crowd, and [they were] big stages. I felt like people were laughing at me or something, so I would just stand there and play and sing. And Pelle and Nick Arson would always be like, "Hey, you should move around,"

and they would encourage me to move around. I just started doing that and learned how to do it. They definitely inspired me to do a lot.

**AU: You ever get sick of telling people what your band name means?**

ZC: Yes, all the time. We start making it up.

**AU: Any good ones you've just made up off the top of your head?**

ZC: My favourite is "Forget it, dad. Life's all right." That's what I told my mom.

**AU: About a month ago, you guys put out the music video for Cocaine with Nick Offerman and Funny or Die. In the video, Offerman just gets drunk and pees all over**

**LA. How did that whole collaboration come to be?**

ZC: Elvis and Max (band-mates and brothers) and Nick are family friends. They've known each other for a while because [their] dad plays in Megan Mullally's band, who's Nick's wife. I guess he was at a dentist's office and saw Rolling Stone magazine and saw us in it and was like, "Aw, shit. I know those kids." He sent Elvis an email. All that shit was his idea. We were like, "Yeah, dude, of course we'll do that." So we had a budget for the video, which was two grand, and all of it went to the fake penis. So imagine sending that invoice to our business man.

**AU: How have board sports influenced you guys as musicians and people?**

ZC: Skate videos. All the 411s and all the videos that were out. I mean, that's where I first heard The Pixies. That's where I first heard all those bands. Huge, huge deal. And surf videos. That was how we learned the majority of our music and

## TOXIC TOAST

figured out our music and our style.

**AU: Also, in terms of influences, I heard you guys were big Blink-182 fans.**

ZC: Huge Blink-182 fans. They're like the band you grew up listening to. When *Enema of the State* came out, it was like, "Woah-ho-ho." We were in London a year ago and we were walking just in the streets of London and Elvis was like, "I think that's Mark Hoppus." It [was] fucking Mark Hoppus. And I was like, "I gotta say something." So I went up and said hi to him and it was pretty interesting.

**AU: Did you talk to him about your band and stuff?**

ZC: Oh yeah, well I was like, "We're big fans." We had covered *Dammit* the night before.

**AU: Wow, small world.**

ZC: Yeah (laughs).

**AU: So, my two buddies and I came here from Victoria. So I don't know how much of a say you have in booking and whatnot, but what could we do to get you back to our island to play a gig?**

ZC: Oh yeah, I would definitely want to come back to Victoria. My grandpa's from Victoria.

**AU: Wow, once again, small world.**

ZC: Yeah, I'd definitely want to check out more. It was beautiful. Victoria's great. Um... hopefully. It's really expensive to get the ferry though.

**AU: Any final remarks?**

ZC: Be cool, Canada.

**More information at**

<http://fidlar.bandcamp.com/>

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# Sacrifice

Interview by Ira Hunter

**Absolute Underground: Who are we talking to today?**

Gus Pynn: Mr. Gus Pynn from Sacrifice.

**AU: Is this your first time at Noctis Metal Festival?**

GP: Yes, first time in Calgary since 1990, so that's 23 years.

**AU: Why doesn't Sacrifice tour more?**

GP: We work, we raise kids, and we put music, let's say third or fourth on the playlist. We usually try and get it in around our holidays and pick a show or two a year. That's enough for us.

**AU: So take me back to the early days when the band was forming.**

GP: Yeah, I met the guys when I tried out in 1985 and got the gig. A few months after that, we end up doing the album Torment in Fire and everything snowballed into Forward to Termination and Soldiers of Misfortune, and then after that I left the band in 1990. But yeah, we all formed it out of Scarborough, Ontario.



**AU: I think the album Forward to Termination is the fucking best.**

GP: Everybody keeps saying that. For myself, Forward to Termination was a stepping stone for me to get to Soldiers of Misfortune. For whatever reason, the songwriting on Forward to Termination just has resonated with everybody for years and years and here we are, 23 years later and they still consider it our masterpiece. I guess in a way it was a special time for us. We wrote it in a specific spot, the jam space down in the east end of Toronto, and I guess maybe it was the music I was listening to, a lot of early thrash like Dark Angel, Exodus, Slayer. So I had all that aggressive music pumping through me so I guess it really translated into the album. Some days I'm just shocked about how popular that album is, with everybody in general. So my favourite, I'm a "Soldiers" guy, myself, I think Soldiers is my personal masterpiece as a musician and songwriter, but for whatever reason when we play Reanimation or anything off Forward to Termination, it just seems to be massive with everybody.

**AU: What do you remember about the show Sacrifice played in Nanaimo way back in the day?**

GP: Skate park, kids going up and down on their skateboards constantly while we played... That show still sits really special with me. I remember that tour well, I remember the bands we played with, Death Sentence and Dayglo Abortions, when we came out this side of the country. Back then, me and my buddies were cranking the album Feed

Us A Fetus like crazy, so I knew all those songs, and to actually get to meet all those guys back then was overwhelming for a young guy like myself. So I'm listening to all this music and I'm getting to meet guys that are making this music. It's even like that today; you get to meet guys that are making a lot of really good music, you can rub elbows and see them play, and I think that's what everybody really wants.



**AU: The Dayglo's are doing a tribute album, Sacrifice should do a Dayglo's song!**

GP: Well actually, another band I was in called The 3Tards recorded a cover song of Proud to Be an East Indian that's never been released.

**AU: Tell me about the new album, was it all put out on War On Music Records?**

GP: The Ones I Condemn was originally put out on Marquee Records and then when we ended up going to play Winnipeg, we met Charley Justice from War On Music Records, and Charley released all our albums on vinyl. We also have some live material now that we're considering putting out. So the Sacrifice machine keeps rolling, and I keep thinking that it's going to stop but as long as we keep playing shows and we keep hanging together, I don't think it'll ever really end.

**AU: What can you tell me about Noctis?**

GP: I've never been to anything like this before, they have conferences, people come in to have seminars, wrapped around three days of everybody playing. They bring in a shitload of bands from all over the world, both old-school, new-school, locals, far away, you name it.

**AU: Any bands you're stoked to see this weekend?**

GP: Yeah, Exciter, definitely going to go see Possessed, and I'm looking massively forward to seeing this Carcass machine, that's for sure. That's supposed to be fuckin' out of this world. I'm gonna be heavily beered-up and looking forward to it.

**AU: Final words for Canadian metal fans?**

GP: Love you guys, thanks for coming out and seeing us play and we'll be around as long as Mr. Urbinati wants to play... but keep coming to Sacrifice shows, that's the main thing.

**More information at:**

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# EXCITER

Interview by Ira Hunter

**Absolute Underground:** So who are we talking with right now?

Rik Charron: Rik Charron of Exciter

**AU: Drummer?**

RC: Yes, sir.

**AU: Original member?**

RC: No, I'm not. I got into the band in 1995, for The Dark Command album.

**AU: So when did Exciter start?**

RC: If I'm right, they started in around 1980, and their first album, Heavy Metal Maniac, came out in 1983.

**AU: You're known as one of the "Big Four" of Canadian metal.**

RC: Yes we are, but other bands get a little bit more respect than we do for some reason. We're not sure why because we're basically the originators of Thrash Metal in the first place. Anthrax and Megadeth at one time opened up for Exciter, and now we can't even get a show with them, for some reason.

**AU: Wow. So you're saying Exciter started not just Thrash in Canada but Thrash in general...**

RC: Thrash Metal in general. I don't know if it's because we're Canadians... the American market seems to be a lot easier to make it in Thrash Metal or any music genre. In Canada it seems to be really hard to make it.

**AU: You guys have put out an insane amount of albums, so I would say your legacy runs deep...**

RC: We're still trying to stay to our roots, other bands have actually changed their styles like Metallica, to get to more mass fan-bases... for

Exciter, we don't want to do that, we wanted to keep it right to the roots, in-your-face, kick-ass kind of music. So that's what Exciter was known for in the early days, and that's what we're known for now; since I've been in the band, we've actually gotten even faster and heavier.

**AU: What do you know about this Noctis Festival you are playing in Calgary?**

RC: This is the first time I've ever heard of it, and from what I'm seeing, it seems to be really well organized.

There are a lot of good bands playing. I'm kicking myself because we have to leave tomorrow and there's a lot of bands that I'd like to see, like Candlemass, Possessed, and Sacrifice, which are friends of mine in the first place... before I was in Exciter, I played in another band that actually played with Sacrifice, so I know Gus, the drummer, very well.

**AU: What was the last Exciter album that came**

**out?**

RC: It was Death Machine, I think it was a couple years ago, 2010, that we put it out. We went back, tried to make it a little bit simpler than what we did for Dark Command, Thrash Speed Burn and Blood of Tyrants, so we tried to go back to the original roots.

**AU: So what are you going to do for the next album?**

RS: Right now, we have things in the works, John Ricci's writing stuff but nothing is concrete yet. We haven't talked to our record company to see if they're going to be backing us again for this next album, but we did have an open album contract with them.

**AU: What record label?**

RS: Massacre Records, from Germany. So we're just going to wait and see how the songs progress, and work on them and then see what happens from there.

**AU: Tell me your story about playing down in Brazil**

RS: Brazil was amazing. The fans out in Brazil are something to actually experience- they came at us with open arms, they treated us like gold. We did have to have some security around us at the time, because some of the fans were a little bit crazy. Like I'm a smoker myself, I have to go outside for a cigarette, and I had people around me, like the bouncers and security around so I can make sure that I wasn't being bugged for my cigarette.

I felt very strange having security around me all that times. If you ever have a chance to go to Brazil, you've gotta go to see a show down there, just to see how the fans react- they're crazy. Just like when we played in Japan, that was amazing. The reaction that we had, and the respect from



the Japanese people was something that is still dear to my heart right now.

**AU: Final words for Canadian metal fans?**

RS: Fellow Canadian metal fans, Exciter is still around, we're still kicking ass, and hopefully we're still going to be around for a very, very long time. And we hope to see you soon, on the road!

**More information at:**

[www.excitermetal.com](http://www.excitermetal.com)

[www.facebook.com/EXCITERMETAL](https://www.facebook.com/EXCITERMETAL)

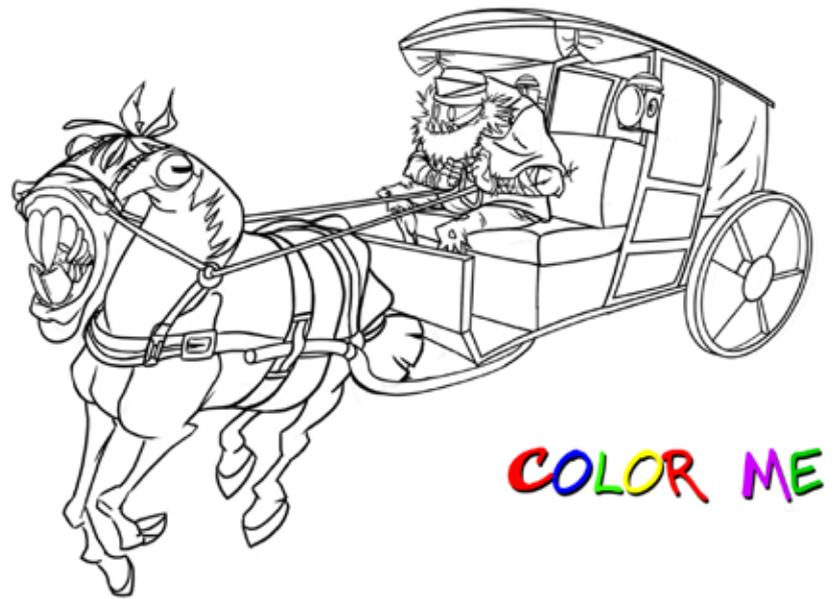
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## Doyle

Interview by Ira Hunter

**Absolute Underground: Hello Doyle! How did your pants fitting go?**

Doyle: It looks good. She did a great job.

**AU: So you were just a young kid when your older brother Jerry Only was in The Misfits. Were you a roadie originally?**

Doyle: Yeah, I used to tech for him and help the drummer and make sure things weren't falling apart on stage. I would load and unload gear and change strings and shit. I got a guitar for my eighth-grade graduation and Glenn showed me how to hold it, and play two bar chords, and Jerry showed me the notes on the big string and that was it.

**AU: When did you start weightlifting?**

Doyle: I started about 10 years old.

**AU: Did everyone watch horror movies, and that is how you came up with songs?**

Doyle: When we were all kids, we would watch "Chiller Theatre", and they would show monster movies. And there was "Creature Features" and "Twilight Zone" and "The Munsters" and "The Addams Family", and we would build those Aurora model kits of the monsters all the time. When Jerry met Glenn, we were all into it. Glenn came up with all the songs back then.

**AU: Then what happened, how did you end up playing in the Misfits?**

Doyle: I would rehearse with my brother and the drummer when the guitar player didn't show up. I jammed with them and learned all the songs, and I had a much better guitar sound. In the studio, doing Walk Among Us... the guitarist didn't show up, so Glen turns to me and says, "You play it." And

I said, "Fuck yeah I'm gonna play it!" And I did the whole record.

**AU: So you're only 16 years old, and touring with The Misfits. What do you remember about the first shows?**

Doyle: My first show was at Irving Plaza, New York, and it was Halloween and I was 16, and it was a fucking trip because everyone in the crowd had a fucking costume on. It wasn't like I was playing to humans, it was like a dream, everyone was in costume. There was a Bullwinkle, a giant cock, it was nuts. Screaming Jay Hawkings opened for us. He used all our dry ice.

**AU: And so you and Jerry worked at your dad's metal fabrication shop?**

Doyle: Yeah, we made our costumes, guitars and speaker cabinets.

**AU: So after The Misfits broke up, you started another band with your brother?**

Doyle: That was just us writing songs and learning how to write songs.

**AU: It was called Kryst the Conqueror?**

Doyle: I was like, "What the fuck is that? Whatever man." I just wanted to play.

**AU: The first solo thing you've done is the newest release called Doyle Abominator?**

Doyle: Doyle is a band, it's not a solo thing. We are using that name because it's the way people can recognize that I'm in that band. I wrote it with Alex; I write the music, she writes the songs. We used to be called Gorgeous Frankenstein, and it

was more of an artistic name, and no one knew who the fuck it was.

**AU: What can you tell me about the album that just came out?**

Doyle: It's really good, we did a great job. It was actually going to be 18 songs, and me and the good Dr. CHUD were driving to mix it. The studio is in Atlantic City and Dr. Says, "We are giving half the record away for free here." It was running seventy minutes, you know? And every song is great.

And I was like, "You're right." I was trying to give everyone a break because the economy sucks and give everyone a huge album, but he was right. And Dr. said, "Let's do six more songs." and we will split 'em up into two albums

**AU: You come out at the end of the Danzig set and blast out a couple Misfits songs, eh?**

Doyle: Blast them out!

**AU: Are you getting along better with Glenn than Jerry these days? 'Cause you are brothers, it is all good, or...**

Doyle: I love my brother man, it's just hard to business with him. I can't be in the band with him singing, cause if I don't believe it man - nobody

believes it.

**AU: Supposedly he was taking singing lessons?**

Doyle: Singing lessons don't help you unless you can actually sing. You can't teach somebody to sing. You either can sing or you can't. It's a fucking natural talent.

**AU: What do you have planned for this Halloween?**

Doyle: Playing San Francisco at the Warfield with Glenn.

**AU: Anything else that you want to promote?**

Doyle: Our CD release is on October 29th. It's got an extra song on it, Drawing Down The Moon.

**AU: And it's released on your own label?**

Doyle: We have our own label, it's called Monster Man Records.

**AU: Are you bringing the band up to play Canada?**

Doyle: We totally are. We want to play with The Agonist.

**AU: You did a video with the second incarnation of The Misfits with George Romero, do you remember anything about that?**

Doyle: I remember we were with Glenn Hetrick who does that show Face Off. He is a friend of ours before he got into Hollywood so he did the makeup for us. We got to work with George. And we got to go see the movie Sixth Sense with George and I got to sit next to him. I got to hear him comment on the movie as it went on, which was really cool.

**AU: Are you a juggalo?**

Doyle: Am I a juggalo? I have never heard their music, I had a good time with them, they were hilarious.

**AU: Thank you again! I will see you when you come to Canada.**

Doyle: Sounds good. Adios.



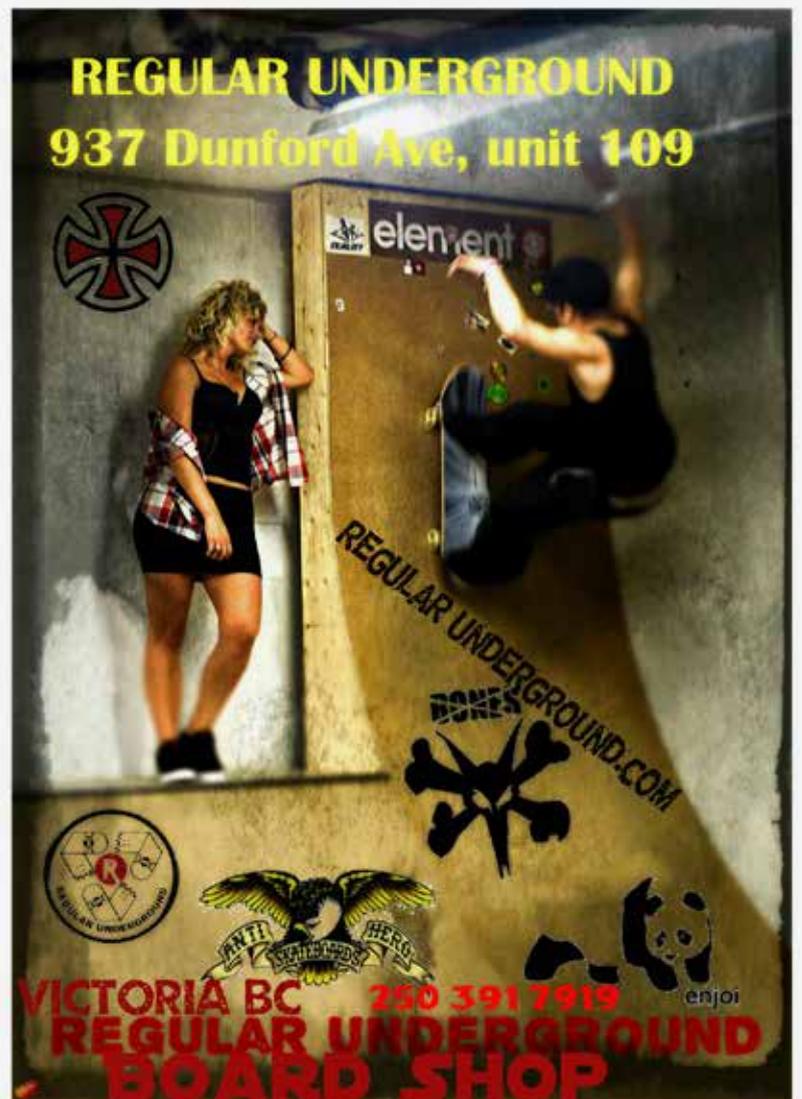
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# ULCERATE

Interview by Erik Lindholm

Hailing from Auckland, New Zealand is a band at the forefront of modern death metal. With a style known for sonic desolation and musical proficiency, Ulcerate carves a unique path through today's metal scene. Riding with the strength of previous releases, their new record, Vermis, has received critical acclaim. From a southern isle comes the most massive record, and words with drummer Jamie Saint Merat. Read on...

**Absolute Underground: Hello! Thank you for taking the time to communicate with us. Can you set the scene for us; where are you now, and what is going with the band?**

Jamie Saint Merat: In my home-town: Auckland, New Zealand, and we're currently just in rehearsals, gearing up for the first tours to support Vermis.

**AU: How is the experience of starting and touring an extreme band in New Zealand? Are touring opportunities plentiful within the country? Are forays into Australia or the Pacific Islands common for bands from your area?**

JSM: Starting a band is no problem, it's everything else that proves difficult. Touring opportunities more or less amount to nothing at all over here; the most an extreme band can really hope for is to hit the three or four main centres, while international support slots are mostly limited to one or two shows, max. So it's hard to find any sort of actual touring rhythm here. Forays to Australia are sort of common for the bigger bands

(we tour there annually), but again, most bands over here haven't actually made it that far yet. Pacific Islands, as far as I'm aware, aren't toured at all by any metal bands.

**AU: There is a theme of oppression running throughout the record. What caused the band to write this album in this direction, lyrically?**

JSM: That's all up to vocalist/bassist Paul, I think more than anything it's just a theme that was interesting to him at the time and worthy of exploration.

**AU: Your band has a unique and open-minded style which is at once recognisable and fascinating. The employment of dynamics, dark textures, and atonal progressions - can you discuss how this developed to become the cornerstone of your sound?**

JSM: It's all just an organic development. We set out with the aim of creating death metal with a visceral side to it, and every album we do we try to build on that ethos. If you watch the progress of our sound from our demos through to where we are now, I think it's pretty self-evident how we've arrived at this sound. Definitely no eureka moments, you just write what sounds interesting and then reflect on that a year or two down the track. We've always wanted to write music that challenges us both in a performance and structural capacity, and we've always tried really hard to not repeat ourselves. Other than that, as you said, we try to remain as open-minded as possible and push ourselves on all fronts.



**AU: What other musical influences do you have outside of metal? Can you name a particular record or style that you're playing in high rotation?**

JSM: We all listen to a broad range of music, including rock, jazz, classical, post-rock, ambient, drone, sludge, etc. At the moment I've been thrashing Wife's "Stoic", and the monumental new Ulver release. Crust / d-beat has been seeping into my listening more and more, as well.

**AU: What is the last metal record released that really disappointed you, and why?**

JSM: Morbid Angel and Cryptopsy have both produced the biggest headscratchers in recent times. Both have released albums which have taken a huge dump on their legacy, which is a real

shame, given how strong the earlier material is. Bizarre stuff.

**AU: Can you recommend a mind-altering piece of art; be it a painting, book, film - dealer's choice.**

JSM: Lars Von Trier's Melancholia - crushing stuff.

**AU: Thank you for your record, and your time today. To my neighbours pounding on the walls, thank you too! Last words to the Canadian death metal fans?**

JSM: Thanks for the support! We hope to be back in Canada sooner than later, we had a blast last year!

More information at: [www.ulcerate-official.com](http://www.ulcerate-official.com)

PHOTO CREDIT: Josh Sisk

# THE OCEAN

Interview by Michael Luis

German guitarist and songwriter Robin Staps formed progressive post-metal band The Ocean in 2000. Since then, dozens of musicians have come and gone, but Staps remains the nucleus. This past spring they released the album Pelagial - a modern masterpiece of a concept album that takes the listener on a journey from the ocean's surface to its darkest depths. Absolute Underground's Michael Luis sat down with the man himself in Vancouver this past August.

**Absolute Underground: You guys just finished the Summer Slaughter tour, and there was somewhat of a feud between you guys and the promoter regarding your on-stage**

**antics and crowd interaction. Could you describe what happened?**

Robin Staps: We weren't allowed to stage dive at many shows or even go into the crowd. It happened that I wasn't aware of that at one venue, and did go into the crowd, and the security wouldn't even let me back on stage, which I found pathetic. To me, we don't need to rely on jumping into the crowd to get our point across musically, but it is a gesture that builds bridges, that is important because it connects the [band] to the audience. We're coming from the hardcore scene, a place where everyone is involved, where there's no difference, and there should be no difference between the people who come to see the show and the bands

that play the show.

**AU: And speaking of connecting with your fans, for this tour you've given fans the chance to trade food and liquor for merch and guest-list privileges. I'm curious as to where the idea for this came from.**

RS: Well, it comes from being in a situation where the buyouts and catering budgets are very limited, and we only had 50 bucks per day that went into feeding our stomachs and we didn't really have anything left for booze and drinking. Some nights we had more booze than we could ever drink. Again, it's a way to connect with fans and with people at a level that's person-to-person, and that's something that they appreciate and that's something that we want to do.

**AU: So let's talk about the album a bit. It's been out for a few months now, and there has been loads of praise and positive reviews. How does it feel to have out there, and being so warmly-received?**

RS: It feels great. Everyone loves the album and that makes me happy, of course. I like it, too [laughs]. A lot of work and time went into this and I think it's the best-sounding album

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we've ever done that really captures how this band sounds live. I think it's the album that sort of reconciles the old Ocean fans that were into stuff like Precambrian (2007), and maybe even before, with the people that got into us with the Centric albums. Basically, both parties seem to like this record and that was not the case before, really. We had a lot of people jumping on the boat with the Centrics, but also other people who left when they heard clean vocals and thought it was not metal anymore.

**AU: And it's a concept album, as your last three have been; where you get the idea for one of these concepts?**

RS: It's all stuff that I'm interested in... it's not that I'm racking my brain, going, "What can I do next as a concept album?" The Centric albums discussed Christianity. And that's a topic I've been thinking about since I was 16 years old, since I was living in the U.S. with a die-hard Baptist, Creationist host sister and had these discussions with her on a daily basis. And the same with Pelagial - when you play in a band called "The Ocean," I guess at one point it's normal

that you do an album that's somehow about the ocean. I've had this idea for a long time actually, since early 2008 or something. I just didn't know for a long time how to really approach it.

**AU: Anything else you'd like to add for your Canadian fans?**

RS: Well, I'm excited to be back in Vancouver. We've had two really cool shows here, with Devin Townsend last time, before that with Between the Buried and Me. I really like the city. I [was] here for a month in 2006, staying with the guys from 3 Inches of Blood, recording music with their former drummer. I have good memories of that time.

**AU: Thanks so much. It was an absolute pleasure.**

More information at:

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# Absolute Live Reviews

**Fear Factory**  
**Danzig 25th Anniversary show**  
**Union Hall**  
**Edmonton, Alberta**  
**August 25, 2013**

This was one of the coolest shows I have ever seen. I never thought I would get a chance to see Danzig, let alone with Doyle playing Misfits songs, but there I was, watching the show from above, and I totally had a blast. The Union Hall has its ups and downs for sure, and the show was held up for a few hours with doors opening quite a bit later than they were supposed to. On the bright side, we didn't have to stand out in the rain and, when I did get in, I found a decent vantage point and didn't leave that spot without somebody there to keep it for me. It would have been great to have had a chance to catch the Legacy tour and see a few Samhain songs in addition to Danzig and Misfits tunes, but they picked out a great bunch of songs for the set, doing a lot of early Danzig material and some of the best Misfits songs. Any Danzig-era Misfits song rules, so they could have played anything and I would have loved it, but if there was a checklist or poll of songs I would have wanted to see played at this show, I would say my list would have been pretty close to ones they played. Danzig was great on stage; he has that superhuman mix of power and coolness about him and a long history of great songwriting and music to back it all up, you can't deny the awesomeness of pretty much everything the guy has done. They threw in a couple of encores and mixed up the set with Doyle coming out here and there to blast out Misfits songs and seamlessly roll back into the Danzig set. Doyle was a sight to behold on the stage as well, even watching old footage of The Misfits from the 80s, it always looks like he beats the living jeezus out of those guitars with such ferocity that it would not be surprising to see one break in half under that relentless barrage of abuse. Tickets to the show were pretty inexpensive, so it would be fair to say we got more than our money's worth out of this one - huge thanks to my friend Dylan M. for picking up tickets to the show for us. Two days after the show, I am still spellbound by how cool it was, and for a guy who has been seeing live bands at least two nights a week (sometimes seven nights a week), for close to five years now, in addition to all the shows I saw before moving to Edmonton, I would have to say Danzig/Doyle is

on top of my 'top' shows list for now.  
-Rod Gillis / Rookers

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**August 7, 2013**  
**DV8 Underground**

Two killer shows for a Wednesday and Thursday at DV8. Willy Jak had booked the BFG / V8 Interceptors months in advance, and since Dayglo was playing with Steve Goof as Bunchofuckingoofs, it was cool to have them stick around town and do a Dayglo show the next night, even if the decision to do so was more or less a last-minute one.

This year's Dayglo tour was supposed to skip Edmonton (most likely because they had played here a lot recently), but I would never pass up a Dayglo show here at DV8 anytime I was given the opportunity to host one. Willy has been pretty good to us in the last few years, throwing us a lot of cool bands and a lot of new friends. Kroovy Rookers opened the BFG show followed by The Last Of The V8 Interceptors, who I thought were great. They have a great rock n' roll sound which I really dig, and with a lot of the subject matter paying homage to The Road Warrior / Mad Max, they are in my good books for sure.

Bunchofuckingoofs played an awesome set - having the Dayglos (Cretin, Willy and Marc) in the lineup with Steve and Katy Goof makes for a great band, and Steve Goof's intense stage presence is as old-school punk rock as it gets and funny to boot; he gives it everything he's got, right down to the facial expressions. This was my second time meeting Steve, and it was a lot of fun having him around for a couple of days. I finally got my copy of Jennifer Morton's book, "Dirty Drunk And Punk", which is kind of a scrapbook / time capsule of The BFG's history, members, strongholds etc. A very Coolfuckingbook about the Bunchofuckingoofs - pick it up if you get the chance.

-By Rod Gillis / Rookers

**Dayglo Abortions**  
**Last Of The V8 Interceptors**  
**Guise**  
**August 8th 2013**  
**DV8 Underground**  
**Edmonton**

Guise had been on my calendar for the date for a while, and we all locked out when Dayglo decided to pick up the date. Guise is a great new Edmonton band influenced by Nomeansno, Primus and Butthole Surfers, to name a few, and they went over well with everybody - these cats also wear costumes to add to the fun, so we had a hot dog and a teddy bear on the stage, ripping it up. Last of The V8 Interceptors played another great set, as they had the night before with the Bunchofuckingoofs, before the Dayglos hit the stage. During the day, The Cretin managed to repair one of their amps that had fizzled out the previous night, we managed to find the parts he needed on Whyte Ave, and he had it up and running before the show. Before reading "Arrgh, Fuck, Kill", I wouldn't have guessed that Murray was an electronics whiz, but that's proof enough for me. Dayglo was great as always, and the turnout was decent for a last-minute booking on a Thursday night. The last time Dayglo played at the old DV8, it was on the fly as well, but equally awesome.

It was fun having all of these folks around for a couple of days, I always enjoy talking to anyone who was a part of the punk scene back in its heyday, especially guys like The Cretin who have toured relentlessly and been all over the world. It's fun to get little bits of trivia and stories here and there, and there was plenty of downtime to shoot the shit on this year's visit to Edmonton. As Willy Jak put it, a weekday show is better then a day off when on a tour, and as I would put it, having a weekday show is better then sitting here with nobody here, waiting for the next show, so it's a win-win. Some of the DV8 crowd even made it out for both shows, so we all had a blast with this one.

-Rod Gillis / Rookers

**Rroooaaarr Fest Montreal**  
**Casa Del Popolo**  
**Montreal, Quebec**  
**August 4, 2013**

This was just one night of my epic weekend in Montreal. The show was at this neat little club that had two separate spaces, one with tables where people sat and drank, and another space where the bands were playing. The first band I saw was The Nodes. Let me tell you, it was quite an experience! It started off with a black-and-white video of the band, which was...it's hard to explain, but it was weird in a good way. Then the band started

playing, with the singer dressed in a suit with his face in bandages, just completely spazzing out. Someone was using a horn or something like it to make noise. The singer went into the crowd, grabbed it and threw it back into the pit. In between songs, he would not so much talk to the audience as scream-talk about what sounded like personal issues. People didn't really dance so much as just watch the band, as they played and took off their clothing. The singer ended up buck naked. I was in the back, just watching it all happen and feeling like this was a real live punk show, indeed. I would've taken pictures and some video but honestly, I didn't know if the singer would grab my camera and throw it across the room. It all ended too soon and people cleared out of the bar.

Another band played after that, although this time there was not as much excitement. The crowd was acting more or less like a Toronto crowd, just standing still. I think the band did well regardless. Here is the full list of bands that played that night: Glue Bag, The Nodes, Proxy, Hassler, Nuclear Spring, and Crazy Spirit. I wish I had seen them all, but what I did get to see was rraaawwwesome enough. The fest was actually three nights, featuring quite a line-up of bands like Negative Approach, The Mob (U.K.), Omegas and Citizens Arrest. Proxy was the last band to play, so you know the fest ended with a bang! I was able to get my paws on one of the demo tapes (1 of 200) and man, am I glad I did. It's been said that there's the Charged G.B.H. Riot City influence in there, with a bit of Motorhead thrown in the mix. All I know is this is my kind of punk rock 'n roll. The song Police Car is an especially lovely revenge story. By all means, have a listen for yourselves (you can find it online). Back to the show: The crowd went crazy this time and there was a lot of punk-style dancing to be had. There was one old Asian man right next to me who looked like he was having the time of his life. Always nice to see people who appreciate music that much. The band was great; they played all their songs with as much energy as humanly possible. The singer wore an army-style helmet and marched on spot while singing. To me, it was reminiscent of Full Metal Jacket, (if you haven't seen that movie, watch it now!) I love that they have this visual style to go along with their music. It fits perfectly with the aesthetic that they've created (see the album covers). It would be so nice to see more bands do something like this. I never understood why some bands insist on performing as if they're in their own living room with no effort at all to make a strong visual presentation. What's the point? Stay home.

These guys were, thankfully, much different. And the music more than matched the strength of the visuals, and was catchy as all hell, too. One especially fast song stuck in my head all day the next day; that would be *Shackled to a Corpse*. With a title like that, you know it's an instant classic. At one point, one of the guitarists lost the plug in his guitar, but he just kept on playing while he fixed it. That was awesome, it was sort of a Spinal Tap moment, but he was cool about it. In the Tap, they would've just lost it. So that was a memorable show for sure. And I was very happy to have made the trip to Montreal just to see these bands.

-Anita Fixx

**Black Sabbath**  
**Vancouver**  
**Rogers Arena**  
**22 August 2013**

It is always a treat when you get to see a live performance of music which pioneered a sound. Back in 1969, over a single weekend, Black Sabbath recorded some rough songs and invented a new genre: heavy metal. And from the creators of the style has come this year's album, 13, Sabbath's first new material in ages.

The tour was designed to showcase the new record, and of course, air some of the old hits. It kicked off with Andrew WK DJ-ing metal hits. Yes, you read that correctly. The opening band was Andrew WK on his iPod playing Metallica. No band, no backup, nothing live. No one seemed to understand what he was doing there, or why those metal hits couldn't be played on the PA.

Finally, Sabbath took the stage. *War Pigs* kicked it off, and right away, the sound captured me. Imagery projected on the backscreen was of forests, wolves and faeries throughout. The band is the original lineup (minus Bill Ward on drums, replaced by the able Tommy Clufetos of Ozzy/Rob Zombie fame), and the sound is phenomenal. Iommi remains the supreme riff genius, and showcases his laid-back leads and incredible tone throughout. Geezer Butler on bass, so groovy, with on-point excellence. Standout tracks included *Snowblind* (an ode to the dangers of cocaine), *Iron Man* (the classic), *Into The Void* (future space travel!), *Black Sabbath* (the song that started it all), and today's religious questioning hit, *God Is Dead?*

Ozzy, the voice of the band, sounded strained and tortured at times - yet it adds to the performance. He is well into his sixties, and looks it. The stage antics looked awkward at times. It seemed like the show was cut short (no encore), as his voice was falling apart near the end. Today's Black Sabbath: rough, groovy, loud, original, mystic - if you get the chance, see them before they are gone.

-Erik Lindholm

**Noctis 666-Lucifer Rex**  
**Calgary, Alberta**  
**Sept 19-21, 2013**

This likely isn't going to be a very comprehensive review of the Noctis 666 Festival, as I missed parts of it, but I'll try.

I didn't get out for any of the Thursday night shows because I was traveling from the coast. From what I heard, though, Bolzer and Stryker were the standouts of that night.

I finally got my ass in gear on Friday afternoon and set out to find friends for a pre-game. Getting to the Ramada and seeing the whole lobby and sidewalk full of metalheads was pretty wicked, and seemed to scare a few people. After shots were had and change was found, it was off to the train. We all showed up in time to see Pagan Altar, who I am not really familiar with. The band played really tightly through an

instrumental song when I first got there. Unfortunately, as soon as the vocals started in the next song, I totally lost my taste for this band. So it was off to the beer garden to wait for Gorguts to start. For a busy place, the beer lines moved pretty fast; everyone was happy and pounding tall cans of Pilsner. I made sure I had a perfect view for Gorguts, because I've wanted to see them for years. I think their set was only slated for 40 minutes, so they started fast and kept it up. I'm no expert on their songs, but they played tracks from the album *Obscura* up to *Colored Sands*. It was intense, and Luc Lemay interacted with the crowd like the legend he is. Revenge and their style of Canadian black metal was up next. The set was intense the band was really into it. This was the perfect set-up for Blasphemy. This is a band that has 30 years of urban legend behind it. We've all heard the rumours and stories about these guys. What was unfortunate was I couldn't hear the whole band. I tried a bunch of different places in the hall, as did a lot of other people I saw. They looked really good, and the vocals were good in the spot that I could hear them. Then I was off to the afterparty, and it was a blur.

Saturday started with stumbling out of bed to find a bunch of texts. Most of them centered around, "How much can we eat and drink and not miss Sacrifice?" We succeeded in doing just that, catching a shuttle and being there in time to have my balls fondled by security. Sacrifice seemed really excited to play, I guess they hadn't played Calgary in 20 years. I've really only heard most of their early work, so I was totally into this set. Next up was Possessed, and let's just say that Jeff Becerra slays harder in a wheelchair than a lot of vocalists do standing. Heads were banging across the hall as this band ripped through some classics. Next up was Girlschool; the only time I've really ever heard of them was when Lemmy talked about them. I was pleasantly surprised by their brand of fun 80s guitar rock. Not one of them looks or sounds as old as they are. They were the one band that didn't fit in at a metal festival but that was a good thing. Thirty minutes of fun and not taking yourself too seriously.\*SCENE MISSING\* Through the sound of Jager shots and university girls I heard someone say that CARCASS was starting soon. I've never left a group of girls so fast. The current lineup is their best in a while. Jeff Walker works the crowd into a frenzy and then the rest of the band helps deliver crushing brutality. They went old, they went new and they even played songs off that album you say you don't like. We all wished for an encore but didn't get one. A large part of the crowd showed up at Vern's in time for the belligerence that is OH SHIT! It looks like their skill is starting to catch up to their egos. The bar was in fine form and a fitting end to the Noctis fest for another year. Everything wasn't perfect but I wouldn't trade it away. I had a wicked time with a lot of good people. Wristbands, cracked hands and bruises. Blood, sweat and beers. I only wish it wasn't the last year.

Michael F. Carnage

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## Rocky Horror Show Builds Creativity in a Benefit Performance

-By Ed Sum

Janet, Dr. Scott, Brad and Rocky will soon grace the stage of the McPherson Theatre in Victoria, BC with Kaleidoscope Theatre's production of the Rocky Horror Picture Show.

Kaleidoscope holds a benefit every year that unites the community and professional actors together, and the proceeds from the show help the theatre school build programs for young minds to engage in and socially develop. This 17th annual event will have three performances:

one on Halloween night (8pm) and two the next day (7pm and 10pm). The party will be lively, exciting and loud—it will also be a different interpretation of what creator Richard O'Brien presented.

"The show is sometimes paying homage to the original [but] we're not copying other productions," said Pat Rundell, marketing director and one of the stars (he plays Brad Majors), "It will be a brand-new vision with new characters and costumes, [and] a totally re-imagined Rocky."

Brad and Janet's naivete is still based in the 50s but, as Rundell revealed, everyone else's personas will be from, if not reflecting, different eras. The story will be set in an abandoned theatre and the world this couple enters will be a crazy one. "It's almost like there will be parallel universes going

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on," he teased.

To say more about the plot will only give too much of the stage direction away. But he assures everything that's familiar about what made Rocky Horror great will be in this show. This year marks the 40th anniversary of the original stage show, and it will be the third time in the company's 39-year history that they have presented it.

According to Rundell, the first time this show was performed was in 1992, directed by Stephen Andrew, while the second time was in 2010, with artistic director Leslie D. Bland. In this latest iteration, Roderick Glanville is handling the chores of getting everyone ready for *The Time Warp*. It will also be a who's who of familiar faces and up-and-comers in the local theatre scene.

"We have Kelly Hudson from Ride the Cyclone fame playing Riff Raff; Candace Woodland, fresh from a successful summer with Victoria Shakespeare, as Columbia, and film actor Kevin Murray as the Criminologist," revealed Rundell.

The variety and versatility from the cast with a wide and varied experience is going to be one to watch. A few are also fresh graduates from the Canadian College of the Performing Arts. And, as for Rundell, who talked about how things are progressing during the early rehearsals, everything about this show is going to be hot.

Fans of this perennial horror-rock musical will have a chance to do a jump to the left and then a step to the right. Callbacks and throwing objects at the stage will be encouraged. Kaleidoscope will be selling prop bags for audiences to use during the show and in case they don't know when to use the items, instructions should be provided. While toast and water will not be allowed at the theatre, audience members can expect lots of other surprises to help make their Rocky experience that much more thrilling. Costume contests, and prize giveaways will add to the party environment.

Rundell assures that for all fans, all the antics associated with the film will be in the stage production. The sexual innuendos will be played up, rather than down. "The Rocky Horror Show is its own beast," the actor

summarized, "Once it takes over, you'll never know what you'll do."

That's what the show-within-a-show number, *Rose Tints My World*, is all about, but there is more to the show than just the fun and party-games. It's about connecting people. That does not have to be limited to just the people on stage engaging the audience. Since everyone in this cast is familiar with each other's works, or have worked together in the past as Rundell had with Glanville, the camaraderie developed will no doubt be felt by the audience. Cast members don't have to dream it. They will be it.

"After only a few days of rehearsal, the cast is extremely close. It happens pretty quick when you start dancing around in your underwear with a room full of strangers," grinned Rundell.

**Tickets are available for purchase at the McPherson Theatre box office, online, or in-person.**

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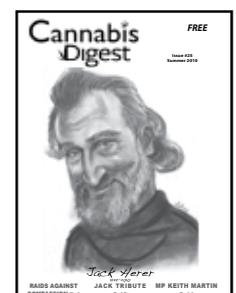
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# Absolute Album Reviews

## TYR- Valkyrja

### Metal Blade Records

TYR is everyone's favourite Faeroese metal band. Valkyrja is their seventh album of folk-ish, power-ish, sort-of Viking metal... This one is a theme album of women and what all men are willing to do for them. It follows in the tradition of all their albums, with a base in their local folklore. The first thing I noticed was the change in drumming from other TYR albums. George Kollias from Nile and Nightfall is the new drummer, which explains the difference.

*Blood of Heroes* gets it off to a perfect start, with epic leads and a chant-along type of chorus that makes you want to pump your fist if you're drinking. It all starts with the Viking quest to battle, to impress the gods...or women, I guess. *The Lay of Our Love* is a solid duet, and I really don't say that very often, as I don't generally like the whole guy/girl sing together thing. Afterwards it's battlesongs of awesomeness, especially *Grindavisan*, which is what all Viking metal songs should be like. *Fanar Burtur Brandaljod* is back to the folk-ness of a lot of the past albums. After that, it's back to songs of metal and wickedness. *Lady of the Slain* fucking slays, if you can pardon the redundancy.

Valkyrja is a great pile of metal and I was really into it. I mean, I'm drinking, but I don't see why I won't like it when I sober up. There is a great story of folklore throughout all the songs and the continuity is solid. I'm going to listen to this a bunch more times. And, as an added surprise, they have two covers at the end that are a little weird. I won't tell you what they are, but I will say: someone and Pantera.

-Michael F. Carnage

## Ereb Altor- Fire Meets Ice

### Cyclone Empire

Ereb Altor is a three-piece Swedish band that used to be called Isole until about 2004 or so. They changed their name and started recording demos. They released several small EPs previously to this one. If you've listened to any of them, you'll notice this newest one has a heavier, blacker feel to it. They've decided to go full-on Bathory with it...not a bad thing at all.

It starts off with an epic nine-minute track called *Fire Meets Ice*, which shows the influence and the feeling of the album right away. The feeling of Scandinavian folklore is ever-present in it from the beginning. *Nifelheim* tells the tale of daunting sea voyages and the gods who helped them succeed. The pace of these songs is a slower, story-telling manner, until *My Ravens* with its quicker riffing and rhythm. After that, it's back to the telling of tales and odes to lost Viking warriors. The second-last song is *Post Ragnarok*, and its fast pace is a quick change. It's got the blackest feel of the whole album and great drumming. The album finishes well with *Our Legacy*; if you're going to listen to one song to get a feel for the album, I would say this is it.

If you like metal in the folk-y or Viking feel, you'll be into this one. It has a total Bathory feel to it, if you encompass all of Bathory's music. It's worth checking out, because all of the EPs from this band are hard to find and I don't think they'll be leaving Europe anytime soon. If they do, I'll go see them.

-Michael F. Carnage

## OrbWeaver- Strange

### Transmissions from the Neuralnomicon

#### Self-Released

Augmented and diminished scales are spun around like razorblades on the ear drum by this monstrosity of metallic strangeness. No plush carpeting here, just bold allegiance to skull-splitting dissonance and reanimated carcass growls. Listening to it is a bit like witnessing a spastic show of mammalian insanity right up close and personal.

Groups in the vein of Psyopus or Ion Dissonance seem to be a root cause of these kinds of wickedness. But don't get me wrong, there is much variety in the chaos; absinthe-fueled shoe-gazing sound textures soothe the cranial regions left jilted from all the relentless pummeling whilst rushes of creepy psychedelica keep you looking over your shoulder.

Even though these five songs blast into each other like a sustained barrage of two opposing black metal armies, the music seems spontaneous rather than built for the purpose of bulldozing listeners with velocity over creativity. A kind of uniformed deformity seems to take place, and I do mean that as a compliment.

-Dan Potter

## Windhand- Soma

### Relapse Records

*Orchard* kicks things off with the sound of fuzzed-out Armageddon. I quickly realize that Soma is yet another great representation of Windhand's ominous but enlightening sound as a band. I might have been willing to early on because I love their other output so much, but this first track is such a rich and strong presentation it seems to naturally

mock other non-adherents outside of the Sabbatian universe. It just flat out slays!

*Woodbine* is another great stand-out track with its choir of reluctant angels singing in trance overtop molasses-spewing guitars, and crashing drums that seem like they're riding a rogue wave towards imminent destruction. And if that's not enough metal for you, these fits of sonic agitation lead straight into frayed shards of bluesy guitar jams.

*Evergreen* is a bit of a departure for them. A purely acoustic offering consisting of a M/F duet, this track adds a helix of sedated mourning to the otherwise-supersonic worship this band specializes in. A little bit of dynamic tension turns into a good thing as this dreamy respite makes the mountain-moving doom ever the more formidable. An epic album like this needs a mammoth of a closer, and I am not disappointed with the 30-minute exit song...I won't spoil the ending for you!

-Dan Potter

## Disension- Of Time and Chronic Disease

### Self-Released

The songs on this disc are anything but brief, austere affairs. Good news for fans of real, solid, *who's the most metal?* kinds of bands. Each track is loaded up with the goods that one must expect from proper fusion metalists. I say fusion because this band clearly likes to marry various elements of hard music together to create their own Frankenstein genre of metal.

I can clearly hear that epic European darkness, that darkened crust that immediately screams out: Emperor. But the otherwise-guttural howl coming from the singer and the complex symphonic backing can't hide the fact that many of these tracks are as memorable as anything Bullet For My Valentine ever put out.

There are also plenty of huge instrumental breakdowns full of two-handed showing-off and other harmonized guitar prowess which proves these guys know their shred-guitar instructional videos.

*Black Steel* shows how a melodic back-drop doesn't subdue the relentless scorn put forth from the oracle of darkness. The vocalist cackles and chants like a real ceremonial sacrifice is taking place, but is still sing-along friendly. In the end, it is a perfect example of mixing the hummable with the brutal.

-Dan Potter

## Ulcerate- Vermis

### Relapse Records

Definitely one of the most dissonant and heaviest outfits of the day, Ulcerate has a unique sound that should be feared. Sonically, they could be described as an alien battle cruiser attacking a shipyard, the metallic hulls clanging like deafening chimes of destruction. The arms race for who can be the lowest and most dissonant in the bowels of death metal has clearly heated up.

Having listened to Ulcerate's other releases, I'd say Vermis is their strongest effort. They didn't attempt

to out-brutalize their respective ilk, but instead have decided to go full-on abstract guttural on us all. Decentralized metal such as this can be really visual to me, like art; like watching a Rothko being shredded up with a hedge trimmer.

*Clutching Revulsion* weaves a metallic labyrinth that seems to be impossible to find a way out of. Bottomless growls surround you and move in as the guitars just won't sit still. Bursts of speed spit out vile tonnage from the opiate depths of a mechanized killing machine. Medicine through the ears for some; it sounds bad and it works.

-Dan Potter

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# Absolute Film Reviews

## Return to Nuke 'Em High Vol. 1

### Troma

#### Anchor Bay

Lloyd Kaufman and Michael Herz take us back to the class of Nuke 'em High in this semi-remake, semi-sequel of the original 1986 classic. The story is very similar to the original movie except for a few minor changes; for example, the school isn't located right next to a nuclear power plant. The new villainous corporation that the heroes of the film have to fight against is the Tromorganic Foodstuffs Company, who are slowly poisoning the students at Tromaville High. The glee club gets mutated into a gang of blood-lusting cretins who start going on a city-wide killing spree, the budding lesbians get transformed into mutant superheroes (like most Troma movie plots), while some unlucky kids just turn into flaming balls of goo. The dialogue is full of pop culture references with a lot of jabs at America and the current state of the country. But the film still has a very slapstick-y feel to it that you

would expect from the company that brought us Sgt. Kabuki Man NYPD. Early on in production of the film, Lloyd put out a Kick-Starter campaign to have a duck come on board that the "people" could finance. This duck has a few shining moments in the film that help the plot move along and add to some great laughs. The film is littered with Troma Easter Eggs that should have any fan squealing in their seats. Also some cameos of Troma alumni can be seen throughout the picture, such as Debbie Rochon, Ron Mackay, and of course, Lloyd himself. There are some great practical gore effects and a lot of nudity, as well as some pretty stellar performances from the almost-unknown cast. This along with the fact that it's a new in-house Troma film should be enough to please the rabid fans, but I have just one complaint: The film has been cut into two parts, Vol. 1 and then subsequently, Vol. 2. Now normally this shouldn't bother me, I mean, I get two Troma films instead of one. But the way the first volume ends is so unexpected and abrupt

that I almost felt like I got a bad copy and it was missing a scene. Now this is a very minor flaw, and it was by suggestion (from Quentin Tarantino) that Lloyd cut the film into two parts instead of editing for time, and I can understand why he would want to do it; two films equal that much more profit for the independent film studio. But I kind of wish, like with Kill Bill, that I could've just seen the entire thing all at once. And you never know, that might just happen sometime down the road (fingers crossed). But for now I'll just have to wait for Vol. 2 to get finished and make its way into my viewing pile. Return to Nuke 'Em High should be getting a DVD release sometime in the near future and hopefully Vol. 2 will be ready in time for next year's film fest line-up!

-Cody No Teeth

## You're Next

### Hanway Films

#### Snoot Entertainment

The horror feature *You're Next* was

created by Adam Wingard and Simon Barrett, two of the filmmakers behind *V/H/S* (2012) and *V/H/S 2* (2013). These two filmmakers are no stranger to horror and neither are the actors. *You're Next* is a home-invasion thriller, which hosts some mystery, not unlike Bryan Bertino's *The Strangers*; most horrorites will find *You're Next* an entertaining and thrilling time.

The film unfolds quickly. A mother and father have invited their progeny to a country retreat. It is their 35th wedding anniversary, and all of the siblings are in attendance: Felix, Crispian, Drake, and Aimee. The usual sibling rivalries unfold, but events heat up even more when three masked killers enter the mix. A large inheritance is up for grabs, and there can be only one winner.

The film, itself, proceeds much like a home invasion thriller, but with a twist; *You're Next* most closely resembles 2008's *The Strangers*, in that the motivations of the attackers are kept in mystery in both films. However, *You're Next* houses a mon-

etary gain at the heart of the film's plot, which is revealed late in the picture. The atmosphere of *You're Next* is also similar to *The Strangers*. The villains can appear from anywhere and at anytime, which adds an unpredictable element to the film. There are also a few similarities with this title and Steven C. Miller's *The Aggression Scale* (2012). In both films, hired thugs are brought to an isolated home for greed. The *Aggression Scale* and *You're Next* are also very violent, which amps up the tension and later resolution. *You're Next* is a home-invasion thriller, but this film sets itself apart from most through its quick pacing and late, surprising reveal.

There is very little which hampers enjoyment of this film. The score is moody and sometimes reminiscent of an 80s slasher. The music is mostly eerie. However, the later compositions seem unattached to the earlier, slower tempo. As well, Adam Wingard gets a little too creative with the camera, here and there. The camera is moved about and all around in early scenes in a strange manner;

'shaky cam' is the norm for horror as of late, but there is a point at which the camera work distracts from the film's evolving story. Directing techniques should amplify or add to the story, not distract from it. Yet the pacing is consistently up-tempo, and there are few slow spots, if any. There are lots of gory visualizations to unsettle the watcher and they serve a purpose, a bloody and self-preserving one. Much of the film is developed well, with only a few minor drawbacks taking away from a viewing of *You're Next*.

Horror and thriller film fans should definitely see this film. This title was recently released in theatres and it is one of the few indie horror films which deserved a wide release. The film gives a gentle nod to other horror films and the many filmmakers in this piece will be recognized by diehard horror fans. Overall, *You're Next* is an entertaining time spent with one deadly final girl, who is still slashing late into the picture.

-Michael Allen

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