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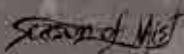
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Editor-In-Chief - Ira Hunter
Art Director - Chad Persley
Sound Engineer - Willy Jak
Music Editor - Willow Gamberg
Assistant Editor - Dawn Daniels
Ad Design - Clayton Hall & John Warnock
Office Manager - Dan Johannessen
Web Masters - Goatlord, Danny Deane,
Interns Ryan Holmes, Myles Malloy,
Pamela Ouellette, Elizabeth Jarvis
COVER ART - Tank Standing Buffalo

Writers - Michael Luis, Erik Lindholm, Ira Hunter, Willow Gamberg, Dan Potter, Cody No Teeth, Ed Sum, Michael Carnage, Malcolm Hassin, Vince D'Amato, Stepan Soroka, Teagan Taylor, Billy Hopeless, Adam VanThiel, Rod Gillis, CC Getty

Photographers - John Warnock, Chad Persley, Demonika, Ira Hunter, Jiles Barrett, Josephine Baldassarra, Tim Hiatt, Anthony Nguyen, Katie Hovland, Jason Patterson

Comic Artists - Robin Thompson, Randy Chaos, Dick Kaupf, Ricky Jak, Mark Lehtimki, Tim Canepa

Transcription - Erik Lindholm, Pauly Hardcore, Steve Boyd
Interns - Needed Desperately!!! Apply within to info@absoluteunderground.ca

Logo Design - Dirty Donny

Distribution -

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Published by Ira Hunter

Absolute Underground
PO Box 48076, Victoria, BC V8Z 7H5
info@absoluteunderground.ca
www.absoluteunderground.tv

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TABLE OF CONTENTS

VICTORIA LOCALS ONLY - THE MANDLEBAUMS	PAGE 4
VANCOUVER VENGEANCE - ANCHORESS	PAGE 5
MONTREAL MASSACRE - SCENE REPORT	PAGE 6
SHR-EDMONTON - WHEELHOUSE	PAGE 7
ANTIENS	PAGE 8
REGINA RAGE - THE EXTROVERTS	PAGE 9
INK SLINGERS - POPEYE DAN	PAGE 10
BRASS N ROLL - RAYGUN COWBOYS	PAGE 11
FALLUJAH	PAGE 12
BUSINESS PROFILE - PRINTS OF DARKNESS	PAGE 13
HARVEY STEPHENS	PAGE 14
FIRST JASON - ARI LEHMAN	PAGE 15
BLACK MOURNING LIGHT FESTIVAL	PAGE 16
THE FORGOTTEN REBELS	PAGE 17
RIOT FEST	PAGE 18
BRUCE CAMPBELL	PAGE 20
EVIL DEAD - THE MUSICAL	PAGE 21
JULIAN MARLEY	PAGE 22
ARTIST PROFILE - ANTHONY KINSELLA	PAGE 23
THE VANDALS	PAGE 24
ABSOLUTE REVIEWS	PAGES 26 - 27
ANTI POLITIC	PAGE 28
LEFTOVER CRACK	PAGE 29
STRUNG OUT	PAGE 30
ZOMBIE WALK 2016	PAGE 31
GWAR - PUSTULUS MAXIMUS	PAGE 32
ANDREW WK	PAGE 33
ABSOLUTE HORROR	PAGE 34
COMIC-GEDDON	PAGE 35
SHRED SESSION - CHICKFLIP	PAGE 36
BRUTAL YOUTH	PAGE 38



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The Mandlebaums

Interview by Roger the Shrubber

Absolute Underground: Who are we talking to and what are you most infamous for?

Dylan: This is Dylan - I play guitar and sing in the Mandlebaums. Most infamous for? Probably something to do with a band I used to play in called the Neo Nasties.

AU: Describe your music, for those of us who've never heard it:

D: Quite possibly the world's greatest Seinfeld-themed punk band. If you like the greatest sitcom of all time, and the greatest band of all time (Ramones), you *might* like us.

AU: You've just put out a new album this summer, correct? Tell us about it! What can we expect to hear?

D: We released *Take It Up A Notch!* through iTunes and Bandcamp in 2015, but we just got a limited pressing of CDs recently, and haven't played much, so nobody really knows about it. With all the copyright infringement and legalities involved, we've kept a fairly low profile. The album is full of macho head game anthems like, "The Kibosh King," "The Opposite," "Communita Simpatico," and "Cry, Cry Again."

AU: What inspires you as a band, musically or otherwise? Anything that might surprise us?

D: We find inspiration in the little things in life...the yada yada... which makes sense considering the songs are about nothing. We don't shy away from a little healthy competition now and then, either. You think you're better than me?!

AU: What do you want audiences to take away from your shows? Do you have any particular messages or themes to convey?

D: When we first started working together, we had a very clear understanding: no hugging, no learning. We also encourage people to sport their finest cabana wear at our shows.

AU: Will you be touring for the new album? What's life like on the road with The Mandlebaums?

D: We don't have anything in the works at the moment other than the odd Victoria or Vancouver show. I also play in the Isotopes, and will be touring Europe with them in the spring. Life on the road with the Mandlebaums is great, if you like competing for who can lift the heaviest amp.

AU: What do the band members do when you're not playing shows?

D: Since the family crepe business went bankrupt, Ritchie (backing vocals and guitar) and I found work in the mental health/social work field, Justin (backing vocals and drums) sells alcohol, and Grammy (bass) just moved to New York, so we had to replace him with another member of the family, Greggy Mandlebaum.

AU: What's coming up for you in the next little

while? Any shows you're particularly looking forward to?

D: We're planning to go into the studio to record new material in November. Jarama 45 RPM Recs out of Spain wants to put out a seven-inch in the new year, so hopefully that'll be out by the time I'm on tour with The Isotopes. 737 Productions is putting on a show with us, Ramores, and The Remedials December 10th at Logan's Pub. We finally get to bring out our Festivus pole for the airing of grievances and feats of strength!

AU: Shamelessly promote anything you want to:

VICTORIAS LOCALS ONLY

The debut album, *Take It Up A Notch!* is free on Bandcamp. You can go to www.mandlebaums.com for more info.

AU: Any final words for our readers?

D: It's go time!

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Anchoress

Interview by Stepan Soroka

If you happen to live in Vancouver anywhere that's not under a rock, you've probably heard of Anchoress. It's hard to pinpoint their genre, but simply calling them a punk band detracts from the bands' intricacies. They're melodic, they're aggressive, they're technical in just the right spots, and they bring hot fire to their live shows. They're also some of the nicest guys you will ever meet. I tried my hardest to make one of them say something mean during this interview, and totally failed. Their third full length, *Anchoress Is Ruining My Life*, comes out October 4th

Absolute Underground: Who are you and why are we here?

Chris: Those are big questions, dude.

Rob: People spend their whole lives answering those questions.

Ricky: We are Anchoress and we are a punk band from Vancouver...

Chris: He didn't ask us that. He asked us what we're here for.

Ricky: We're here to...

Rob: Answer some questions.

Ricky: And cause controversy.

Chris: And lose friends.

AU: How and when did Anchoress come into existence?

Rob: Late 2010.

Ricky: It started at a party. I was wearing a Ruiner shirt and Rob, who I'd never met before, came up and was like, "I fuckin' love Ruiner!" And we decided to start a band together and went to practice the next week.

AU: You have a brand new full length coming out in October. Tell us a bit about it.

Ricky: It's called *Anchoress is Ruining My Life*, and it's a reference to a rap song. It's an album that took us a long time to write because we were signed to a label and they really wanted to reissue the old albums which we had independently released. They wanted to release them on vinyl and we thought "Great!" But it actually put our

band in this weird pause for a while where we almost had to relive the first two releases. We kept writing the whole time and eventually had an album. We recorded it in stages, which was really nice.

Rob: It was super comfortable. We recorded it over a year with Jesse Gander at Rain City.

Ricky: Eventually we had twelve songs, two of which became *The EP Formerly Known As Lemonade*. We parted ways with our label and thought, "This is on us, and we're going to release it independently, the same way we used to." Which is to release it digitally for free, because people are going to pirate it anyways, so they might as well just have it.

Chris: And we'd rather just have people listen to it.

Ricky: We're looking into vinyl right now and October 4th is the digital release. We're really happy that it's all on us again. It's more expensive and it's more stressful...

Chris: But it feels great to have all the control. Every aspect of the band is back where it belongs, which is with us. It's better that way.

Ricky: Music-wise, it's almost the album this band was always meant to write. It almost feels like this is our actual first album. We wrote *Set Sail* a month after we met each other, and I don't know if we could say we were friends then, we were just people who enjoyed music together and didn't hate each other. And then we toured and life happened and we're best friends now. *Anchoress Is Ruining My Life* is the first album we have written as people who are lifelong friends and you can really hear that in the music.

AU: You also recently completed a Western Canadian tour with Exits. How did that go?

Chris: Surprisingly well. There were some really wild shows and we made friends with the Exits guys and got to watch them play every night.

Ricky: Exits are easily one of the best hardcore bands in Canada. It's nuts that they're not bigger than they are. And we've never toured with another band before.

AU: Having toured across Canada and the US, how would you say the Vancouver punk scene stands out in comparison with other cities?

Ricky: I think our scene is so fucking strong. We have so many good bands...

VANCOUVER VENGEANCE

Chris: And so many venues. Some people kind of shit on the Vancouver scene because it's hard to do all ages shows here, but the harder that people make it, the more it's going to happen. You can shut down an all ages venue here and there are just going to be two more that pop up. I think that shows the spirit of the Vancouver scene - we're not gonna take no for an answer.

Ricky: On an international level, it's different, because Vancouver is geographically separate from the rest of Canada and the States.

Rob: We have to be more self-reliant.

Ricky: We have to go into tour understanding that it's going to be seven hour drives or crossing a shitty border. I don't think anyone sees Vancouver for the amazing scene that we have because it's really hard for the bands that we have to get past the fucking mountains. It's a healthy scene but we are in our own little greenhouse of awesome. It's a challenge to get people to know that there are other really great bands apart from Baptists and White Lung.

AU: You're one of the best looking bands in the Vancouver punk scene. You're all really handsome. Can you give the readers some style pointers?

Ricky: We spend a good deal of time in the van talking about how un-hip we are.

Rob: We're not like dad rock, but...

Chris: The best style tip I can give anyone is don't wear a brown belt with black shoes.

Ricky: Just watch Chris. Take pointers from him. He's the man with the style. Catch him on the seawall.

Rob: The rest of us just look better in his reflected glow.

AU: Not only are you guys incredibly good looking, but you're one of the kindest bunch of men I've ever met. Why are you so god-damned nice?

Ricky: Because it doesn't pay to be an asshole. Personally, I have no interest in being a shitty person. All of us have that mentality. It just pays to not be a dick. Everyone has the same struggles, as artists.

Chris: Except for me. This is just a long con.

Ricky: Chris is an asshole, but the rest of us... yeah, I dunno, especially within our scene, we're all trying to succeed. We're all trying to engage and play shows... why the hell not be nice? Don't get me wrong, we're not pushovers either. If you fuck with us, we'll fuck right back, in our skinny way.

Rob: There's no point in being rude. I would never be rude to someone unless they were incredibly rude themselves. I can't think of the last time I raised my voice at somebody.

Ricky: That's why we write the music that we do. We can write a whole album about how much we hate everything, and there it is. If you want to see the darker, shittier side of us, look at our music. And then we can be nice, happy... well, maybe not "happy" happy...

Rob: That's what they call catharsis.

AU: Can you please say something mean to me?

Rob: I don't know if I can.

Chris: You're too damn tall. Your hair is... nice.

Ricky: The only insults we can say are loud compliments.

Rob: Gosh, you're charming!

Chris: Aggressive compliments. You better watch out!

Ricky: I hate how incredibly talented you are!

Rob: You should be more careful when you're skateboarding!

AU: Can you please talk shit on another band?

Chris: Witch of the Waste is the worst band that has ever existed.

Ricky: Total fuckheads.

Chris: Peter Sacco? More like Peter sack o'...

Rob:...shit. Roasted! And what's up with Fitz's hair?

AU: Would you rather play top-40 pop country music for the rest of your musical careers or give Glenn Danzig a handjob, with eye contact?

Ricky: After the handjob... we could do whatever the fuck we want musically?

AU: Yeah. One-time deal.

Chris: He's old as shit!

Ricky: Aw, whatever. It's one handy. If it meant for the rest of our lives we could do whatever we want, I'd take one for the team. On the other hand, people do tell me there is a lot of money in top-40 pop country.

Chris: I totally thought you were gonna say there is a lot of money in handjobs.

AU: Outside of your upcoming album, what does the future hold for Anchoress?

Ricky: Playing a show in October on the Island with Toymaker.

Chris: More local shows and probably some touring in the spring.

Rob: We've already talked about releasing another EP pretty quickly.

Ricky: We're not gonna slow down. We're gonna challenge ourselves on our next album.

AU: Any last words?

Chris: Thanks for the interview. To all the people reading *Absolute Underground*, check out new album, it will be up on anchoress.bandcamp.com for free. Come hang out, see us at the merch booth. You don't have to buy anything. We like to talk to people.

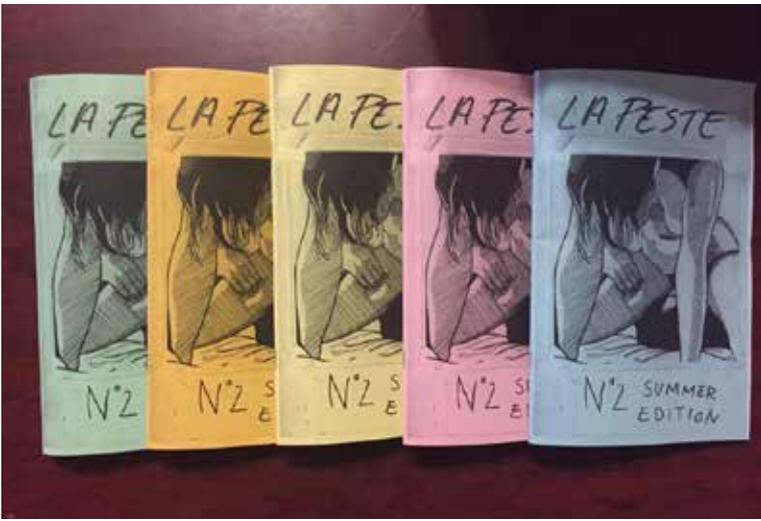
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MONTREAL MASSACRE



Montreal Scene Report

By Andre 'Rezine' Laniel

Alright, here's a little scene report of Montreal. The city is still falling apart, people are really bad at driving and you have the two languages that you might think are colliding, but actually that's just for the media and politicians. Anyway, who cares? What we really to look for are the passionate artists of the city.

Here are some bands I think you might enjoy, in no particular order. Look for them on Facebook or Bandcamp.

Enform: This band is not old, less than a year, but they released a solid demo. Their music is very intense and emotional, they describe their style as neo-crust punk. They take all their time

to set the mood. Recommended for fans of Fall of Efrafa.

Dopethrone: The legends of stoner sludge, have a new demo *1312*, yeah! They are dark and heavy with lyrics about society's rejects. Also, the demo art cover is amazing, with a bit of a 70s grindhouse poster influence.

Towanda: Here is a band that falls in the category of grunge, though they made their own sound. They have a brand new album out, called *Plaything*, which features ten songs of powerful and loud distortion. This time, the bass is way heavier, and it sounds great.

Pussy Stench: A guy told me he won't listen to their music because of the name of the band. I think he is missing out. I thought the name was funny, but moving on from that, the music is great. Again, they are a young band that revisits the grunge genre, and honestly remind me of the old L7. They have really good songs and great rhythm. They have an EP named *Satan Is My Sugar Daddy*... I love the name of the

album, too.

GAZM: Moving away from the grunge genre, here's a hardcore band that I loved. With their first demo out in March 2015, they released another EP at the end of the same year, and they recently came out with a new EP. I think they just get better with every new release. They told me that, starting 2017, they will put their latest EP on vinyl. I can't wait to hear from them again.

La Peste: Apart from music, we have many 'zines, and here is one I like to read. It's made by women about women. They really shake up the patriarchy and they do it in very creative ways. They print stories and opinions about what bothers them, all that is framed with nice art, which is sometimes erotic. I like the look of the 'zine, very old school, and when they release them, they put on shows in a record store. They have two issues out so far.

Soundcentral: Speaking of the record store where you can see a show, Soundcentral is located at 4486 Avenue Coloniale. This a great place to flip through vinyl records, and a good selection of cassette tapes. They are all about promoting the local scene; you can easily find all the good stuff you need including 'zines, secondhand books, VHS, and more. Also, the owner is a great guy, he's been doing that for so long, and it's always fun to just chat with him.

There's a lot more in Montreal, so don't worry if you didn't find what you were looking for - keep looking, and next time I'll come up with other stuff from our crumbling bipolar city.

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Wheelhouse

Interview by Rod Rookers

Absolute Underground: How long has Wheelhouse been around?

John Panasiuk: Wheelhouse has been around in one form or another for about four or five years.

AU: What inspired the name of the band?

JP: We used to go under the name Cult of Self. About three years ago now, we were offered the opportunity to play a pig roast in Biggar, Saskatchewan, and our good friend Jesse Berube (formerly of Death Toll Rising notoriety) came along with us. We played two one-hour sets, and during our break between them, Jesse kept swinging his arm in a windmill motion like a madman, repeating, "You guys are right in my wheelhouse!" We all thought this was hilarious, and introduced ourselves as Wheelhouse for our second set. Haven't looked back since.

AU: How many band members have been in Wheelhouse, did any of the guys play in other bands before?

JP: We've had virtually the same lineup since our inception. Kurtis Ferguson (guitar and vocals) used to play in Terrorfist and Epiphany. Andrew Blundell (guitar) used to play in Caustic, Fictional Characters, Corpus Malignus and currently also jams with Dayshift Strippers. Will Kelly was on bass for us until a couple months ago... he's also

played in Fictional Characters and Terrorfist, in addition to Requiem. Now Will just fills in for us when our newest member, Sterling Burrows, is out of town working. Sterling has also been in Terrorfist, as well as the Order of Chaos. Then there's me on drums, I've played in Terrorfist, Fictional Characters and Caustic.

AU: How often do you guys play shows?

JP: We used to play every month, now we've slowed down to a city show every three or four months. Half of us are married and/or have kids, so we don't have as much time as we used to. The

furthest we've played would be that pig roast in Saskatchewan I mentioned earlier. Other than that, we've ventured to Calgary and Red Deer.

AU: Describe your band's sound in one sentence.

JP: Loud, fast, fun, party rock.

AU: What current band would you be the most excited about being on a bill with?

JP: As far as bigger bands go, I'd have to say The Devil Makes Three and Clutch. Local would be Dusty Tucker from Red Deer (their new album is straight savage), Throne of Vengeance outta Calgary and Aviator Shades, from Vancouver.

AU: What older band would you have liked to play with if they were still around?

JP: Motörhead. Period.

AU: What are the band's current objectives?

JP: Just to play sweet shows, rock out and have a great time. Unfortunately, we don't have the time or money to go on tour, and we have responsibilities that

keep us around home, so we're cool with rocking local shows every couple months.

AU: Anything you would like to tell our readers about Wheelhouse before we wrap up this interview?

JP: If you come to one of our shows and feed us beer or joints, we'll probably give you free shit.

AU: Before we go where is the best place to find your music?

JP: Come see us at a show we're playing. We

SHR-EDMONTON

always have merch of some kind. Other than that, hit up our Facebook at facebook.com/wheelhousecanada and you can find a clip or two of us rocking live. More cheers, more beers!

facebook.com/wheelhousecanada/

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Ancients

Interview by Roger the Shrubber

Absolute Underground: Who are we talking with and what are you most infamous for?

Kenny Cook: Kenny Cook, I am a vocalist and guitar player in the band Ancients.

Chris Dyck: Guitar/vocals. People know me for being highly neurotic, bearded, and opinionated.

AU: You're about to release your new album, and you've already released a few tracks... Tell us about it! Do you explore any particular themes or topics?

KC: The album was recorded in Vancouver, BC over the course of three weeks. We had our good friend and amazing engineer Jesse Gander take the reins once again for this record. It was tracked at the new Rain City Recording Studios, which was formerly known as Greenhouse Studios.

The themes on this record are a lot darker in comparison to *Heart of Oak*, a lot of it has to do with problems in the world [that] humanity is facing at this point in time, and about the consequences that happen when the correct path isn't chosen.

CD: *Voice of the Void* is the logical continuation from *Heart of Oak*...it's a darker, cynical and slightly more pissed-off record that focuses on the heavier side of our band musically. Themes/topics include pathways through life and self-reflection, plus things like alien shapeshifting reptilian over lords and class war.

AU: *Heart of Oak* was an epic prog journey with plenty of harmonies and soaring riffs, while the new tracks you've released already seem to lean toward the heavier side of the spectrum. What can you tell us about your sound on the new album as a whole? What direction have you taken with it, musically speaking?

KC: First off, I think the overall production on *Voice of the Void* is a big step up in comparison to the last record. Jesse really did a great job, and exceeded all of our expectations on this one.

We explored a lot of different aspects from our musical tastes on the previous record, I feel this time the songs have leaned more towards the heavier side of things, there are less classic rock-sounding parts, and more death, and black metal sections, but we still maintain a strong hard rock sound throughout.

AU: Were there any major difference in the writing process this time around, in comparison to *Heart of Oak*?

KC: For the most part, the writing was quite similar, I will usually write the majority of the riffs, and sections of songs at home, then bring them to the band and turn them in to songs. We spent a lot of time on this record, hashing out arrangements and trying numerous ways to piece the riffs together. Basically we cooped ourselves in my garage and just went over the songs with a finetooth comb until we reached a final point where we were all happy with them.

AU: Are there any cities where you're

particularly well-received? Any favourite places to play?

KC: Calgary and Toronto are always great to play, the fans seem to enjoy our brand of tunes in those cities. We've never really headlined in the States thus far, we've always been supporting a bigger act when we've been down south, so it's a hard thing to gauge, we have had some great shows down there though, and we mostly seem to get a good response.

AU: What is life on the road like for Ancients? What are your tour essentials and/or survival tips?

KC: Life on the road is great! It's amazing to see a new city every day, and the life experience gained is second to none. One survival tip I could give you is to have a well-maintained vehicle to get you where you need to go, we've run in to van troubles too many times, it can really kill the vibe, and having to miss shows because of it really sucks.

AU: What are your goals as a group? Any dream stages, cities, lineups that you're aspiring to?

KC: We have yet to travel to South America or Japan, I would love to make it to those places to play at some point. Playing at Red Rock Amphitheatre in Comorado would be a dream, hopefully one day we'll get the chance.

AU: Do you think there will come a point in your career where you'll know you've made it as a band? Do you have an idea of what that point will be?

KC: That term can be viewed as a lot of different things, I don't see us getting rich from this anytime soon, but to be able to make a living while out on the road and keep our families fed at home while we are out would be enough to say we have reached that point.

AU: What does the near future hold? How long will you tour for? Are you already working on more new material?

KC: We plan to tour as much as possible for this record cycle. It all depends on what opportunities arise upon the release of *Voice of the Void*. We will definitely do Canada, the US and Europe at least once, and more if the chance to do so is there and feasible.

AU: Shamelessly promote anything you want to:

AU: I would like to give a shout out to my former bandmates in Black Wizard! They are killing it right now, and their new record is great, so go check 'em out.

AU: Any final words for Canadian readers?

AU: Expect us to be in your neck of the woods within the year, come and see us if you get the chance!

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TUE 11	LEPROUS / EARTHSIDE BINARY CODE / DISSONA
THU 13	BRAIN TENTACLES / ILLUMINATED MINERVA STENNO
FRI 14	WAKCUTT / CAIN / SLIM & MORE
SAT 15	AFTEREARTH / ODINFIST / MISANTHROPY / THE SPRUCE MOOSE / TRAIN BIGGER MONKEYS
THU 20	DOUBLE EXPERIENCE / GEEKAZOID / SPACE QUEENS
FRI 21	UADA / HELLEBORUS / NUMENOREAN CELL / TRAER
SAT 22	PANZERFAUST / ERIMHA / IDOLATRY / VILE INSIGNIA
WED 26	MOON TAN / WHITE KNUCKLE / SOUTHBOUND CROW / SET & STONED
THU 27	DOUG CRAWFORD FEAT. KNUCKLEHEAD AKA TYRONE OF TRAILER PARK BOYS
FRI 28	MR BILL LIVE W/ CIRCUIT BENT & FREQUENT
SAT 29	PRESS GANG CD RELEASE W/ THE ELECTRIC REVIVAL FOUL ENGLISH / PELICAN DEATH SQUAD

NOVEMBER

THU 3	PUNK VS. METAL SEASON 4 CHAPTER 1
FRI 4	SAVAGE HENRY / PUTTIN ON THE FOIL DUSTY TUCKER / PERVCORE / DIFICULT BROWN
SAT 5	AMYJANE FUNDRAISER
THU 10	PUNK VS METAL SEASON 4 CHAPTER 2
FRI 11	TBA
SAT 12	NINJASPY & GUESTS
WED 16	GRIM REAPER / HROM / WMD / HAZZERD
THU 17	RAYGUN COWBOYS / FOUL ENGLISH / 427'S
FRI 18	TBA
SAT 19	WCWT / SNAKEPIT / PERVCORE / NUCLEAR OATH FRIGHTENSTIEN / THC / EMBERS OF EMPIRE
FRI 25	KREPITUS CD RELEASE MISANTHROPY TRAIN BIGGER MONKEYS / CONCRETE FUNERAL
SAT 26	EXIT STRATEGY 10TH ANNIVERSARY SHOW W/ GUESTS
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The Extroverts

Interview by Roger the Shrubber

Absolute Underground: Who are we talking to and what are you most infamous for?

LH: Les Holmlund: I'm Les Holmlund, aka Eddie Lester of Regina pioneering punk-post-pop-rock band, the Extroverts. Not sure about how infamous this is, but for our early shows I dressed in a tight black suit wearing spray-painted, fluorescent orange high-platform shoes, played a fluorescent orange guitar, and wore a fluorescent orange cowboy hat with the words ASS HOLE scrawled on the front.

AU: You've reformed after a long hiatus, sparked by a show with DOA... How did that come about?

LH: During our 25-year hiatus, I had formed a series of bands and remained active, but the other guys not so much. In fact, our lead singer Brent hadn't stepped on a stage. I thought it would be fun for a one-off, and it took a bit of convincing to get the lads over, but I got them to agree to at least one rehearsal. It sounded terrible, but we felt the energy that propelled us as a band all those years ago. It was so fun, we played the show and decided to keep practicing.

AU: How does it feel to be reunited after all these years?

LH: It's great. We are good friends, we make each other laugh, and to top it off, we are making some pretty fun songs.

AU: Tell us about the material for your new album, *Supple*. Is it mostly leftover from previous works, or are you writing all new

songs?

LH: From 1979-82, we wrote 50 original tunes. Brent writes the lyrics, then I add music, and all four of us refine the song until it's finished. When we reformed in 2009, we went through our respective Extroverts' archives: posters, lyrics, tapes, etc. We also found a stash of Brent's lyrics that we hadn't used the first time around. We started adding new music to these ancient lyrics, and all but one song on *Supple* was written that way. The song 'Marilyn Monroe's Eyes' had both music and lyrics from the first time around, but while we thought the lyrics were great, the music was too repetitive. So we made some slight changes and it turned out great.

AU: What can we expect to hear on the album? Do you explore any particular themes or topics?

LH: Brent is a great lyricist, and the themes of the songs vary. We ask him what inspired this song or what was that one about, and he honestly can't remember.

AU: You headed out on a Western Canadian tour this September, any cities or shows you were particularly stoked on playing?

LH: There are lots of Regina pals and ex-pats in Vancouver, and lots of them came out. It was like a reunion party! Many were Extroverts fans from the first go-round, and they were all amazed that they got to see us play again, all these years later. We have lots of family and pals in Calgary and Edmonton as well, so those should be fun. We made lots of new fans at our super-fun show in Victoria.

AU: You played shows along the way with Canadian punk veterans DOA and Dayglo Abortions. What place do you think old-school punk has in today's musical arena? Is the genre still as valid now as in its heyday?

LH: Punk has evolved into a lot of different streams, including some pretty heavy, screamy stuff. That's not who we were or are. We were inspired by the live energy of DOA and Subhumans and others in the early days, but

applied that energy to the more melodic, strong rock that we like. Punk, for us at that time, was more about being an individual and doing what you want, regardless of talent or means. Many musicians could not stand us, but many others loved that energy and "screw it, we're doing this" attitude.

AU: What do you hope audiences will take away from your live show?

LH: Many people are surprised at how tight and fun our shows are, especially for a band with an average age of 57. Our front man/lead singer delivers a great performance every night, and really connects with audiences. One of the best surprises when we perform now is how much young people who have no context for us really like us. So fun.

AU: What does the future hold for The Extroverts - more albums? More tours?

LH: We have some bed tracks laid down for a three-song 45 we plan to put out next year. In 2017, we will release 13 songs from an old demo tape. We also have a decent quality recording of a 1984 reunion show that we plan to enhance and release. And yes, we are working on new songs for the next full-length album. We plan to tour in eastern Canada in spring 2017.

AU: What should we know about you that we don't already?

LH: If you like to have fun, come on out to an Extroverts show, because we're pretty sure you'll have fun. We sure do.

AU: Final words for our readers?

REGINA RAGE

LH: Please check out *Supple*, and thanks for reading this!

www.theextroverts.com/

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Popeye Dan

Interview by Billy Hopeless

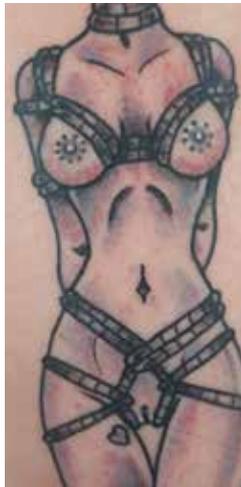
Another column, another tattoo, another artist to interview. Today, I'm getting a pair of drink tickets (a sacred part of my life, as of any musician's) tattooed by Popeye Dan at Geronimo Tattoos (4641 Kingsway, Burnaby). Here's our conversation:

Absolute Underground: Okay, Popeye Dan, how'd you get the nickname, and while we're at it, the shops called Geronimo Tattoos, yet I see no Aboriginal art or staff, so what's up with the name, chief?

Popeye Dan: I've been asked why Popeye Dan a lot lately, and I don't know why exactly that name was given to me, maybe it's because I came from the Maritimes. I used to arm wrestle a lot and my size was always underestimated, but one thing I do know is that I can relate with the story line, tattooing is my Olive Oil, I've had to fight hard for this love of mine. Now as for Geronimo, the owner is part aboriginal, but it's more related to the feeling you get jumping out of a plane, or cliff-jumping, GERONIMOOO!

AU: Give us a brief timeline of your career pushing ink into flesh.

PD: I woke up one morning, and I thought to myself, there wouldn't be anything better than to see my drawings come to life, so I went to college for 2D and



3D animation, graduated, got a job as a 3D modeller across the country, and I hated it. So I quit, got a job washing cars, got another tattoo, and I had an epiphany, what would it be like to have my art permanently on people? There would be no greater honour. So I hounded Mike Nassar for a year before he finally agreed to give me an apprenticeship. I worked my ass off getting to where I am today, grabbing the bull by the horns.

AU: From looking around the joint and on the Facebook page, I see you're very into the whole car/motorcycle/skateboard/pinup culture. Being the gentleman I am, I won't ask you

who you ride or drive, but I will ask you what you ride or drive, and did tattooing get it for you?

PD: Haha awesome question, I love the rockabilly scene, the cars, the pin-up, the atmosphere. I drive a black '89 Cadillac Coupe de Ville, I love driving that car. I also have built an 81 XS1100 as a bobber, that thing's got some power. I love tinkering, and as a matter of fact, tattooing did get it for me, the bike was left at a towing yard and I saved it by tattooing for it. It needed a lot of work, but I love bringing things back to life, especially the stuff that was built when things were supposed to last.

AU: My bro Chris "Curly" Walter is compiling a book of strange tales from the tattoo world, so I'm going to ask, what's the strangest or shittiest tattoo request you've ever gotten?

PD: There aren't any tattoos that

I wasn't proud of having done. I've had some strange requests though, a special one comes to mind, guy comes into the shop and asks if we would tattoo his balls. Everyone said no, so I said, "Sure, but it's a \$1000 handling fee, not including the tattoo," thinking no one in their right mind would say yes, right? He responded with, "Sounds good." Shit, now I have to tattoo a ballsack. Well at least it was worth my while... I have to hand it to him though, Louis Vuitton symbols on his ballsack is pretty genius... whole new meaning to man bag, haha.

AU: What makes you proud of the work you're doing and what's your favourite tattoo you've ever done?

PD: Two things, first is the art, the fact that I am able to exceed myself with each passing tattoo, turn something impossible into something beautiful. Second is the interactions,

the connections I've had through the years are phenomenal, the closures, the new beginnings, and the pure randomness from all walks of life... that beats a corporate job any day. Favourite tattoo, hard to pick one, but one time a customer came in and said, "Tattoo whatever you want on me." I was like a kid at Christmas, the possibilities! I ran to my unclaimed tattoo book, and thought real hard - it had to be something that I would never normally be able to tattoo. I picked a hand in a meat grinder, and had a grin on my face the whole time, boom!

AU: What's usually spinning in the shop while the needle drops?

PD: Music depends on the day and what I'm doing, but it is very important to me. It varies,



INK SLINGERS

but I always seem to go back to Social Distortion, Pennywise, and Ramones, just to name a few.

AU: If you could ink any tattoo possible on someone, what would it be?

PD: I would tattoo the Boondock Saints tattoos on the Pope's trigger fingers, and it would have to be televised, too.

AU: Well thanks again for the interview. Finally, with me the girls always come last, so let's

talk about the pin-up calendar you guys have got coming out for 2017.

Tell us about the pretty painted ladies' boss, and any other cool shit you've got on the Kingsway.

PD: Calendar should be out mid-October, and we can't wait because of the great ladies that are in the calendar. I can't say enough about amazing they all are. There will be two months on each girl, one of them from inside the shop. I am very proud to work at and manage Geronimo Tattoo, it's a great shop, great atmosphere, and it's guaranteed that you'll leave with a story for life.



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Raygun Cowboys

Interview with vocalist/guitarist Jon Christopherson

By Chuck Wurley

Absolute Underground: When you started the Raygun Cowboys, who were your biggest influences outside the genre of psychobilly?

Jon Christopherson: I was more influenced by rockabilly than psychobilly at the time. I loved Sun Records stuff and the Stray Cats, but my biggest influences outside that would be Guns n' Roses and the Misfits.

AU: What prompted the addition of a horn section to the band, and how does it fit so well?

JC: We wanted to do something different after our first record, we wanted to set ourselves apart from other bands of our genre; the horn section did just that. We don't sound like anyone else, and no one out there sounds like us. I think the reason it works so well is that we write songs in a way that lends itself to horns, it fits together!

AU: What is the story behind the video for "Bitter Shame"?

JC: The song was about the end of a serious relationship that I had for about a decade, and I didn't really want to put that on film. The video is kind of a tongue-in-cheek story about a guy and a girl in a relationship, with aliens thrown in, haha!

AU: Coolest tour experience stories?

JC: As I write this, I am tour managing SNFU, and I just got the chance to play guitar and sing "Cannibal Cafe" on stage with them in my hometown of Edmonton, in the building where I saw them for the first time when I was 13. That was the most amazing experience. Another great one was when the Raygun Cowboys backed Wanda Jackson at the Edmonton Folk fest, she was sensational!

AU: How long have the Raygun Cowboys been

BRASS N ROLL

around exactly, and what is the secret to the band still going and only getting better with time?

JC: We did our first gig in 2000, so 16 years. It wasn't always go, go, go with us though, it started slowly. I think getting better as players and songwriters is the main reason for the band getting better and better. That's the way it should be, if you start regressing, that's a problem.

AU: Best and worst meals you have ever had on tour?



JC: Best was on the tour I'm currently on with SNFU, it was a Portuguese meal in Toronto, amazing! Worst is harder to say, but probably a Hygaard sub from a gas station!

AU: Is there anything you want to add about the upcoming Canadian tour dates? Are any of the stops this time new to the band?

JC: Just that we are looking forward to seeing everyone in Alberta and BC, and to be prepared to hear some brand-new music. We are recording a new record in December after this tour is done so we'll be playing a lot of new material, see everyone down the road!

rayguncowboys.com/

PHOTO CREDIT: Erin Prout



Fallujah

Interview by Adam VanThiel

Fallujah is out on tour once again, this time supporting The Devin Townsend Project. After releasing their album *Dreamless* earlier this year, Fallujah has been touring non-stop, moving from continent to continent showcasing their unique and progressive sound to audiences who simply can't seem to get enough. Vocalist Alex Hoffman took some time out of his busy schedule (and his lunch) to chat with us about the album, the touring and what might be next for Fallujah.

Absolute Underground: First off, how are you doing?

Alex Hoffman: I'm good man, I am currently at a Seaside Raw Bar.

AU: Are you having a good time on tour so far?

AH: Yeah, so far so good, we are just enjoying a day off today, but it's only like the fourth day of tour so you know, so far it's been really good.

AU: You are currently touring with The Devin Townsend Project right?

AH: Yeah and Between The Buried and Me, we will be going with them for the whole tour and then

who knows what after.

AU: Do you have city you're particularly excited to play?

AH: I think the west coast is going to be really great. I'm excited for Vancouver because I'm from Vancouver, so that will be good for me. Also New York and San

Francisco will be awesome, except that trying to find parking for our bus in Times Square is going to be a nightmare, haha. Other than that, I think Los Angeles is going to be huge.

AU: Can you tell me about the album you brought out earlier this year?

AH: Yeah for sure, it was the first one we did with Nuclear Blast, we recorded it with Zach Ohren and Mark Lewis of Sharkbite and Audio Hammer Studios, respectively. It came out in April, and since then we have basically just been touring non-stop. It's our most successful record yet.

AU: What inspired the lyrical content of this record?

AH: I really just wanted to continue some of the same concepts I had explored on the previous album, so far as keep things emotionally driven.

A lot of the inspiration came from films I was watching, but presenting it through a different lens. Each song is like a different scene or moment in a film, but I'm actually not telling anybody which; so far, I've had a hand full of people figure out which film relates to each song, but there is definitely still an element of mystery there.

AU: What is your writing process like, I have heard it's rather unorthodox?

AH: Our main writer is Scott, but we all as a group form the skeleton of a song, like we all have our input, I do all my lyrics, and then there is some riffs here and there, and later comes the bulk of the writing, but to be honest everything is done with computers, everything is written with either Cubase or Logic Open.

We like to do things on the computer because we can always go back and dig up various sessions or parts of songs that we may have forgotten about, that way we never really lose anything, and we don't really jam as a band ever, I don't really think it's all that productive anyway. In fact, the only time we ever really jam is when we are about to go out on tour.

AU: What are you most proud of about *Dreamless*?

AH: Well certainly some of the touring opportunities

it's gotten us, haha. You know with every new album, more and more opportunities come and I'm excited to see where we go.

AU: A bit more of a personal question, how did you develop your vocal style?

AH: Actually there is no grandiose story behind it at all, my voice sounds the way it does just from years of using it, I think I started in like the eighth grade and just kind of went from there. My voice sounds different than it did two years ago, and it's still evolving as I get older, but I still don't have a very deep voice, it's kind of more in the low mid-

range. I really don't know anything different than what I have been doing, it's just my voice.

AU: Do you have any advice for someone just learning to scream and do harsh vocals?

AH: LEARN TO SCREAM PROPERLY! Don't inhale, don't do whispers, use your diaphragm and train some real power behind it, otherwise you're ignoring your vocal responsibilities.

AU: What do you do to relax when you're on the road?

AH: I usually go exploring and find places to eat on my own. Finding a bar with good beer. I like having friends in every town that I pass, so we can go out and skate. Most nights after a show though we are going to someone's house or our hotel and sleeping.

AU: Did you find having live streams in the studio distracting at all?

AH: No no, having it in the corner was kind of cool you know, talking to people online, etc. And there really is so much downtime in the studio between set-up and everyone recording their part or the engineer doing his thing, so it was cool to have something to do with our time.

AU: What are your thoughts on people calling Fallujah a tech-death band and labeling your music as such?

AH: I think the term tech-death is stupid and irrelevant, I seriously hate the term because it sounds so false, and I really don't want to be associated with something so limiting. I don't want to be restricted or pigeonholed into a genre, especially one so removed from what we are doing.

AU: Is there anything you would like your fans to know about Fallujah?

AH: We are touring constantly so check the dates and come out to see the show.

www.facebook.com/fallujahofficial

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Absolute Business Profile

Prints of Darkness

Interview by Willow Gamberg

Absolute Underground: Who are we talking to, and what are you most infamous for?

ID: Ian Demian-Pérez: My name is Ian Demian-Pérez and I am known for bad puns, sarcasm delivered with a straight face, and the ability to overly lengthen an otherwise short explanation.

AU: Tell us about your business, Prints of Darkness. How did you start, where do you operate, and what are you all about? What range of services do you offer?

ID: I started the business in 2014 when the opportunity to share a shop with a friend and fellow printer came up. I had been printing for 10 years in bigger shops between Calgary and Vancouver, so the idea of scaling things down to a point where I could do the whole process by myself was very appealing.

The business focuses mainly on printing merch (t-shirts, sweaters, koozies, patches, tote bags, etc...) for bands and artists, but I have a wide range of clients with all sorts of cool projects going on, so the fun comes in many forms.

AU: Are you yourself an artist? What draws you to the art of printing?

ID: I'm a musician. I play drums in a couple of bands (Hallux and Chaos Still), as well as an experimental electronic music solo project which never sees the light. I enjoy the dynamics of collaborating and playing live with a band, whereas my solo work is merely self-indulgent.

What attracted me to printing is the connection between a band and a t-shirt. I've worn band shirts since I was a kid, so this line of work feels right being that music has always been a part of my life. I feel fortunate that the two things I invest all of my time on are so interconnected and parallel.

AU: Your customer base is largely composed of heavy music and counterculture clients, is that right? Why this specialization? What is it about this art that's so appealing?

ID: That is correct. I think the specialization happened naturally by already being part of a community of artists, musicians, tattoo artists, and entrepreneurs. My first few clients were all friends of mine, and from there the business grew through word of mouth, which I think contributes to the type of work I do keeping a certain tone. It's great, actually, since I seldom print stuff that I find boring.

AU: You're celebrating two years in business this October with a huge party at The Astoria in Vancouver – tell us about the event! What's in store for attendees?

ID: I'm very excited about this one! The idea is to throw a party every year showcasing local bands I do work for, so it was quite hard to pick only four, as there is so much talent in this town. Between sets there will be some delightfully disturbing sideshow acts to keep things rolling, so the night will be full of heavy music and fun

among good friends.

This will take place October 7 at the Astoria, with Bushwhacker, Heron, Hashtroid, Koma, and performances by Casper Macabre and Bloody Betty.

AU: What have you learned from your two years in business? What's the secret to your success?

ID: I wish I knew the secret to success, but what I have learned is that working within a community is significantly more beneficial than merely focusing on personal gain. When you help people that are doing passionate and creative things it contributes to your growth as well, since the community thrives, and the bigger and stronger the community is, the more work there is to go around. It might mean smaller profits initially, but in the long run it develops stronger connections with the people that ultimately support your business and continue to spread the word.

AU: What's the strangest piece of merch you've been asked to print? Anything you've been dying to make that no one has asked for yet? /

ID: I think the weirdest thing I ever printed was a graphic of a fish on panties for a seafood restaurant when I worked in Calgary many moons ago. I hope they were aware of the implications...

What I want to do more of are cab banners for bands. I did a few for mine and some friends' bands and had a lot of fun printing them. I like how clean it looks, and the fact that it is significantly easier than hanging a big banner behind the stage.

AU: You have a reputation for endorsing a strong DIY ethic – why is this important to yourself and your business? Where do you think it fits in today's music industry as a whole?

ID: This philosophy is what has worked best for me, as it forces me to become responsible for my own happiness and wellbeing. I have nobody other than myself to blame if things don't work out, so that puts a fire under my ass for sure. Approaching life with that mentality has been the only way to really get things going the way I need them to, since I found no satisfaction working towards someone else's goals or visions before, professionally or creatively.

AU: Do you have any projects coming up that you're particularly excited for? Any long term goals for the company?

ID: Global domination, but if that doesn't pan out, I hope to keep meeting new people through my work. Since this began I've been exposed to an amazing amount of cool pockets of people in this city, so I figure there is much to discover and get involved with. Aside from that, keep growing the business and getting better at what I do.

AU: How can potential clients reach you for more information or quotes? Do you have any points to consider for people considering printing merch with you?

ID: The best way to reach me is through my website www.printsofdarknesstshirts.com and from there I can put together a custom quote and get things started.

The most important thing to keep in mind when wanting screenprinting work done is to have a high resolution graphic. I can help the client figure out every other detail in the order, but if the image is not good, the end result won't be either.

AU: Any final words for our readers?

ID: Support your scene and go see a show. Buy work from an artist. Share ideas. Contribute.



www.printsofdarknesstshirts.com

PHOTO CREDIT: Amanda Bullick

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**Harvey
Stephens**
*a.k.a. The Omen's
Damien*

Interview by Ira Hunter

Absolute Underground: Who are we talking with today and what are you most infamous for?

Harvey Stephens: I'm Harvey Stephens and I was the little boy Damien in *The Omen*.

AU: So you were cast as the Antichrist?

HS: Well I was actually the son of the Antichrist, I think. Growing in power.

AU: Who was the director, what was the casting process like, was it stiff competition or were you a shoe-in?

HS: I think they looked at 500 children, the director was Richard Donner and it was produced by Harvey Bernhard. I think I came up sort of at the last maybe 50 or 60, the last batch. They did struggle to find what they were looking for, not because there wasn't enough kids to do it, but it was hard at that time to find child actors.

AU: You must have had sort of an air of mischievousness or evil to you, but also some innocence...

HS: Yeah I suppose so, I suppose they found what they were looking for, a little bit of everything.

AU: How did that change your life, being in that movie... going to school after?

HS: It wasn't life-changing because I was obviously very young, so nobody my age saw it. It wasn't 'til I was older that it started to have an impact.

AU: Do you have the mark of the Beast, the 666 on your head?

HS: What do you think?

AU: I think it was special effects. This movie does mean a lot to people, and it spawned a whole bunch of others... were you in the sequels as well, when he gets older?

HS: Nope, he was too old, I think I was probably seven when they started filming, and the boy in *Damien: The Omen 2* was 12, maybe 15, I'm not sure.

AU: It gets kind of weird at the end of the series... he's like a stockbroker, kind of controlling the world...

HS: Well it just gets bigger doesn't it, but that's what they reckon, he was going to wind up being



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AU: Tell us about your experience here at Fan Expo in Toronto.

HS: Fan Expo has been really good, there's been some great stars, tons and tons of people, I've had a ton of fun.

AU: Do you have any plans for Halloween?

HS: Well we don't quite have Halloween as big as you, Halloween for us is usually taking the kids out, letting them get a bit of candy, as you would call it, instead of sweets. It's quite relaxed, there are a few little parties. It's gotten bigger in the

UK, but it's not as big as what is over here.

AU: Where do you live, exactly?

HS: I live in Kent.

AU: Any weird things that have happened on the set of *The Omen*?

HS: I think there were, but I think they're pretty well documented, so there's nothing new I'm going to be able to tell you. But yeah, there was a few freaky little things that happened.

AU: Working with Gregory Peck, was that a real learning experience, did you have to learn how to act on the spot?

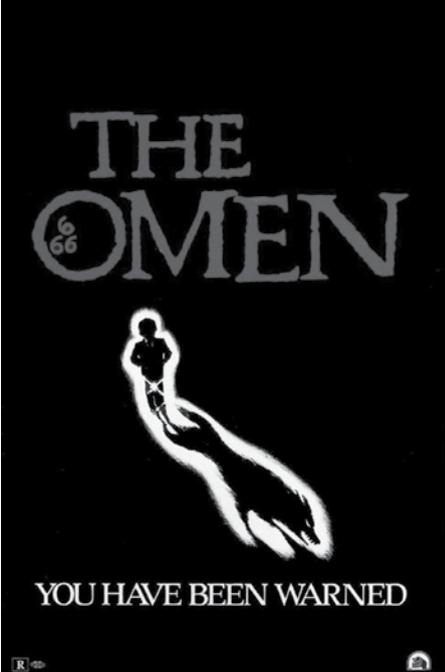
HS: Day by day, just went for it and got through it, they told me what to do, and that was that.

AU: Where you channelling an evil force for the role?

HS: No, just good direction, I think. The better the direction, the more they get out of me, I suppose. Very repetitive as well, doing the same thing over and over until they get what they want.

AU: Anything else you want to promote?

HS: Nothing at the moment because I don't really do anything related to this anymore, so this is it for me. It's been a pleasure. Thank you.



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First Jason

Ari Lehman

Interview by Ira Hunter

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

Ari Lehman: I'm the first Jason Voorhees from *Friday The 13th*, I'm here at Fan Expo Toronto.

AU: How did you first get hooked up with the production of the very first *Friday The 13th*?

AL: When I was a kid, I wanted to be in movies, so I snuck into an audition that Sean Cunningham was doing for a movie that was about kids who play soccer, like the *Bad News Bears* of soccer. And that movie went nowhere because nobody cared about soccer back then. So he calls me up a few months later, and he says, "Okay, we've only got this much money left, we've got this much time left, we want to do a horror movie, can you swim?" And I said, "I can swim," and he goes, "Great, you got the part, come on down." And that's it.

AU: Did you know how iconic this role would end up being?

AL: Oh absolutely not, he was cutting his losses after that comedy effort... we were inspired by the success of *Halloween*, but it wasn't until I'd say, Part 3, that it really became successful. The first film, interestingly, it grew in success, over a year's time. Initially, it wasn't such a huge success, but people loved that final scene where I jump out of the water, and they wanted to scare the crap out of their friends, so it became a fun way of saying, "Hey, let's bring so-and-so with us and see how they jump."

AU: So you play the character who was drowned in the lake?

AL: Well, sure, I mean Alice is the final survivor, she's made it through this night of rain and terror, and all of the signals for 'it's all over' are playing, there's a beautiful sunshine, the sun is on the water, the policemen come and he's even saying, "Are you okay?" And then the violins swell up and then BAM! This child is covered in muck comes out and just grabs her, and they didn't tell her really that I was going to grab her out of the boat, so when I grabbed her the first time with violence and ferocity, she was scared shitless, she actually grabbed my hands and threw them off, and was like, "This child is not going to pull me in the water," she fell out of the front of the boat, screaming, "Oh shit!" So what they did was they cut that first part, and made it the middle of the entire sequence, so it adds that intensity.

AU: Was that scene like a one-day shoot?

AL: No, it took months for Tom Savini to perfect the makeup, and then it took about four and a half hours when you applied it, each time.

AU: Then you had to work in the water too, which is unique probably...

AL: Well the first one was only one take, the scene where I'm drowning, and the revenge scene was only two takes. There was no CGI, back in those days, the mud that was depicted was actually mud. Tom even said, "Here's a bucket, go get some mud." I said, "What are you going to do with

-" and he said, "Just go get some mud." And he dumped it on my head.

AU: Who were some of the other guests here at Fan Expo Canada this year?

AL: Oh my gosh, I'm so blown away. I'm just standing there and Mark Hamill was hugging Linda Blair and they're talking, standing right next to me, it was a blast. Christopher Lloyd, William Shatner, I mean, everybody. I sat down for lunch and there's Adam West and Burt Ward and I was like a five-year-old. And it's also an honour to meet the fans who love Jason.

AU: You usually have a band with you?

AL: Yeah well, First Jason is my rock band, in which I sing songs like, "Machete Is My Friend," "Sink or Swim," "Jason Never Dies," "Jason Is Watching," "Jason's Bride," there's a running theme



going on there, and I play a keytar that's on a giant machete, in fact, with a Jason mask in the blade.

AU: How many Jasons are there in total?

AL: There's only one Jason Voorhees.

AU: You?

AL: No, there are many actors that have played Jason, but Jason is just one guy. But yeah there are 12, maybe close to 15 guys that have played him.

AU: But you're the first.

AL: I'm the first, forever first. Probably the most famous is Kane Hodder, who played numbers seven through ten. I'm the first Jason, he's the most Jason.

AU: What are your plans for Halloween?

AL: We are very fortunate to be headlining with our guest MC, John Kassir, the Crypt Keeper, is going to be there, there's going to a Crypt Keeper puppet. And that's in one of our favourite towns because you know we like the weed, we can go up to Denver, Colorado, where weed is legal, come to the Gothic Theatre, we'll be there, and we're with First Jason, The Hollow, and Rock City, the Denver KISS Tribute band. They're also going to screen *Friday The 13th* that night, as well as *The Barn*, an independent horror film in which I play Doctor Rock.



AU: Final words for Canadian fans of horror?

AL: Remember this: Always use the buddy system when you go swimming. Jason forgot that, and you see what happened. Jason never dies!

AU: Bonus Bacon question - did you meet Kevin Bacon on the set of the original *Friday the 13th*?

AL: Kevin Bacon, on the set of *Friday The 13th*, saw me staring deep into the water. I think he had just gone to relieve himself and I was looking at the pond, and he says, "Hey Ari, whatcha doing?" I said, "I'm getting into character." And he just looked at me and started laughing so hard and rolling around on the ground... he called the other actors over and said, "Tell them what you're doing." "I'm getting into character, I'm going to kill you guys."

www.firstjason.com



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based in Edmonton.

AU: Tell us about Black Mourning Light Metal Festival. What precipitated its formation? What is the premise behind the event?

DE: Black Mourning Light Metal Festival was founded because there are a ton of metal festivals here in Western Canada, such as Farmageddon, Loud as Hell, Armstrong, and others, but none cater to the two genres I am most in love with: black metal and doom. And that in itself answers the second part of your question, the premise of the event. To bring at least a solid night's worth of varied black metal and doom bands to a stage.

AU: Last year's event was the inaugural edition, correct? What can we expect from this year's festival in comparison? Any major changes?

DE: Last year was the inauguration, yes. It was a great experience, and a fantastic stepping stone to this year's edition. The biggest changes that we're having this year is growing from 11 bands in one night to 16 bands in two nights. The second biggest change is what I've named The Mourning After: Sunday morning at the same venue, we will be serving up a full breakfast with the bands for VIP

ticket holders.

AU: There is a film component to the festival, tell us about it! Are there any other forms of visual art being presented?

DE: The films are independent films from small production companies. They will be presented on screens at the venue throughout the two nights, but they will be silent, for the most part. Before the show starts but after the doors open, there will be one film with sound on to warm up the shows.

As for other forms of visual art, not this year. I'm going to take a look at how this year goes after the festival, to judge the impact of the films, and see if next year will see films again, and if so perhaps bring in other visual arts, such as graphic artist exhibitions and the like.

AU: What are some of the highlight acts this year, anyone you're particularly looking forward to seeing?

DE: I'll be honest, I lucked the fuck out with this festival this year. I've got Uada and Helleborus coming up from the USA, I've got BC bands Wormwitch and Holocaust Lord, I've got Panzerfaust and Erimha headlining the Friday night, Norilsk from Quebec; honestly I can go on and on and kill your word count on this interview just blathering about the bands I've booked for this festival. Long story short, the festival this year is stacked as fuck and full of some of the best black metal, doom, and death this country has, topped off by two amazing USBM bands that are both itching to play for a Canadian audience.

AU: What can festivalgoers expect from the overall experience? How should we prepare ourselves?

DE: Gird your fucking loins, my friend. Expect to see some of the best bands in the country putting on the performances of their careers thus far. It's a small place, so expect to get cramped, and up close and personal with your fellow metalheads, and the bands. And then on Sunday morning, if you've got the VIP pass, expect to have breakfast with about half of the bands on the bill, including Uada, Helleborus, Nachtterror, Norilsk and more.

AU: What are your hopes for the future of Black Mourning Light? Do you have any long term goals, dream lineups, venues?

DE: My hope is to become the Wacken of black and doom. My realistic goal is to just become a really solid festival that books the best black metal and doom bands from across the world and brings them here to Edmonton.

A dream lineup for me would be having My Dying Bride, Katatonia, and Satyricon headline. As far as Canadian talent goes, I want to get Xul, Dark Forest, Wilt, and Necronomicon on the Black

Mourning Light stage.

AU: What's the selection process like for the lineup? If bands want to play the fest, is there a way they can apply?

DE: The selection process is rather simple. There is an application process, and I look at each band as the applications come in, and as the end of the application timeframe reaches its conclusion, I basically try to come up with a diverse and engaging lineup. I don't just listen to the bands either, I look at their social media and see what they do for promoting themselves and the shows they appear at. If you're quiet on social media and don't promote your work, there's a significantly less chance of your band on the festival, and if you get on, you're going to have an earlier slot.

AU: What do we need to know about the fest that we don't already? Where can we get tickets, and more information?

DE: Tickets can be ordered directly through Crown of Viserys, through our BigCartel. It gets you a physical ticket that you pick up at the festival. The web address is crownofviserys.bigcartel.com. E-Tickets are also available through YEGLive, but they do not have VIP passes available, those are only available through Crown of Viserys, the venue, and a very limited amount at Blackbyrd Myozik here in Edmonton. If you so choose, you can even buy tickets just for one night.

AU: Any final words for our readers?

DE: Just that I hope to see them here in Edmonton for Black Mourning Light. It's going to be a big party, so come on down and help me rip Edmonton a new one.

On a personal note, I'd like to thank you for taking the time to interview me about this festival. It's always a humbling experience for me when someone supports the hard work I've done. Hopefully I can meet someone from AU at the fest this year and have a beer. Cheers, mate.

blackmourninglight.wordpress.com/

PHOTO CREDIT: Katinka Kleppe Photography

Black Mourning Light Festival

Interview by Willow Gamberg

Absolute Underground: Who are we talking to, and what are you most infamous for?

Dustin Ekman: I'm Dustin Ekman, and I guess the closest thing I have to infamy is running Crown of Viserys, a webzine and show promotion company

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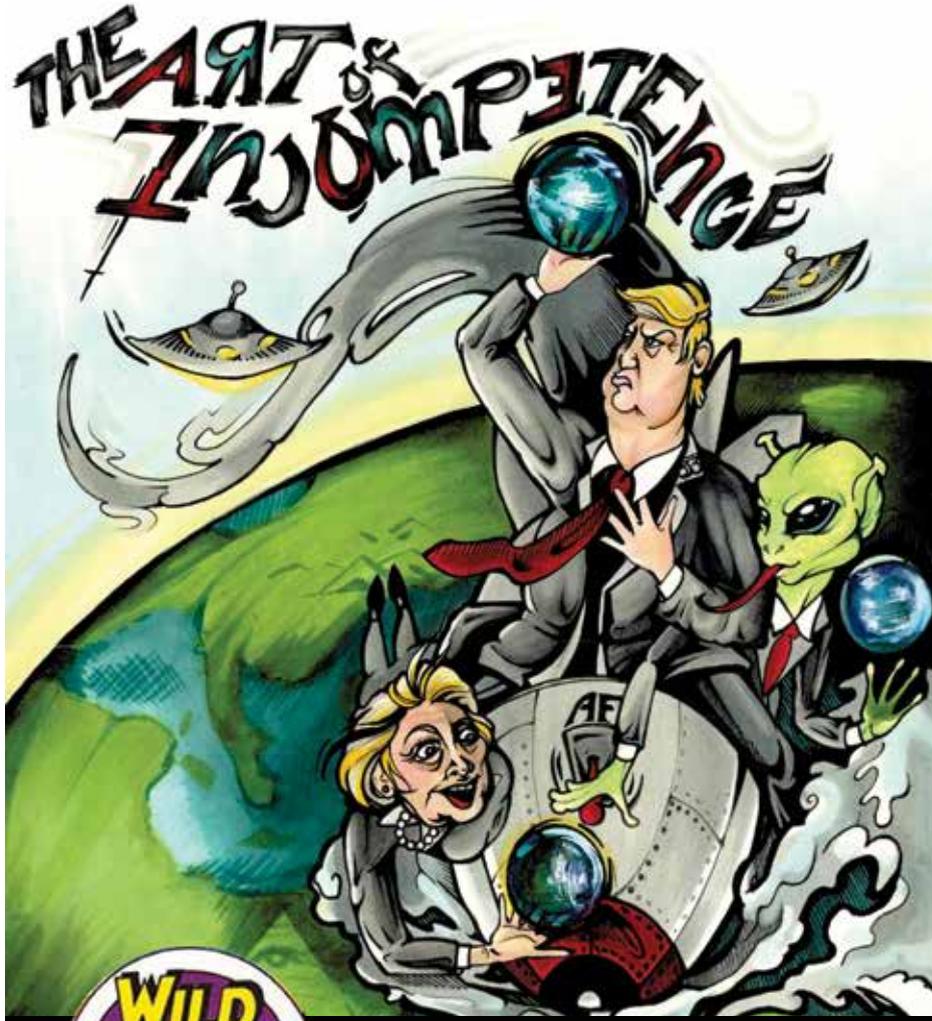
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The Forgotten Rebels

Interview with vocalist Mickey De Sadist
 By Ira Hunter

Absolute Underground: Where are we and what's going to happen?

MS: I'm Mickey, we're The Forgotten Rebels and we're sitting here in a tent, I'm changing my clothes and it's very cold out, I shouldn't have dressed so skimpy. I did it for the girls. We're just about to go on stage at this very granola-oriented festival. A lot of people like smoking pot here, a lot of hippies and stuff, but that's okay.

AU: You got a whole bunch of weed as a welcoming gift for the artists, you have more weed than you know what to do with. No one in the band smokes?

MS: A few guys around the band smoke, but no, I don't smoke the stuff. It's okay as far as I'm concerned, people who want to smoke it should go ahead and smoke it. I got nothing against it, it just makes me eat too much pizza when I do.

AU: When did The Forgotten Rebels start?

MS: August, 1977.

AU: 1977... Hamilton Punk!

MS: We were like the original punk bands, of course everybody's going to be different... I didn't get into Punk I just ended up sounding that way, and Punk happened. I was listening to The Stooges Raw Power and Mott the Hoople Live, and I always thought that that'd be a fantastic way of blending the two to make a sound, and at the same time, I guess the Sex Pistols were doing the same thing, they were listening to Roxy Music and Mott the Hoople, and we were all listening to The Stooges and some MC5 and everybody was listening to the New York Dolls and stuff like that... we just all ended up sounding like them.

AU: And you were in Hamilton when this all went down?

MS: Yeah, and then we were watching TV, and there were bands that sounded like us, and they were calling them Punk bands, and everybody was already sounding like that, so yeah I guess we must be punk. We all listened to the same records at the beginning, that's how we ended up sounding the way we did.

AU: So were you one of the only punk bands in Hamilton?

MS: There was Teenage Head, they were a little ahead of us, because they were already listening to the Dolls and The Dictators.

AU: You are the godfathers of Canadian punk, you represented the East Coast...

MS: Not as far as the coast, maybe central Canada? I don't know.

AU: Well we've got D.O.A. and the Dayglos on the West Coast.

MS: Yes, and we had The Forgotten Rebels, The Viletones, Teenage Head, Slander and The Ugly.

AU: How long 'til you come back to Victoria, you've gotta make more appearances.

MS: We'll come back more often. Every time Willy Jak here writes a cookbook with us in it.

AU: What was your recipe in the cookbook?

MS: My recipe was curried goat.

AU: Are you wearing a new costume, or the same costume as last night?

MS: I'm wearing a different one. Last night was a red velvet tuxedo, with white ruffles coming out the hands and pink ruffles coming out the front. I had a top hat with criss-crossed syringes, used ones, on the front. But today, here is my military hat with my Motorhead symbol.

AU: What do you think of this local band, Frostbacks, that have stolen all your riffs?

MS: They haven't stolen our riffs, what these guys are doing is they are rededicating our riffs for the audience. Especially when they change the words...

AU: It's brilliant shit. What is it about your music that makes it like Canadiana?

MS: Canadiana? Yeah we're as Canadiana as Pierre Burton. Does anybody remember who Pierre Burton?

AU: A politician?

MS: No he was the singer for the Guess Who. No, Pierre Burton was a talk show host, a very Canadian talk show host, he was a very great man, and he had some great people on.

AU: What's the ultimate Canadian bill? Dayglos, DOA, Forgotten Rebels, Anvil...

MS: Razor! And a re-formed Svengali.

AU: Will there be a new album ever?

MS: There probably will be, we've already written enough songs, we just haven't gotten around to recording it.

AU: Final words for Canadian fans of punk rock?

MS: Keep on coming out, it keeps us off welfare and keeps us going. As long as there are people



that want to rock, keep doing it.

AU: Describe these shoes. It looks like Michael Jackson's glove is going to go on your foot.

MS: These shoes? No, they're black shoes, with a white top and gold specks on 'em. They're sort of like bowling shoes, but they're actually dress shoes.

AU: You put a lot of style and performance and theatrics into your show, has it always been that way?

MS: Yeah, you see these glasses? These glasses were given to me personally by Sasha Banks, WWE World champion.

AU: You're also received like a comedian up there, have you ever done stand up comedy?

MS: No, most of it's like a lie-down comedy.

AU: One final joke for the people reading this. What are they gonna miss tonight?

MS: What are they missing? They're missing the point.

www.forgottenrebels.com

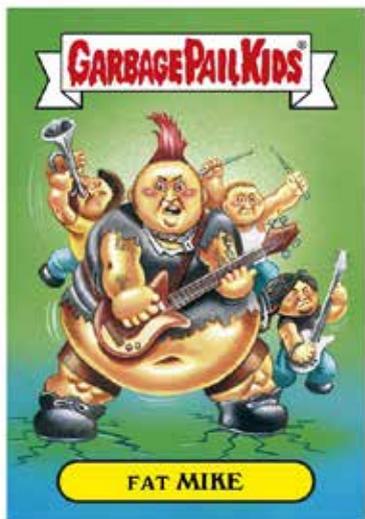


Riot Fest

By Ira Hunter

They said it would never happen, but after 33 years, the original Misfits reunited to headline Riot Fest in Denver and Chicago. When it was first announced, I thought it was another cruel internet hoax, but it was really happening! Glenn Danzig was returning to front the originators of horror punk once again, along with Jerry Only on bass, Doyle Wolfgang von Frankenstein on guitar, and Slayer's Dave Lombardo on drums. This was the show of the century, and there was no way in hell we were gonna miss it!

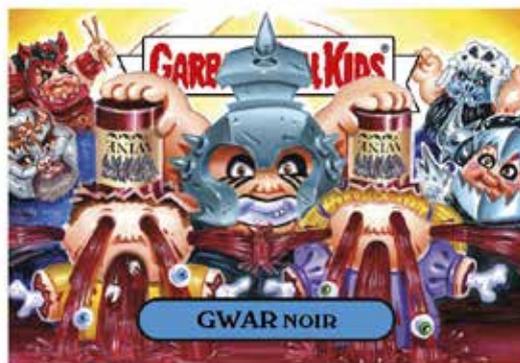
The Absolute Crew got the Chicago



handshake (a shot of Malort and an Old Style beer) from our windy city host, Rob V Jak, at a bar that opens at seven am called Rossi's, and the rest was a blur from there.

The following are random drunken notes from Riot Fest:

GWAR: 1/2 hour set. Hilary versus Trump. Stomped his balls and ripped off his face. GWAR chopped Hilary's tits off. Blood spraying everywhere. Sleazy P. Martini killed Obama and Bernie Sanders, too. Stand-out songs -



"Bring Back The Bomb," "Genocide," "Sick of You."

Riot Fest Garbage Pail Kids Cards.

Ween: Hour and a half set. Trippy as

distress. "Now We Dance," "Live Fast Diarrhea," were the highlight songs, as well as Warren Fitzgerald's grand finale to Queen's "Don't Stop Me Now." I'm having a good time!

Hellzapoppin Circus Sideshow hosted by Half-Man Short E. Dangerously. Craziest fire whip show ever. "If you wanna impress people, you gotta light it on fire." Highlights include: Condom through face, vomit, power drills, popcorn kernels through eyes, Frankie Sin burlesque, and giant balloon swallow for the win!

Next up, **Descendents** is like a therapy session; they played six new songs, but no "Sour Grapes!"

Highlights included Bill Stevenson making funny goofy faces. Thank you for playing the way you play.

HAPPY HOUR! Drink them out of house and home.

Next on, **Method Man & Redman.** Fuck You, Redman song, and "Legalize" represent for ODB.

White Lung small stage, big sound!

Social Distortion played the *White Light, White Heat, White Trash* album in its entirety, with a "Ring of Fire" encore.

Morrissey played a super political set... "Stun guns and tasers. That's what governments are for." Morrissey also

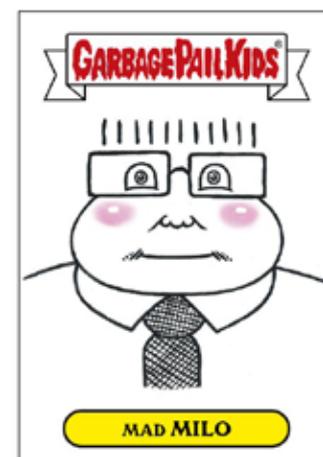
hell. Highlight songs: "Doctor Rock," "Baby Bitch," "Johnny on the Spot," "The Stallion." **Julian Marley** played the Bob Marley album *Exodus* in its entirety. There's a Natural Mystic blowing through the air. **NOFX:** Eric Melvin is the Iggy Pop of NOFX. Heavy bass lines from Mike Fat.

Other bands from Chicago: The Bollweevils, Naked Raygun, Pegboy, 88 Fingers Louie, Punched in the Face, Forced To Hit, Harm's Way.

Chicago Wrestler and MMA punching bag - CM Punk!

Happy Hour at the media tent!

The Vandals shredded one-legged guitar solo



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RIOT FEST

CHICAGO • SEPT. 16-18



D.R.I. played a deadly long set at Reggie's after the festivities and we ran into Joel Grind from Toxic Holocaust, who just flew in from playing the Calgary Metal fest so he could see the Misfits the next day. He ended up on stage with D.R.I., doing some guest back ups on "Acid Rain".

Swingin' Utters and Leftover Crack for breakfast...

Twisted Sister's Dee Snider rants, "Who's against vaginal dryness. Dust shooting out of your cootch." He started a fun-loving, "Riot Fest Sucks" chant.

Tiger Army: Vampires in the sun. First words, "I hate the sun. 70% of our songs are about darkness."

Bed Shit – Missed Andrew W.K.'s set. Fawk!

Bad Religion opened hard with "Fuck You, while the crowd swarms to fill gaps. They played lots of classics off *Stranger Than Fiction* and older albums.

"Two shows in one day," states the singer, "Played after midnight last night, and now on stage in the noon sun. I don't suntan, my chrome dome is getting burnt."

Chicago mix, Chicago dog, deep dish pizza.

High Fidelity. Perfect Strangers.

A whole bunch of bats came out just before the **Misfits** took the stage.

50,000 people, all trying to be front row. Valour secreted from a bull's scrotum. Fuck them, I win!

Misfits exploded into "Death

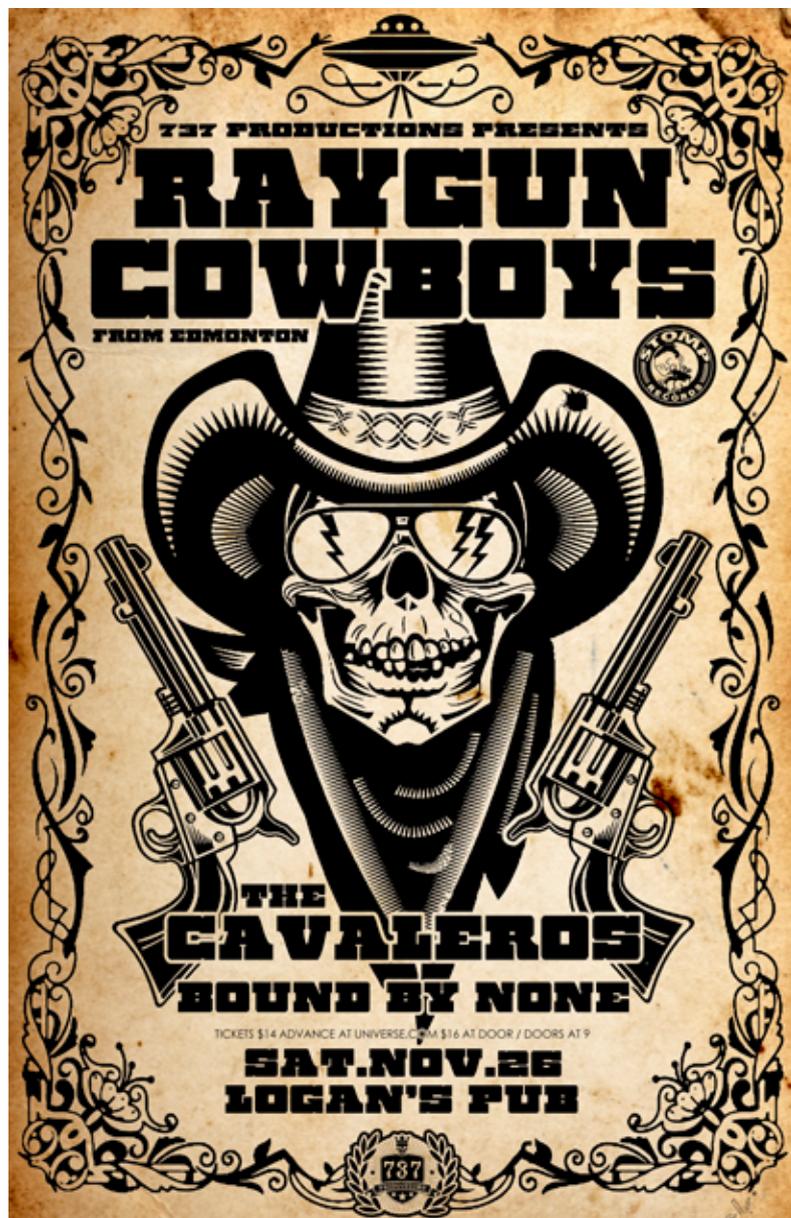


Comes Ripping," and never let up, as they killed it through 26 songs, covering all their original releases. Danzig chose the set list, which also included "I Turned Into A Martian," "Where Eagles Dare," "Mommy, Can I go Out and Kill Tonight?" "All Hell Breaks Loose," "Astro Zombies," "Skulls," and "Last Caress." Chicago also got the bonus song, "Attitude," that they didn't have time for in Denver. The sing-alongs were deafening as everyone in the crowd let loose with a final torrent of mosh pit fever. This is what everyone had been waiting for all weekend, and the Fiend Club came from all over the globe to worship at the altar of the Crimson Ghost.

Danzig said, "I must be having a good time, my zipper keeps coming down. This was a historic show, and if you missed it, you fucked up!"

P.S. Huge thanks to Heather and Ariella for help and support! See you next year!

www.riotfest.org





Bruce Campbell On Ash vs. Evil Dead Season Two and Beyond!

Interview by Mr. Disturbing

Ash Vs. Evil Dead has embarked on its second season and if you're like us, you can't wait for each groovy episode Sundays on Starz. We had a chance to chat with the man himself, Bruce Campbell, about what we could expect this season and what the future holds for the series. So strap in, you primitive screwheads, and get ready for some sugar!

We conducted this interview during San Diego Comic-Con earlier this year, and we have to say,



Herschell Gordon Lewis "The Godfather of Gore"

June 16, 1926 - September 26, 2016

it was an honour to chop it up with Bruce Campbell. Bruce was warm and very engaging in this interview and we even got him to crack that famous grin of his a few times about where Ash Vs. Evil Dead is heading and where he'd like it to go as a series. As usual, Bruce walks into the interview in one of his trademark suits (all white with a bright pink dress shirt) sits down, takes a sip of coffee and says, "Now lets hope you have some intelligent questions for me, unlike these other so-called reporters."

Absolute Underground: In an interview a while back, you said that you would be playing Ash in a "god-damn walker" if the fans wanted you to. Are you happy with the longevity of Ash as a character?

Bruce Campbell: I'm happy to do this. I'm happy to take Ash to the end now. Every actor gets into that denial phase where

they say, "Well, I have done a lot of OTHER projects and blah, blah, blah, look if (the fans) want Ash, I'll choke them with him. I'll give them more Ash than they've ever wanted in their lives!"

AU: In this season of Ash Vs. Evil Dead, we get to meet your father who is played by Lee Majors. Is there a lot of animosity between you two characters?

BC: Oh yeah! In this season I'm known as "Ashy Slashy." It's a bad nickname the townspeople gave me." Ash isn't wanted back in his hometown, and it's just a bad time. My father blames me for a lot of things, I don't wanna get too much into that... but it isn't a happy reunion to say the least."

AU: We also get a re-introduction to your sister, Cheryl, right?

BC: That's pretty crazy, too. This season there are gonna be a few "holy shit" moments as far as casting goes. I can't really tell you anything yet, but there is one that for sure will make you go, "oh get outta town!" There's a few, "get outta town" moments this season for sure, regarding the casting and roles that they're playing. It's going to be surprising. We're very aware of what the fans want. They demanded certain things from us and who are we to argue? They're the ones who put Ash back on the map and we're not going to mistreat them... especially if they give us five

seasons. We will take VERY good care of the fans if they get us to five seasons.

AU: In the first season Ash is very reluctant to jump back into the whole fighting evil role, this season it appears he has to come to terms with him being the chosen one.

BC: Yeah, coming back to his hometown of Elk's Grove, Michigan, he has to make peace with it. This season it gets personal. The Deadites are like the Mafia, they'll kill your family if they can't kill you, so he has to go save his town. That's the thrust of this season. Our production designer drove all through Michigan, getting info on all these little towns to make Elk's Grove the way it is. It's unbelievable, we actually built the town. People can't make fun of the quality of the show like they did the movies, "Oh it had cheap makeup, cheap special effects", well screw all ya'll, we know what we're doin now.

AU: It was mentioned to us that you obtained the rights to Army Of Darkness for this season and it can be mentioned more directly now.

BC: The whole thing with rights issues is important. The three movies were made by three different companies. The fact we could even get this TV show made and herd all these different cats to make this show possible is amazing. I was shocked when they told me we got everything secured. When they told me they made a deal with the various companies, I was like, "WE DID?!"

AU: So Ash went into the middle ages in Evil Dead 2 and Army of Darkness, will we be seeing that again?

BC: You could see anything! Anything goes. Remember, time travel is possible in his world so... that's all I'm gonna say.

AU: Has there been talks about a possible season three?

BC: There better be! We're already talking about it on our end. We have to look ahead. The writers room goes back at it in the fall. We want season three and four from Starz. I think they can see that the show is catching on. Everyone needs programming. Fans will be happy with getting season three and four, they will, and then they'll be good. With a season three and four, there will be enough content to hold a large fan base. If we were to squeeze out only one season, "awww what's goin on," but we give them two or three and they're like, "HOT DAMN, THIS IS GOOD." The binge factor goes way up. So we will see what they do. Look, Starz didn't know, they didn't know the fan base would be



this huge. They knew the films sure, but last year we were going to show just a clip at New York Comic-Con and we lied to them and showed the first full episode, they lit their hair on fire! All the Starz execs were there and saw the fans reaction and then the light bulbs started going off ya know. It was like Rocky Horror almost, people went off. Now Starz is developing shows strictly for the Comic-Con fans. But yeah, back to your question, I want two more seasons, for starters."

AU: How was it getting Ted Raimi in on this season?

BC: Oh it's great! We originally wanted him to be in the first season, but we were establishing so many characters we just saved him for this season. Ted plays Ash's idiot friend, hell, they're both idiot friends."

AU: So he's not a Gilligan

to your Skipper then?

BC: No, I wouldn't put it in that category really.

AU: What's your main goal for this season?

BC: To really connect with the fans. If we do that, it's game over, check please! We use that as a prism for how we want these stories to go. Mostly I've been encouraging the writing staff to look at the big picture and find out where the series ends. If you don't know where you're going, then an idea won't work in the present, you understand? So we have to look forward to see how things will fit now. It's like history, you have to know where you've been to know where you're going."

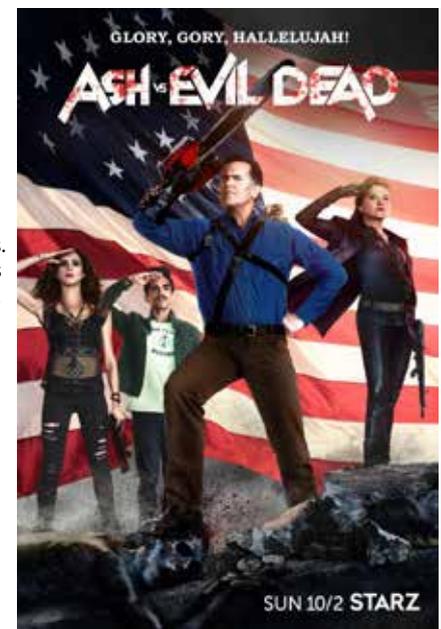
AU: Could we possibly see a return to the big screen for Ash after the series finishes?

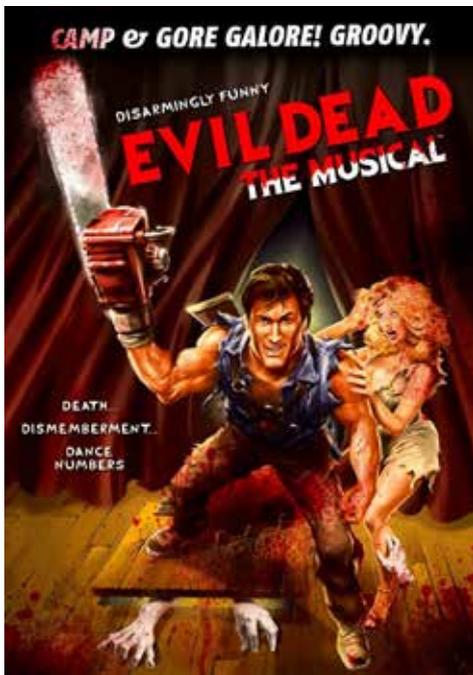
BC: Look it's like this, if the show goes well and everything lines up, who

knows? We would have to find a studio that's interested in the property. The show only worked out because the movies had such a following. Success begets success. The longer we are on the air, the bigger the chance we have of the show turning into a movie. Never say never, I'm game either way.

Ash Vs. Evil Dead Season 2 is now on Sunday nights on Starz.

www.trulydisturbing.com





Evil Dead: The Musical
Set To Hit The Pacific Northwest with a New Stop!

By Ed Sum

Dates:
 Portland, OR
 October 14-15, 2016
 Alberta Rose Theatre
 Vancouver, BC
 October 28-29, 2016
 Revue Stage at Granville Island
 Victoria, BC
 November 4-5, 2016
 Metro Stage Theatre
 Tickets available for purchase online at <http://www.evildeadtour.com/theMusical/>

If you have not made any plans for Halloween yet, Last Chance Productions is taking *Evil Dead: The Musical* across the Pacific Northwest before, during and after Halloween 2016! This year, they are adding Victoria, BC as a stop, and the timing could not be any better. I very

rarely use the first person narrative here to describe how I feel about any theatrical shows, and since I have seen technically seen three versions by different troupes, I must say this particular group are dedicated film buffs who have an absolute love for the musical genre. And, of course, they promise

to lay the blood thick in the splatterzone! When I saw the Arts West production, I did not realize you have to sit very close to the kitchen set to get the most effect. Depending on whether the show can be held outdoors or indoors, there's bound to be some hidden sprinklers to really get people soaked! Tip: wear a white shirt if you intend to get noticed, so you will be hit with the stage effects. Afterwards, those who emerge from the theatre can show off their badge of honour proudly.

This company performed *Toxic Avenger! The Musical*, *Young Frankenstein* and *Cannibal! The Musical*. These shows are certainly worth the trip to the mainland for, just make sure there's no conflict with other planned events when this group is touring. If the demand is there, perhaps they will consider bringing these other productions to the Garden City. Chance Newman leads this group, and with his past experience in putting on theatrical-style Haunted House attractions during the Halloween season, he finds the stage shows are no different in what he has done

before. Instead of a set where audiences navigate room to room, he gets the cast to work around them. With his background in film studies and in helping his mother out in her musical productions back home in Oklahoma, moving onwards and upwards to produce live performances is evolution in action.

Depending on the show, the pace can get manic. Anyone who has seen the *Evil Dead* films will know how crazy it gets. "In my opinion, that's where the fun is," said Newman. "There's a lot to take in because it's moving so quickly. It's melodramatic. The interaction of the characters [in our version of *Young Frankenstein*] as they switch between various costumes is a special effect in itself."

As for what's in this upcoming show, it's going to be different. Newman revealed, "We evolve the show every time. It's never been done the same way year after year. When we see something that's not working, we throw in something else."

In the version I saw years ago, the act began with Dr. Frank 'n Furter from *Rocky Horror Show* as the opening act; but before he intones enough verses from, "Sweet Transvestite," Ash appears on stage to shoot him. Is this a spoiler? Perhaps, but I will not know what Newman has decided to change. Unless I'm mixing up my years, the *Fede Alvarez* remake appeared on screen and there's now *Ash vs the Evil Dead* which is on Starz Network — perhaps we might see a gender change or even an inclusion of new material!

But you cannot change the premise too much. Chris Bond (the lead writer of the original production) said, "*Evil Dead the Musical* is presented by amateurs and professionals alike, so the shows will vary, a lot."

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RIOT FEST

CHICAGO • SEPT. 16-18

Julian Marley

Interview by Iree-I

Absolute Underground: What are you most famous for?

Julian Marley: Music, love, unity, spreading the message.

AU: You're a man on a mission, Julian Marley, and you're here at Riot Fest, is this a unique experience?

JM: Yeah, very unique, lots of people from different places, different walks of life. It's very great to be here and spread the music, that's what it's about.

AU: It was a special show, you played an album in its entirety?

JM: Yes, *Exodus*, by Bob Marley and the Wailers.

AU: It's a great album from start to finish. That was awesome.

JM: Thank you.

AU: Where were you born, in Jamaica?

JM: No, I was born in London, so I grew up in London and went to school there. Then reaching teenager age, I wanted to pursue music, so I found myself going to Jamaica and grew up in Jamaica from there.

AU: Are you the youngest son?

JM: Not the youngest, after me there was Ky-Mani and Damian.

AU: What was it like, growing up with Bob Marley for a father?

JM: Well, I didn't really grow up with him like that, I was living in London with my mother. But growing up with Bob Marley as a father, I would say has been obviously a great influence on me. I sing the same kind of music that my father sang, his redemption music. Spirit doesn't lie, spiritual connection.

AU: I think if everyone had to wake up and smoke a joint and listen to Bob Marley, there

would be world peace.

JM: That's part of the reality for sure.

AU: That's why they play it at soccer stadiums, so they don't fight. Do you ever play shows with all your brothers, Ziggy or Damian?

JM: From time to time. Normally we do a show in Miami, every year, we did it for like 26 years, Me, Damian and Steve. Last time we did it, all our brothers, was at the Roots Rock Reggae Festival, which was 2004, so it's been a long time since we did a full brother event.

AU: I live in Victoria, BC, and there's a ska and reggae festival, you should come and play.

JM: That sounds good.

AU: Do you know about the Marley Farms that are in Victoria as well, some relatives have a farm with a vineyard and they make coffee...

JM: Alright, I don't know about everything, that's more my brother Rohan... he leads that department. But it's great, farming is all about natural resources, giving back to nature, instead of burning and polluting the air, polluting the food and the earth, this is all about organics.

AU: Do you smoke organics?

JM: Yes, we are friends of the organics.

AU: Thank you for keeping the spirit alive. It's a very diverse festival, from GWAR to Julian Marley...

JM: There are so many people out there, it's great. I really enjoy the Riot Festival.

AU: Who else is in your band?

JM: We have Craig on drums, Owen Reed on bass, Conrad Scarlet on keyboard, Noel Davis on keyboard, Luke Andrews on guitars, Carol Dexter and Nicky Burt on backup vocals. Today we had a special guest, Donald Kinsey, he's a blues legend from Chicago, he used to play with my father. He plays on *Rastaman Vibration*, that album. So today he joined us, no rehearsals, and everything was right.



AU: Do you play any other albums in their entirety?

JM: Our normal set, I play my music, sometimes we do certain songs that we want to do from our father, maybe we might say, "This trip we're going to do this song and that song, next trip shuffle it around with some different songs."

AU: Any final words for Canadian fans of reggae?

JM: Keep on keepin' that music alive, keep on hittin' up reggae music, don't abandon us, we need your love and attention. One Love!

AU: What did you think when Snoop Dogg became Snoop Lion?

JM: Ah yeah. More blessings... even if you just get a little bit of positivity, even one inch, that's something. A seed.

AU: Will the original Wailers be playing any new shows that you know of?

JM: Right now I think there is some news of most of the original players getting back together.

AU: Are you going to come to Canada or are you scared of snow?

JM: Does it snow all year around?

AU: We live in igloos!

JM: No, we'll come out there, just waiting for the invitation.

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Anthony Kinsella

Interview by Teagan Taylor



Anthony Kinsella is a filmmaker, photographer and painter from Ontario.

Absolute Underground: When did you decide to become an artist?

Anthony Kinsella: I was born an artist. I always wanted to draw from a young

age, but my aspirations far exceeded my talents, so as I got older I started playing around with my dad's camera. I started filming skate videos on the school camera and that really sparked my main interest in video and filmmaking. Then in Grade 11, I decided film school was the way to go for me so that was a big turning point, from going from a passion to what I wanted to do for a career.

AU: Where did you get your education?

AK: I did my first year of University at York in Toronto then finished my film degree out in Halifax at the Nova Scotia College of Art & Design University, where I graduated with my BFA in 2013.

AU: How has that shaped your art?

AK: The east coast is very different from Ontario, so it introduced me to



many different forms of art and artists, which helped me expand as an artist.

AU: Who are your artistic influences/inspirations?

AK: Some of my biggest influences are Luke Cheuh, Alex Grey, Jeremy Fish, Hunter Thompson, Ralph Steadman, along with many of my friends. I'm really into tattoo flash and graffiti as well, so my influences are all over the map. Almost all forms of art can influence me but pieces with a dark undertone definitely grab my attention first.

AU: Musical influences/inspirations?

AK: My musical inspirations are almost just as varied. Bands like Norma Jean, Tool, The Rolling Stones and Solo artists like Xavier Rudd, Dan Mangan and Gillian Welch. I always listen to music when I paint, so it definitely influences the mood of the piece.

AU: What mediums do you primarily work with?

AK: Video and photography are my main mediums, but lately I have been trying my hand at painting. My first short film has been my main focus lately, which is almost compete.

AU: Describe your artistic style/message:

AK: My work has always had a dark tone to it. I call it 'Visible Darkness'... I try to bring a raw authenticity to my work that reflects the world around us in its true nature.

AU: Tell us about your process(es):

AK: Solitude is a major factor to when I am creative, especially when I paint. I always paint outside

by the forest near my house. Nature is where I find my mind is the most free to be creative. On the other hand, when I'm editing my photography or video work being in a dark, quiet (indoor) space is essential, as hours melt away when I'm working on my computer.

AU: Have you done any shows?

AK: Yes, I have done two art shows. One for photography and one for my paintings. This year, the premiere of my film will be a 'show,' as it will be my biggest art production to date.

AU: Where can we find your art?

AK: You can find my photography and some video work on my website anthonykinsellaphotography.com and

my art on my Facebook page: The Art of Anthony Kinsella.

AU: Aspirations for the future?

AK: Moving to the west coast is my next big move. This will put me in a major art metropolis with other artists and filmmakers. Getting my short film out to film festivals will be the next move to get my name out and show the world my unique vision.

AU: Outside of your artistic pursuits, do you

ARTIST PROFILE



have any other passions or aspirations?

AK: I actually grow my own hot peppers and make my own hot sauce, which I want to start branding and producing on a larger scale, so that's my other side project.

AU: And anything else you'd like to put out there?

AK: Take time to appreciate things to their full degree. We live in a world of instant gratification

and if we aren't entertained in ten seconds, we move on to something different. There's so much beauty and darkness around us we must take the time to see both and let them inspire us. Stay true to the artist inside and be influenced, but never lose sight of your creative vision.

anthonykinsellaphotography.com



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The Vandals

Interview with bassist Joe Escalante

By Ira Hunter

Absolute Underground: Where are we and who are we talking to?

Joe Escalante: I'm Joe Escalante, we're at the Riot Fest, I play bass for The Vandals.



AU: That was quite the show. Describe what people would have seen if they were here.

JE: Well,

1 out of 14 Vandals shows are amazing, but today we had maybe number 12 or 13, it wasn't transformative in any way, but we were surprised at the turnout because that's a lot of people at two o'clock in the afternoon. So our hearts were full of warmth, we didn't know that this many people in Chicago cared about us.

AU: Dave, the singer, was saying you haven't played Chicago many times.

JE: He said we'd never been here. Do you believe anything else he said? Like, "Hey, I'll play all night, I'll keep going," so now you know everything he says is a lie.

AU: What do you like about Chicago?

JE: I like Ferris Bueller, I like Second City Television, I like Stephen Douglas, who this park is named after, my favourite pro-slavery democrat. All kinds of things about Chicago to like. There's some architecture here, Frank Lloyd Wright, and the murders! They're the best, so many murders.

AU: Yeah I was sitting at the bar and the murder rate went from 500 to 502 in like, two beers.

JE: Well let me tell you, that was what Los Angeles used to be like in the 80s with the Cripps and the Bloods, every year we were just trying to have less murders than the year before... then they had a truce and we thought that was going to do it and it didn't, and then they just came up with a law to throw everybody in jail for even stealing a piece of pizza, and that stopped everything.

AU: What are your thoughts on Riot Fest?

JE: Riot Fest is one of the best-run festivals I would say I've ever played in my life, because the security is not too good, it's good enough, but there's not an A-hole everywhere telling the band members you can't go somewhere, so it's pretty lax. The backstage is free of punishers, it's not like the Warped Tour where all the punishers are walking about, bumming you out, they come up and they want to talk about gear if they're a dude, if they're a girl they come up and they're just temptresses and you shouldn't talk to them anyway. But here, it's a perfect balance of a well-run festival, but not too well-run.

AU: Yeah it seems like punks started it and they're still letting people wear their bullet belts and shit.

JE: Yeah like I've got a gun on me, no one's giving me any problems.

AU: Did your guitarist Warren Fitzgerald finally burn those peach orange pants and upgrade to the green ones?

JE: You know, Warren's grown up, he's not just about peach tangerine pants.

AU: He's now a man.

JE: You know we had to eat a vegan meal today because Morrissey...

AU: He took over catering?

JE: That's the rumour... that was the first time in my whole life there has not been a meat option in catering. That shows you the power of Morrissey. And you know what, fine, I ate a vegan meal, I didn't want to, but I ate it and it was good, and I didn't overeat, so thank you Morrissey.



AU: Are you stoked to see any of the bands, are you coming back to see the Misfits?

JE: Yeah I'll stick around tomorrow and see the Misfits, I saw the Smoking Popes, which I was very happy to see. Social Distortion, my all-time favourite band in the world, Morrissey, you might not know this about me but I play in a Morrissey tribute band band in Los Angeles.

AU: What are they called?

JE: The Sweet and Tender Hooligans.

AU: So you're stoked.

JE: Yeah, I try to stay out of Morrissey's way, because why would he want to hang out with a guy that's in a Morrissey tribute band? That's his nightmare, I think. Yeah, so I know all the songs, I could play bass for him tonight, if they wanted me to.

AU: Do you think he'll have the Band-Aids on his nipples?

JE: I ripped them off last night at the hotel room. We're allowed to play his songs if I come the night before he plays and do certain things to him.

AU: The Vandals had a special guest today on drums today?

JE: Derek Grant from the Alkaline Trio.

AU: Is that a Chicago band?

JE: That's a Chicago band. And he's been our substitute drummer for like 20 years. Josh Freese is flying in a jet somewhere with Sting.

AU: What keeps the Vandals going?

JE: No band meetings.

AU: Will there be a new album or anything?

JE: Probably not, because you'd need to have a meeting, to figure out the logistics. But we're talking about it, Josh Freese is carrying the torch right now for a new Vandals album, but I got punk credibility out my ass, I could only ruin it with a new album with songs written by a 53-year-old.

AU: Final words for Canadian fans.

JE: Let me tell you, Canadians, my band might not be that good, but I'm an excellent television writer, and I have a new TV program coming out October 1st in the US, on Discovery channel, it's called *True Nightmares*. It's about true and bizarre murders, hosted by a Rod Serling-type character named Todd Robbins.

AU: What will you be doing for Halloween?

JE: Every year on Halloween, I have a rule, I only dress up as a cowboy, because now that we have Facebook, I don't want to see a bunch of pictures of me dressed up like Hitler or whatever, something I thought was a good idea but later we don't wanna see. This is a tip to everyone else out there, dress like a cowboy every year, and pretty soon people will just stop taking pictures of you.

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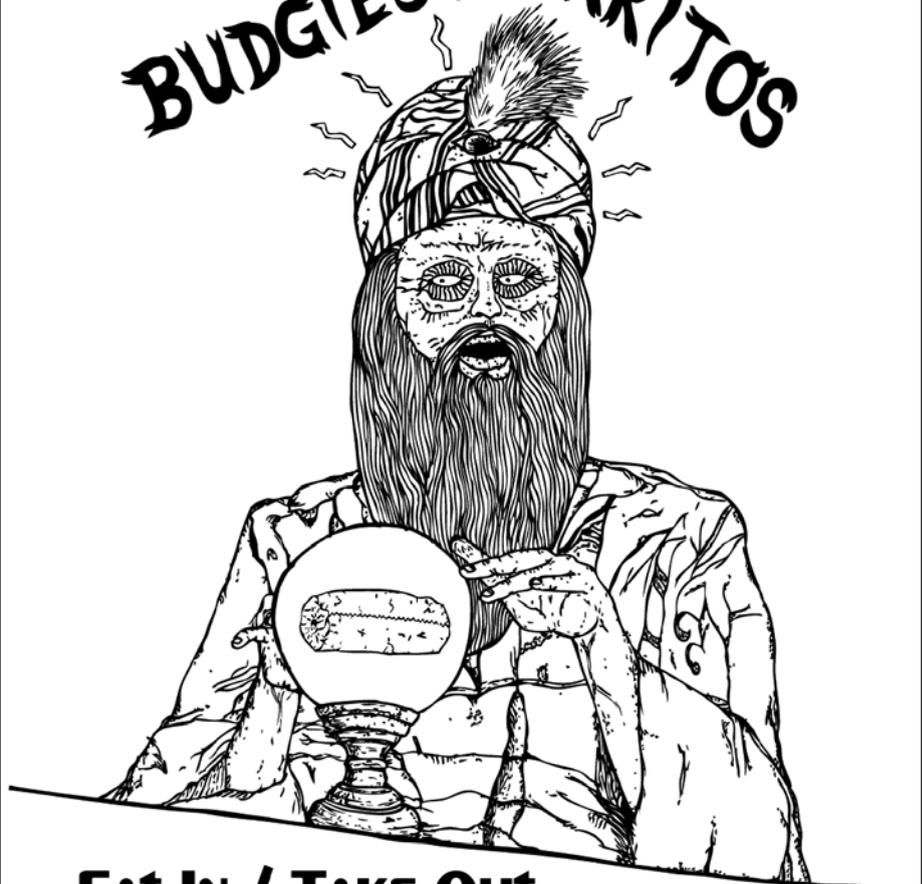
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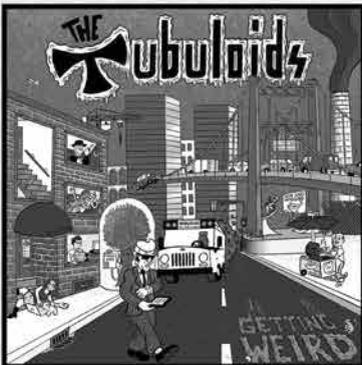
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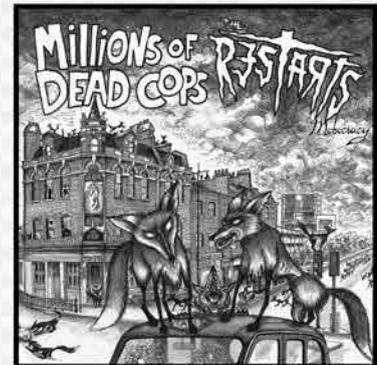
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Absolute Live Reviews

MASSiF Fest Review

The Legion

Nelson, BC

Sept 23rd - 24th, 2016

The first annual MASSiF Fest, situated in the spirited and friendly town of Nelson, matched its home to a tee. Featuring 24 bands on two stages over two days, with music running nearly continuously, this first incarnation's sheer magnitude might lend itself to a hectic, poorly organized mess. Not so with MASSiF, which was sold out before the music started.

From the moment we arrived and checked into the guest accommodations at the Alpine Inn, to the venue, stages, five-minute changeovers, warm welcomes from friendly staff... the level of organization and coordination was staggering.

As for the music, the lineup featured a potent mix of punk, rock, metal, shoegaze and more - all unified by head-over-heels enthusiasm and masterful, passionate performances. Changeovers between the adjacent stages were quick, sets were a rousing 30 minutes, and the five-dollar beers were eminently drinkable.

Friday night was headlined by Calgary's Preoccupations (formerly Viet Cong), and featured stand-out performances by Nelson locals Apache Sweater, The Automation, Vancouver's Rebuild/Repair and Hedks, and



more. Saturday's sets included locals Leeky Tearducts, Vancouver's AK-747s, The Binz, and Storc, along with Calgary's The Foul English and Edmonton's Red Hot Gospel, with everything capped off in a mess of sweat, blood and beer by Vancouver's wildcard punk bunch, Brass.

As the Legion closed down Saturday night, The Spirit Bar fired up for the afterparty, featuring a veteran punk battle between The Dayglo Abortions and D.O.A.

While both nights boasted rager lineups and amazing talent on the part of the bands, one of the best parts of the whole festival had to be the audience. All ages, all types, from every walk of life, the crowd packed the room and were ready to party. There were kids, and punks, and metalheads, and hippies and average joes and everyone in between, all gathered together and having the time of their lives.

The bands came offstage near shellshocked by the sheer enthusiasm of their audience, looking around in wonder at the mass of sweaty, cheering faces.

A rousing success by any measure, Massif impressed us all, bands, fans and media, and we'd like to offer a huge thanks to the organizers for being so rad and having us out. The consensus on all fronts was that attendance of next year's will be mandatory, and it can't come quickly enough.

See you next year, MASSiF Fest!

- Willow Gamberg

Absolute Film Reviews

Microwave Massacre

Arrow Video

The 1983 horror comedy *Microwave Massacre* stars Jackie Vernon as Donald, who's just a regular guy working his normal job while his wife is trying to class up their lives by becoming something of a gourmet chef. Jackie is appalled by the fact that he might have to eat a crab sandwich in front of his co-workers, and is constantly fighting with his wife, asking for a simpler diet instead of these outrageous meals. His wife, who at the beginning of the film has just acquired a brand new microwave

oven to help with her cooking, has no reason to stop and in doing so leaves a literal bad taste in Jackie's character's mouth. One particularly boring day after work, Donald joins his friends at the local pub for some beers, but Donald gets a little too drunk and ends up going home and killing his wife. Because Donald was so blackout drunk the night before, when he awakens he has no memory of killing her, chopping her up and putting her away in the deep freeze. Donald, not being able to locate his wife, realizes he's hungry and heads to the freezer for a meaty snack. But instead of a slab of beef, Donald accidentally

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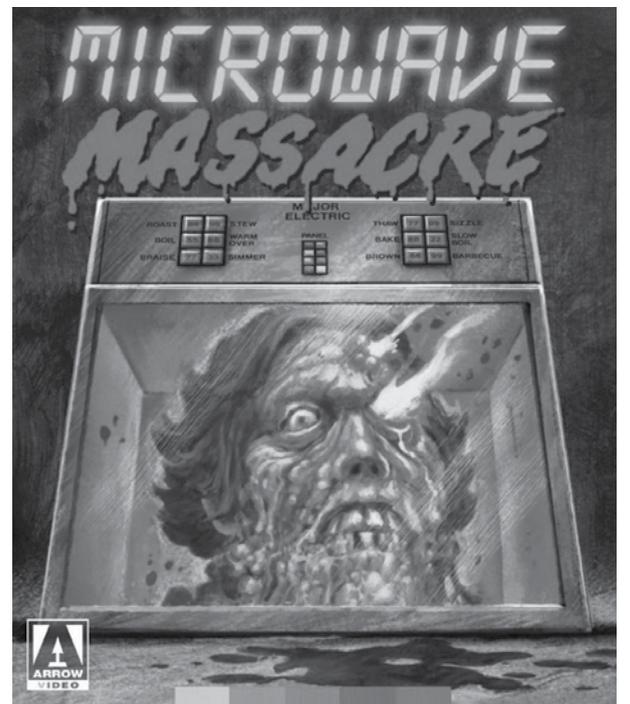
Atomique Productions

With an array of sexual choose-your-own-adventure costuming, I dont know which was better, the six-breasted goddess costume Peaches was wearing, or the giant va-

gina head costumes her dancers were wearing. With sex positive vibes and sexually explicit expression abound, the Peaches show had all of the elements of fine cultured entertainment, adding a much needed throw-down to the Victoria music scene.

-Elowynn Rose

bites into the severed arm of his now-deceased wife. And he loves it! During the first act of the film, we see Donald fantasizing about brutally killing his wife until he actually performs the heinous act, but we also find out that they haven't been intimate in quite some time. Donald, now having a taste for human flesh, heads out into the world looking for new victims that he can kill and eat. During one of these outings, he picks up a lady of the night, brings her home and has sex for the first time in years. He then kills the young woman and eats her, and in doing so, comes to the realization that this act of murder he has committed is a very big turn on. This notion works perfectly in the film because no sane person could ever willingly go out, kill and then eat another human. But the fact that Donald hasn't been with a woman in a very long time, makes the audience believe (for the most part) that Donald needs to kill and eat his victims in order for him to reach sexual completion. These are just some of the bizarre and nutty themes that are littered throughout *Microwave Massacre*. The film in no way takes itself seriously, and seems to want to out-do every scene with something even more ridiculous than the last. For example, the film starts with a close up shot of a very well-endowed woman walking down the street. This woman then, for no apparent reason, places her giant breasts into a hole in a fence where on the other side, Donald and his friends are enjoying their lunch break from work. The unsuspecting construction workers, as well as the audience at home, all get a pretty epic free show right at the start of the movie. This first scene lets the audience know that this is going to be a very silly ride, and to just sit back and enjoy. *Microwave Massacre* has been dubbed the worst horror film of all time, but I might have to disagree. I've always had a soft spot for "micro" budget films because they seem to have something that a lot of big Hollywood films don't: heart! *Microwave Massacre* is no exception. There are some great performances from the cast and Jackie Vernon (who was a stand-up comedian at the time) plays his role (as the sex-crazed butcher) perfectly.



Plus, there isn't a lack of nudity, as Donald is constantly out picking up young girls and bringing them home to wine and dine. And for the most part, these women all get naked before getting disemboweled in some ludicrous way. Overall, the film is a laugh riot with a lot going on for such a small budget and relatively unknown cast. The Arrow Video blu-ray release is jam-packed with extras including the 2K blu-ray and DVD versions of the film, an essay booklet, reversible art sleeve and audio commentary with writer-producer Craig Muckler. This was a very anticipated release for me and I'm glad that Arrow gave it the treatment it so rightly deserves. If you like campy, low-budget horror comedies, then I would seek this version of *Microwave Massacre* out.

-Cody No Teeth

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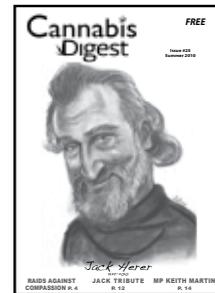
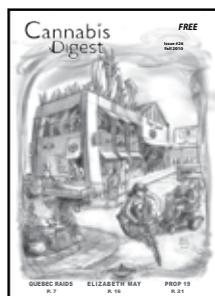
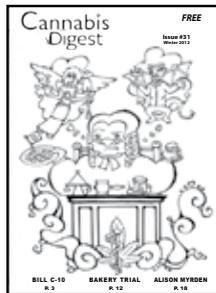
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Absolute Album Reviews

The Apex - Underbelly EP Independent

This five-piece unit spits out some crazy thick juggernaut riffage that fans of The Acacia Strain would totally love. The palm-muted guitars blast back and forth like cargo containers on a ship trapped in rough seas. EP opener "Scabs and Sheep" takes brutal to an extreme, mixing Meshuggah grooves with Dying Fetus-style insanity.



There are a few respites from the terror, but only for bulldozing fuzz bass attacks to bubble up from the metal-grade anger. The lyrics aren't as important as the tone of voice is during most songs, as they are belted out with such force the sound alone would probably stop a Spartan army in its tracks. The mathematical rhythms make me wish I had studied more in math class, instead of head-banging. But thankfully the complexity doesn't step on itself; instead it burrows through your skull, making you want more and more from this short but sweet EP release.

-Dan Potter

Chariots of the Gods - Ages Unsong Independent

If one thing is clear about this group, it's that they have a lot of talent at their disposal. The transition from epic piano ballad to blistering, mosh-pit-stirring neo-thrash of the album opener proves that right off the top. Soon after that, the big stadium aesthetic of "Tusk" drops some downright awesomeness with its big buildups and ripping guitar riffs. Screamed verses followed up with sung choruses can come off as weak or pandering to the so-called masses, but these guys definitely know how to keep the temperature high. Overall, be ready for a modernist metal trip; think late 90s to early 00s, with plenty of those moody chord progressions under the guttural screams. "War of the Gods" brings with it some BLS grooves complete with scowling vocals, but they still can't hide the melodic gift they have. The album gets heavier and heavier as it progresses into oblivion with "Into Oblivion," a full-bore metal track that takes the best of COB and adds some even more wicked screams and guitar solos.



-Dan Potter

Old Derelicts - Take it Back Kick Rox Records

Old Derelicts' debut full length, *Take it Back*, delivers a rock-solid, old-school punk rock kick to the nuts. *Take it Back* features 13 tracks of fast-paced, aggressive hardcore punk that come in hot with the opening track, "Coke Jaw," and don't let up in intensity until the final notes of closer "Try" fade away. Old Derelicts draw from a number of worthy influences to create an album that, while not breaking any new ground, does anything but disappoint. A heavy Poison Idea influence is apparent throughout the album, both instrumentally and vocally, with singer Jay Flett's growling delivery serving as a righteous nod to Jerry A. Old Derelicts' 80s hardcore influence is further apparent on tracks such as "Nothing," which brings to mind Minor Threat, adding a



dash of classic East Coast flavour to this West Coast band. Flett's lyrics range from scathing to satirical, with more than one song addressing drug addiction, something the singer has been open about struggling with in the past. Old Derelicts is obviously a therapeutic project for Flett, with the tongue-in-cheek lyrics often sounding like a dialogue between inner demons, but always with a dash of humour and sarcasm. Chugging, heavy bass and relentless drumming keep the rhythm driving throughout. "Busted" showcases some awesome guitar work, veering in a groovier thrash direction. Songs like "Smokin Bowls" and "Quit Skating" serve up some classic skate rock, with the backup vocals on "Quit Skating" being one of the album's highlights - "wear your helmet," says the voice in the back of your head that you continually suppress. If you're looking for something progressive or innovative, *Take it Back* isn't for you, but if you believe in, "if it ain't broken, don't fix it," go see one of OD's live shows and grab yourself a copy on wax. This is a solid debut that we can only hope will be followed up in the future.

-Stepan Soroka

Absolute Book Reviews

Skull-A-Day By Noah Scalin

Skull-A-Day is a really great coffee table book created by Noah Scalin from Philadelphia, published in 2014 by Chop Suey Books. It features 365 of Noah's original skulls. It began as a personal daily art project spawning from an orange paper skull he made in 2007. A blog was created (skulladay.com) to capture all of his work. Soon enough fans from all over started submitting their own skulls and many fans were contributing their own from 2007 until today. Fans still add to the blog and can also be found



on many social media platforms. Creating first a book called *SKULLS*, now out of print, at he project continued to gain steam on line and in galleries with exhibits and finally into this book. *Skull-A-Day* is a beautiful hard cover book with its very own Skull font gracing the gold-lettered cover. It features every type of skull you can imagine, from the simplistic sugar on a diner table shaped into a skull, to an insane collection of 325 slices of real human brains encased in acrylic commissioned by the College of Physicians of Philadelphia's Mutter Museum. Its amazing what one simple, small idea can become and how it can touch and inspire so many people, especially on the blog with contributions from all over the world. A great gift for any skull lover - how could you go wrong?

-Demonika

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Antipolitic

Interview by Ira Hunter

Absolute Underground: Describe your music for us!

Matthew Harvey: Loud, and fast! Epic punk, not death metal by any stretch, we're melodic and upbeat. Get in your time capsule and light your lighter to us if your not getting thrashed in the mosh pit!

AU: What's the meaning behind the band's name?

MH: We are Antipolitic! That's all that needs to be said!

AU: Who's in the band? What other bands have the members been in?

MH: Current roster is Matthew Harvey on rhythm guitar and vocals, Bobby Mullen on bass and back

ups, Morgan Wheeler on lead guitar, and Brian Thomas on Drums. Former members include Brad McNeil on guitar, and Nik Svab on drums. All of us aren't really band whores at all, so we're all loyal to Antipolitic. It was a trip though when we first met Bryan - he used to play on the street. When we first came across him he had all these sardine cans and a couple of five-gallon plastic buckets around him, and he was hitting them all like a man possessed! We weren't sure if he was bipolar or not, and it was right there outside of Burger King. We were blown away by his audacity and natural talent. We felt that we had no choice but to audition him immediately.

AU: Where is Antipolitic from? What's the current music scene like there?

MH: We're from Vancouver. The punk scene out here has deep roots. The vibe is totally insane and we've had amazing support and tons of fun playing live at every show.. There's great venues and lots of awesome new acts coming up.

AU: What are the biggest influences on your sound?

MH: A lot of early punk bands like the Sex Pistols, Iggy Pop and The Stooges, Forgotten Rebels, and The Ramones all factor in. We just opened for the Forgotten Rebels at Legends Valley and that was fun! The drummer from the Dead Milkmen was hanging out too, we grew up listening to these guys. We'll do it again next year too, Micky DeSadist and the Forgotten Rebels are coming back, don't miss our shows!! Also we shouldn't forget about bands like Social

Distortion, Dead Kennedys, Descendents, Minor Threat, and the Dayglo Abortions - they are all heavy influences on us for sure. There's some lesser known bands that we like too, like Los Olvidados, Minus One, we could go endlessly on this one.

AU: Are you working on releasing an album?

MH: Yes, get ready for it. We are working on it now! First up will likely be a single with a B-side, featuring our oldest original, "Grind It to Death / 200 Tile Lounge," and then our newest song, "Gdanski's Sister." And then look out for our full album...

AU: Is it best to get drunk or stoned, or both, before taking in your show?

MH: Ideally a nice balance of both! We'll be drunk and stoned too, in moderation - so we are already on your wave.

AU: What is the ultimate goal of the band?

MH: We're out here to have fun, and at the same time we're all getting super addicted to the high of making insane music together and rocking shows. We are going to keep doing shows and get some recordings out there to reach a wider audience. There's no compromise, we play whatever we want to play, and that's been working out for us so far!

AU: Future touring plans?

MH: Immediate short term plans are to keep playing the local circuit, and we are thinking about a tour with Delinquent Habits and Funkdoobiest in Europe this winter. We wanted to do a "No Wives Allowed" tour with



the Forgotten Rebels through Western Canada this fall but Mickey DeSadist said he'd just see us at the next Legends Valley Music Festival instead. Maybe he wanted to bring his wife, who knows?

AU: Final words?

MH: We are Antipolitic!

AU: Website?

MH: Coming soon, or like us on Facebook... once we go gold or platinum, we'll hire a web guy...

facebook.com/AntipoliticBand/

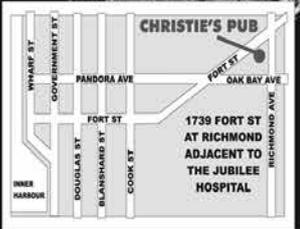


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Leftöver Crack

Interview by Hoon Trash and Ira Hunter

Absolute Underground: Who are we talking to and what are you most infamous for?

Sturgeon: I'm Sturgeon from Leftöver Crack, Star Fucking Hipsters, and Choking Victim. I'm most infamous for being a filthy, decadent squatter.

AU: Describe your sound for someone who has never heard you?

S: Abrasive, anarchist punk with bits of ska, crust, and metal thrown in amongst pop melodies.

AU: What are some of the issues you tackled on your latest release, *Constructs of the State*?

S: Touring in a band that gets booked at strip malls and state power abuse. Being fed pasta after emotional dark baby-begging for anything else in the world, and police corruption, brutality, and murder.

AU: How was your recent experience of playing Riot Fest in Chicago?

S: This is going to sound sarcastic, cliché or unoriginal, but it was a fucking emotional roller coaster. We had a really great show in Denver at the Riot Fest two weeks prior, and it kind of set us up with a false sense of what to expect in Chicago. Our set was a blur for me, in no small part due to my rookie move of walking around for

miles in the sun watching every band that I could for two days prior to our sun-fried, midday set time. I remember some great shows from that weekend, but my place in it all seems more unclear to me than ever. By the end of the Misfits set on Sunday, I felt insecure, stupid, and more alienated from popular music than I have in ten years.

AU: What are some of the things you like about Chicago?

S: I like our fans that have always shown up to see all of our bands since the years of being relegated to places like Harvy, IL. I like the food. I like windy stuff. This question is kind of loaded to make it sound like I told you off of the record that I don't like Chicago...

AU: You performed on the same stage as Morrissey, is it possible that he is even more PC than you?

S: No, I mean, I suppose that you might have a different definition of "PC," but, now that I think about it, you probably don't, and all I can say is that I suspect that Morrissey might very well be "more PC" than I am, but I think that you only ask that question because of the many similarities in our shared political focus. I honestly had no idea that Morrissey was so vocal about police brutality, amongst other things.

AU: With all the recent police shootings in America and the widespread media coverage of it all, do you guys feel a song like "One Dead Cop" is more relevant today than when you wrote it 12 years ago?

S: Well, as the occasional rumours concerning my Nostradamus-like clairvoyance concerning historic events like the Columbine shootings, 9/11, now the seeming proliferation of corrupt police murdering citizens are whispered amongst middle school kids, I'd just like to point out that in "One Dead Cop," I sing about how, "It won't be on the news," so, please don't burn me at the stake.

AU: In the song "Bedbugs & Beyond," you write, "There was a guy, from this band secretly Canadian..." Inquiring Canucks wanna know,

who was the Canadian?

S: Do they know what band I'm talking about? Do they know who any of the former members of the band are? I mean, as the author, it's painfully obvious to me...

AU: Can we look forward to more new Leftöver Crack music in the future?

S: Oh, there'll be more. It'll be in the future. I wouldn't look forward to it, though. Unless you're as depressed as Morrissey and I are...

AU: The band has been covering 80s pop songs live, like "Money Changes Everything," and "Summer of 69," how about a covers EP?

S: Yeah, maybe that's one of the less depressing future LÖC records that we might get around to soon.

AU: What is the ultimate goal of the band?

S: To either crash and burn spectacularly, or to eventually end up as the only surviving punk band that people give a fuck about. There is no middle ground.

AU: What can people expect from your live show?

S: Dancing, drinking, and jumping, backed by a really good drummer.

AU: Any plans for Halloween?

S: I'll be in NYC the day after, playing the first legit Choking Victim show in almost 20 years. I'll probably just go to the World/Inferno's Halloween.

AU: Tell us something you don't want your mother to know.

S: Despite being really good at fucking, it would be impossible for me to help spawn a grandchild for her with the sexual techniques I practice and have practiced since I first had sex a few years ago...

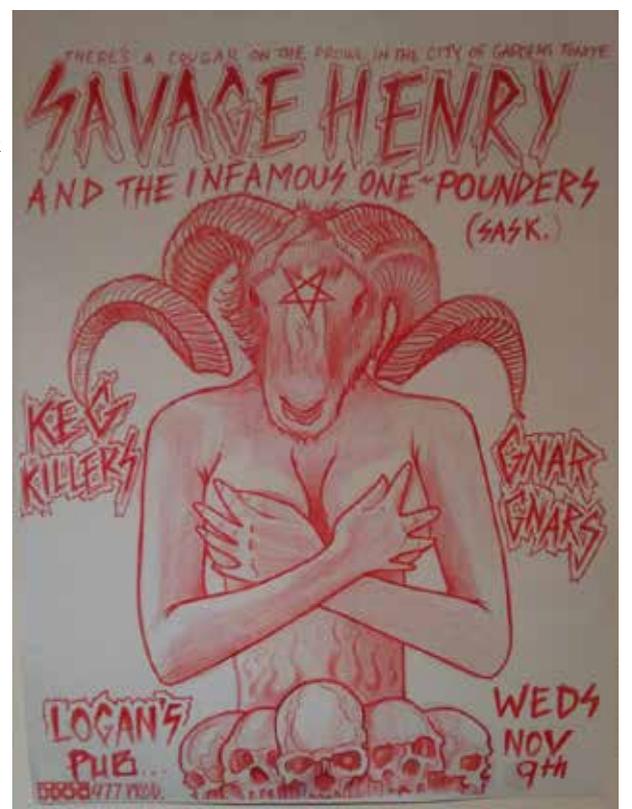
AU: Final words for Canadian fans?

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S: Write your leaders! Tell them that I am unlikely to ruin your country any more than it already has been. Take me back, eh? I'll even continue the charade of pretending that Bryan Adams is a cool guy and a great songwriter!

leftovercrack.rocks/

PHOTO SOURCE: Alan Snodgrass



Strung Out

Interview by Stepan Soroka

Formed in 1991, Strung Out was one of the first bands signed to seminal California record label Fat Wreck Chords, becoming part of a new wave of melodic punk rock that would form the sound of a generation. Since then, the band has released eight full length albums, two EPs, three compilation albums and a live album, all the while touring non-stop, everywhere from Japan to Australia to tiny mountain towns in the BC interior. The band has survived the 90s crest of Fat Wreck popularity, the 2000s screamo meltdown, member changes, deaths, addiction, divorces and more, only to release one of their most impressive albums to date last year – 2015's *Transmission.Alpha.Delta*. I called drummer Jordan Burns at his home in California to discuss the album, the band's legacy, and what keeps them fired up after 25+ years of crafting some of the most intricate punk rock ever written.

Absolute Underground: Your newest album, *Transmission.Alpha.Delta*, was very well received, and it was a standout to me personally. How did you guys pull off putting out such an outstanding record 25 years into the band's career?

JB: Well, first of all, thank you, because it took a lot of hard work. Blood, sweat and tears and whatever. We're consistently trying to make our best material. As a band, you put out every record thinking, "this is our best material." But it's the fans and the public that get to make that decision, and we're stoked that people were really pumped on this new album. We worked really hard on it and, man, it was... so gnarly being in the studio. There were a lot of really trying times, especially for me. I know the other guys went through it, but maybe not as tough as I did. You get frustrated, you've got the bell for the click track clicking in your ear for ten hours a day... there were times that I just fuckin'

snapped. It's not like some easy task, but in the end I just went with the theory, "no pain, no gain." You need to go through all those struggles and the fights and the arguments and the ups and downs of putting everything together, and that's part of the art. Art isn't easy. So, we were really pumped, we worked with Kyle Black on this album, and he was a long-time fan of our band and was passionate about making sure that we had a great album... I strongly feel that it is absolutely our best production that we have ever done. Considering the span of our career, it's pretty awesome to achieve that so late in the game. I'm really proud of it and I'm really happy that it was received so well.

AU: You drummed in the first incarnation of Ten Foot Pole, as well as trying out for some other bands including Failure before joining Strung Out. Do you ever imagine what your life would be like if you hadn't joined Strung Out?

JB: Coincidentally, I was just having a long conversation with someone about that, just yesterday. Very interesting to pull that question on me, because I was talking about Failure and how I got kicked out of Ten Foot Pole... my friend Brad Wilk from Rage Against the Machine, we grew up in the Valley together and he hooked me up with the try-out for Failure. I thought, "Holy shit, this is one of my first official, real-deal try-outs, and this band is going on tour with Tool. If I get in this band, it's gonna be the shit." And now all I can think to myself is that I'm so fucking glad I did not get in that band. They didn't go on to have any sort of long career. I actually went to see them play at The Whiskey once, and it was really boring to me. Am I glad that I got kicked out of Ten Foot Pole? At the time I was crushed. They weren't called Ten Foot Pole then, they were Scared Straight. But I went on to this band, and Strung Out has had a lot more success than Ten Foot Pole... It's not like we're some kind of gigantic band that just fuckin' kills it everywhere, but I think we've done really well for a small, independent punk band.

AU: I've read that you take care of



a lot of Strung Out's managerial duties. What role does the DIY ethic play in the band?

JB: I don't know if I even want to discuss this in public, because it's such a touchy subject and I almost just want to answer "yes." Otherwise I'll just get into complaining and bitterness because it's a thankless job. It's kind of frustrating at times and it can put me through the ringer. I just booked all of our flights, I just booked our bus... dealing with all of our merchandise. Everyone thinks they put their fair share in with the music, but the bottom line is that doing the music and doing the day-to-day managerial things, they're two different things.

AU: I grew up in Grand Forks, BC (pop. 4,500) where you have an abnormally large following. How do you explain your cult status in small, isolated communities like that?

JB: I guess part of the explanation

would be that we've touring Canada since, like, '94. I always wanted to make it a point to get to the smaller cities. Once we're up there and have dealt with the hassles and headaches of crossing the Canadian border, which is like the worst in the world, we should play everywhere we can. I think back in the day we always made it a point to try and get to some of the smaller places. The last place we played in that area was Christina Lake and, god, that was such a great show... We've been getting fan mail from people in Grand Forks for a long time, before e-mail and the social media craze. We'd love to come back there at some point.

AU: You're obviously quite involved with the motocross scene, as well.

JB: I always had the theory that motocross was never exposed to the punk rock scene, and that's what me and Erik [Sandin of NOFX] did when we started MotoXXX back in the day. That was a big goal of mine, and that

was pretty much right when I got into Strung Out, too. The motocross scene was still full of mullets and no one knew the punk rock bands. We put out our first movie and definitely got a lot of exposure for all of these bands within the motocross scene. We definitely feel like we had a first hand in tying that together. Everyone started listening to it. You'd show up to the motocross track and people are dying their hair and getting piercings, next thing you know everyone is all tattooed out. "Yeah, alright. Everyone's on the bandwagon."

AU: Your *Twisted in a Suburban Wasteland* tour a few years back was very well received. Can we expect something similar for the newer generations of fans with *Element of Sonic Defiance* and *An American Paradox*?

JB: I would like to think so. It seems like it's kind of a way of things now. Pennywise is doing it on this tour with *About Time*. It gets people excited, they seem to like to click back and remember a time in their life when that was their album. We're gonna hear it on this tour, "Shit, I've been listening to you guys since I was 14." You hear it all the time. We did that tour with the two albums together and it was brutal. It's a lot of work to put both of those albums together. I don't know if we would do it again. It would make more sense to do one album and then maybe *Element*.

AU: What can we expect from the band in the future, outside of this upcoming tour?

JB: I don't know. Everyone's talking about writing more music and making another album at some point. I don't think it's gonna be another six-year stint. No one's talking about not doing it. There are still places that we want to travel to. We made it to Russia for our first time a few weeks ago, and we got to go to Romania as well. I'd still love to get over to South Africa. I'd like to get over to the Philippines, Taiwan, Singapore. There are places on the East Coast of Canada that we haven't played... although I think to myself sometimes that we've seen more of Canada than the average Canadian. But, we don't have a crystal ball. We're gonna keep on doing what we're doing while everyone is still into doing it and while everyone can still stand being around each other.

www.strungout.com/

PHOTO CREDIT: Rick Kosick

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also used to raise funds and awareness for groups; in the case of Regina and Edmonton, donations were taken for the local food banks.

Not all walks are done in September or October; Edmonton holds one in May, but in most cities it works as a precursor to Halloween and enhances the season. The leaves are orange and blood red, so are the walkers.

To make and keep these events happening, they rely on volunteers. Some cities, like Vancouver and Toronto, need hundreds of volunteers, so check out your local Zombie Walk and see what you can do to help. In lots of cases, the

Zombie Walk 2016

By Don McCaskill

According to Wikipedia, the phenomenon of Zombie Walks started at the Milwaukee Gen Con, (the largest gaming convention), in 2000, to poke fun at vampire role-players. The first occasion brought out approximately 60 people. The idea of the walks spread and as flash-mobs were popular at the time, they helped facilitate the spread of the walks around the world. The first event to be called a "Zombie Walk" took place in Toronto, in 2003.

Films series like *Night of the Living Dead*, *28 Days Later* and *Resident Evil* sparked the fan interest that would lead to the walks world wide. Today, television series like *iZombie*, *Z Nation*, *Ash vs Evil Dead* and *The Walking Dead* keep the fandom going, not to mention the new *Resident Evil: The Final Chapter* movie due next year.

These non-commercial events are the best form of community entertainment. Monsters of all ages hobble their way through the streets of many towns, to the confusion of tourists and locals alike. The best part is that, while the local and national media cover the spectacle, they really have no idea what is happening.

It's an extension of Halloween, really. Not the "sexy angels and fairies for children" Halloween, but the creepy, skin-peeling, brain-eating, limb-ripping aspect of what Halloween should be. The make-up effects have improved with workshops before events, and YouTube videos showing people how to



use latex and other materials to their best advantage. Now, walks include zombies, civilians (survivors) and zombie hunters in the hundreds, as well as other monsters and creepy characters. It's all about being spooky and having a bit of fun. In some cases, it's

assistance they need is before and after the walk, leaving you free to still enjoy the event. So get out there and have a safe scare!

Don McCaskill has been a photojournalist for 30 years. His NightShadows Photography focuses on characters and those that are a little different.

nightshadows.ca/

PHOTO CREDIT: Don McCaskill



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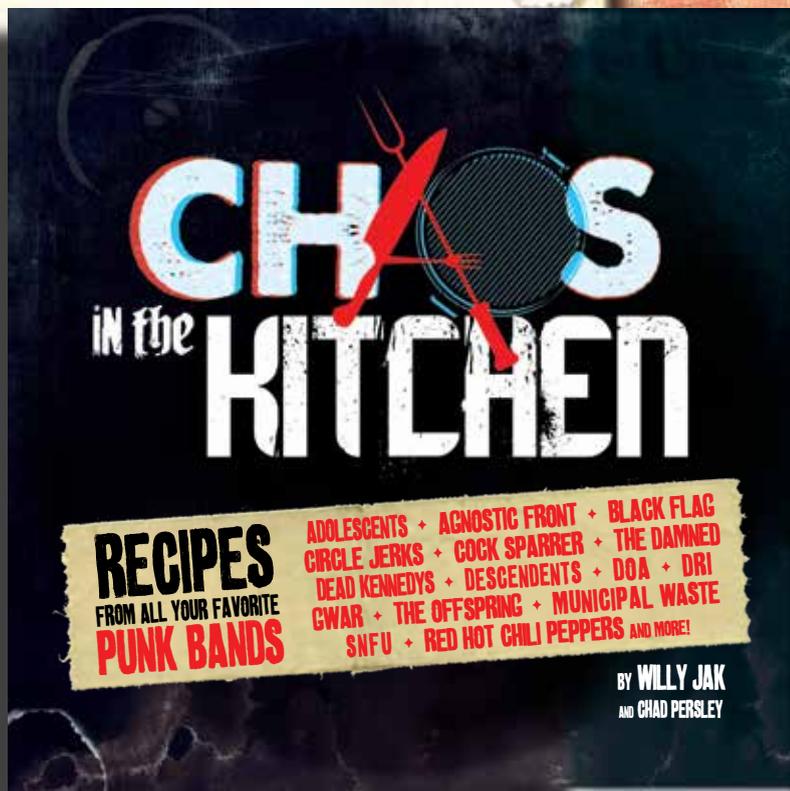
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GWAR

Interview with guitarist Pustulus Maximus
By Ira Hunter

Absolute Underground: Who are we talking to right now?

Pustulus Maximus: This is Pustulus Maximus from Gwar.

AU: Where are we right now?

PM: We're at Riot Fest in Chicago. One of many Riot Fests that will be taking place this year.

AU: What do you like best about the food in Chicago.

PM: Kuma's, only Kuma's. It's the only place to eat in Chicago.

AU: The heavy metal hamburger place?

PM: Yup. They've been taking care of us for a long time.

AU: Is there a Gwar burger of any kind?

PM: Yeah it's called, take all the shit out of the rail that the beer drips on, and put that on two buns. That's the Gwar Burger.

AU: Maybe they should stock the Gwar-B-Q Sauce.

PM: They actually should, nudge nudge wink wink... Yeah Kumas is awesome.

AU: What happened to Vulvatron, did she go back to the future?

PM: I guess, I'm not exactly sure how this whole time travel thing works, but she was here and now she's not here, and now there's a whole lack of titties on stage, some of the guys are getting fatter, so at least we get man boobs.

AU: What happened to Hillary Clinton's boobs tonight?

PM: It looks like they got lopped off.

AU: Describe that fight scene, there was some nut stomps on Trump by Hillary, some face-rips.

PM: Well it was basically somebody that occupies 75% of the media head butting someone that occupies the other 25%, and they're fighting for your vote, which means nothing because it's already set up, it's already established. Did you fuckers see Nixon? People in power are already picking the President for you. So now you just get to watch the shitshow unfold. But you got two Presidential candidates, we lied, we told them they could come here and spout their lies and propaganda, and of course then we told them they just have to fight each other to death or we'd kill them.

AU: And then what happened, Bernie Sanders came out and he had his head in his ass or something?

PM: I don't know what's up with that guy, he just won't go down. He's still begging for another 15 minutes. I'd have thought his concession was enough.

AU: It was a weird costume, what was going on there?

PM: Well Hillary and Obama, they're part of The Anunnaki; they can grow new limbs, they're lizard-people. I'm pretty sure Bernie is more of an underground dweller. Trump is 100% human. How do I know this? Because he's fucking greedy as shit, and that's what all you piss-buckets are, just walking pieces of shit praying for the next iPhone, for capitalism to succeed.

AU: What happened at the Gwar-B-Q this year, for people that missed it?

PM: Bunch of underage sex, lots of food, barbecue, lots of cool bands, Sawyer Family, Ramming Speed, Gwar, I don't know anybody else that played, they probably weren't important.

AU: Is there a different vibe here from the Riot Fest in Denver? That was a rodeo, this is a carnival.

PM: Riot Fest in Denver has a different aroma that fills the air, it's one that I'm much more familiar with. Chicago Riot Fest is still pretty good,

this place is fuckin' awesome, but I'm just happy they keep having us back.

AU: Describe the scene when you were getting driven around in the carts through the whole festival to get here, was everyone gawking or what?

PM: Lot of people tried to get high-fives, a lot of me not giving high-fives. It's cool, I like it when people look at me and acknowledge my greatness as an alien from space.

AU: Do you know about the Chicago handshake?

PM: No, what's that, a blowjob?

AU: No, it's a certain kind of booze in a drink, or else it's when you finger someone.

PM: Oh, yeah I do that all the time, as long as it's not Malört.

AU: Yeah it's fuckin' Malört. Malört and a shitty beer and that's a Chicago handshake.

PM: Oh god, you can keep it.

AU: Final words for Canadian fans?

PM: Keep on rockin' in the free world. Thank you for having universal health care, and thank you for making the United States of America look like fucking idiots, because as soon as you say that there's something free, everybody cries socialism. Because we can pay for bank bailouts, we can pay for nuclear arms and missiles and planes that don't fuckin' work, but holy shit, you wanna have health care for fuckin' poor people? Oh no! This



is exactly why people like Trump, because we're fucking redneck assholes.

AU: Is there a new Gwar coming out with Blothar on vocals?

PM: Yeah we're working on some shit. We're going to figure something out. We're taking some time to do that, we took most of the year to do it but then other shit got in the way, getting ready for these shows.

AU: Are you coming back to Canada?

PM: Absolutely, I love Canada. Better than here. It's too fucking cold, though.

www.gwar.net

Andrew W.K.

The Man in White

Interview by Ira Hunter

Absolute Underground: Who are we talking to?

Andrew WK: My name is Andrew WK.

AU: You're on a speaking tour right now?

AWK: Yes, before I performed at Riot Fest, it was the first tour date of my Power of Partying tour, a lecture tour that's going around the entire United States, to all 50 states. The Chicago date was the kickoff, and then just a few days ago we did our second date, which was in Austin, Texas, and then starting tomorrow, we continue to the rest of the country.

AU: Is it a political party? What kind of party is your Party Party?

AWK: The tour is called the Power of Partying, it's not really formally affiliated with the party, it's not like a campaign tour, more like a pep rally I guess. A pep rally for the human spirit. The Party Party, that was a non-political political party that I attempted to start several months ago, that promoted partying over politics, with the understanding that politics are an essential organization of certain social interactions, but that we could still retain the type of illogical celebration that pure partying can give us as well.

AU: What did you think about Riot Fest? What sets it apart from other festivals?

AWK: This is the fifth year in a row we've gotten to play Riot Fest, which is just unheard of in traditional festivals in general. I think Riot Fest's greatest achievement, beyond the incredible lineups, beyond the very well-organized and well-executed production, and the hospitality and just the whole organization... there's an atmosphere

that's created that certainly is instigated by the festival organizers, but also is carried over by all the participants, including the performers, and perhaps most of all, the audience.

AU: What do you like about Chicago in general?

AWK: I like Chicago in that it's the biggest city in the middle of the country, it's not a coastal city, I suppose it's still on the shore of Lake Michigan there, but growing up in Michigan, Chicago was the biggest city that was close by, so a lot of my very early experiences was visiting Chicago. Part of me wishes I could figure out exactly why Chicago has so much party spirit, but it's a bit of a mystery, in the best way.

AU: Your attire is looking very partied-in.

AWK: I've never dry cleaned my clothes. Jeans and a T-shirt, I think sometimes regular washing and drying is better. Sometimes I think that just sweating, sweat cleans the clothes, sweat is your body's own built-in laundry machine.

AU: For people that missed the show at Riot Fest in Chicago, did you do anything special for the day, in your live show?

AWK: Well this was our first time playing with our new guitar player, Amanda Lepre, and we played a show with a band called, Descendants of Erdrick, that she plays in and we saw her play in Dallas Texas, a couple of years ago, and we were all just completely blown away, she was going more full-out, high energy, throwing down more than anyone I've seen in years and to bring her to play Riot Fest with us, that was a real big, exciting moment for us.

AU: Were there any other bands that you checked out at Riot Fest that you were excited to see?

AWK: It's one of the most lined up festivals in the world. The quantity and quality is just staggering, and that's also a blessing and a curse, because there really is too much to see, not only due to conflicting schedules but on different days. I think for most people, the fact that the Misfits reunited for the festival, that was the big moment, the big finale that was an incredible achievement.

AU: What do you do for fun in your down time?

AWK: I mostly work on partying and work on music and work on paring away at all the bad feelings and trying to get to this feeling of excitement. I don't really have down time in that way, in the way of free time, it's all just devoted to the mission of partying.

AU: You're very much about helping people that are depressed, getting them out of their funk, and getting them stoked on life again. Is that something you work on consciously?

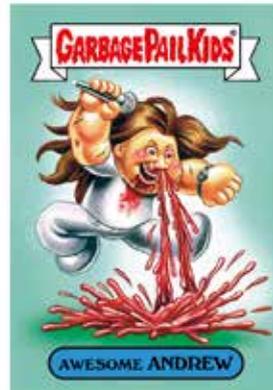
AWK: No, I don't know. I try to embrace all that stuff, to be honest, darkness and bad feelings, negativity... I think trying to push out of it, that's never really worked for me. I think sometimes going deeper into it is maybe the only hope. Being someone who really struggles with bad feelings to this very day, to this very minute, I try to harness it, and use it as pure energy. I try not to judge it too much, as being "bad" or "good" feelings, but just try to look at it all as this energy, this life force feeling of being alive, and try to celebrate it. Sometimes I see the whole thing as a big party, not just the happy stuff.

AU: Are you working on a new album?

AWK: Yeah, I'm working on a new album, been working on it for several years now, so hopefully it'll come out soon. It's been going pretty good, so I'm definitely excited about it.

AU: Do you have any plans for Halloween?

AWK: I believe I'm on tour that night, the Power of Partying tour, I think we're in Baton Rouge that



night.

AU: Do you partake of the medical marijuana?

AWK: I have, not recently. I don't know if I could tell the difference between medical or not... I definitely enjoy ingesting drugs, so...

AU: Will you be coming to Canada again any time soon?

AWK: I hope so, yeah. Going to Canada and spending a good three or four weeks there, that's something I'd love to do next year.

AU: Final words for Canadian fans?

AWK: Stay strong and keep the party going! That's all I have to say, and I don't think that's something that comes with difficulty to Canadians, so just keep it going!

AU: Thanks bro!

AWK: Yeah! Great job... the magazine always looks great, I love how diverse it is and at the same time that there's an intent to all of it, the intent to support doing what you do.

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Absolute Horror

Halloween Horrors

by Vince D'Amato

Summer coming to an end signals not just the onset of fall, but for many of us, the start of Halloween season. For horror aficionados, this means the beginning of some rabid list-compiling: the setting-aside of the Stephen King novels we've been saving, or piling onto the stack of horror DVDs and Blu-rays that we plan on getting through over the weeks and days leading up to Halloween. When



I think of my own annual Halloween horror marathons, my first thought is back to the year 2000, when the Showcase cable channel ran a ten-day horror movie marathon and continually plugged it with trailers intercut with an orange screen and a 'happy Halloween' vampire bat flapping its



flash-animation wings in the corner of the screen to a ridiculous jingle that would get stuck in my head for the rest of the day. This type of "film-festival"-style television programming is impossible to find on the new digital-television channel platforms now, even though some of the digital cinema channels will run a few horror flicks back-to-back, it never quite emulates that old cable style "event" programming. Of course, this only inspires horror fans to create our own binge-watching events – essentially by compiling our own Halloween must-watch lists – the ritual of this in and of itself an integral part of the Halloween season. Last year, I was able to binge-watch six horror movies on Halloween day alone, which included *Night of the Creeps*; *Monster Squad*; *Halloween* (of course); *1408*; *Trick 'R Treat*; and *Race with the Devil*. This year, I wanted to start planning my Halloween horror movie marathon early...

The first horror film that jumped to mind this year was John Landis' *An American Werewolf in London*. This is simply one of those films, to me, that can't get old, no matter how many times I've seen Rick Baker's werewolf running amuck in Piccadilly Circus amidst car crashes, rolling severed heads, screaming bystanders and an intercut porno flick titled "See You Next Wednesday," (a nod to Kubrick's *2001*, if you can believe that). Landis' is one of the best-written films ever produced, in my opinion, the script is so witty and bang-on in so many ways it's nearly head-splitting. To this day I can't hear Van Morrison's "Moondance" without thinking of this movie. Another stellar script is the hilarious gore-fest *Re-Animator*, a zany and over-the-top take on one of H.P. Lovecraft's classic tales that incorporated the sexuality, violence, and blood-soaked humour of the then-new-wave of horror-comedies of the 1980s that was definitely not for kids. Both *An American Werewolf in London* and *Re-Animator* hailed from the early half of the 1980s, but prior to this, in 1978, the Godfather of gore-films was unleashed into the world: George A. Romero's *Dawn of the Dead*. After ten years of multiple editions being released on VHS, DVD, box sets, and Blu-rays (circa 2000-2010), Romero's seminal film is surprisingly hard to find now. Likely, if you're already a fan of this unparalleled zombie movie, you already own at least one of these previously-released editions. Since 1978, *Dawn of the Dead* has had an unparalleled impact on zombie/horror film culture which is clearly obvious to those familiar with the film; firstly in the gore department, inspiring Lucio Fulci's *Zombie*, *City of the Living Dead*, and *The Beyond*, plus slews of independent American, Italian, Japanese, Spanish, and Chilean zombie and horror movies throughout the direct-to-video era and onto the current (and also insanelly popular) *The Walking Dead* television series, which at times exceeds the gore even Romero and FX artist Tom Savini had pioneered back in the late seventies at the Monroeville Mall.



And since I brought it up, Fulci's *Zombie*, *City of the Living Dead*, and *The Beyond* would make an excellent triple-feature on their own. There have also been some fantastic recent unearthings by retro Blu-ray companies like Scream Factory and Grindhouse Releasing in the horror genre – and one of the biggest surprises for me this season was



Scream Factory's re-release of John Irving's surprisingly erotic and scary slow-burn horror yarn *Ghost Story*, something of a classic ghost/revenge tale with 80s horror sensibilities (sex, nudity, jump-scares and sporadic gory monsters) that was based on a novel by the great Peter Straub ("Koko," "The Talisman,") and an engagingly gothic screenplay, if slightly predictable by today's standards, by screenwriter Lawrence D. Cohen; who also adapted the Stephen King stories *Carrie* and *It* into their original film versions. Grindhouse Releasing has also just released a film that was, for me, the holy grail of Lucio Fulci films – *The Cat in the Brain*. Previously released on LaserDisc and subsequently terribly hard to find, I was never lucky enough to have seen this gore-fest, and now Grindhouse Releasing's incredible-looking Blu-ray edition is one of the films I'm most excited about checking out this season. It is currently sitting on my living room coffee table, awaiting a spin in the bu-ray player for my first-ever watch. And if I'm to continue down the line of Italian retro-horror, Raro Video has just released a hi-def version of the Mimsy Farmer film *Perfume of the Lady in Black*, which you could guess by the unnecessarily long title, falls directly into giallo territory. *Perfume of a Lady in Black* is something of an underrated giallo/horror film; but I have a cinematic love affair with actress Mimsy Farmer, a striking every-woman actress who has also appeared in the Lucio Fulci take on Edgar Allan Poe's *The Black Cat* and one of Dario Argento's early giallos, *Four Flies on Grey Velvet* – and so Raro's Blu-ray release warrants some high anticipation on my own

list of must-watch movies this Halloween.

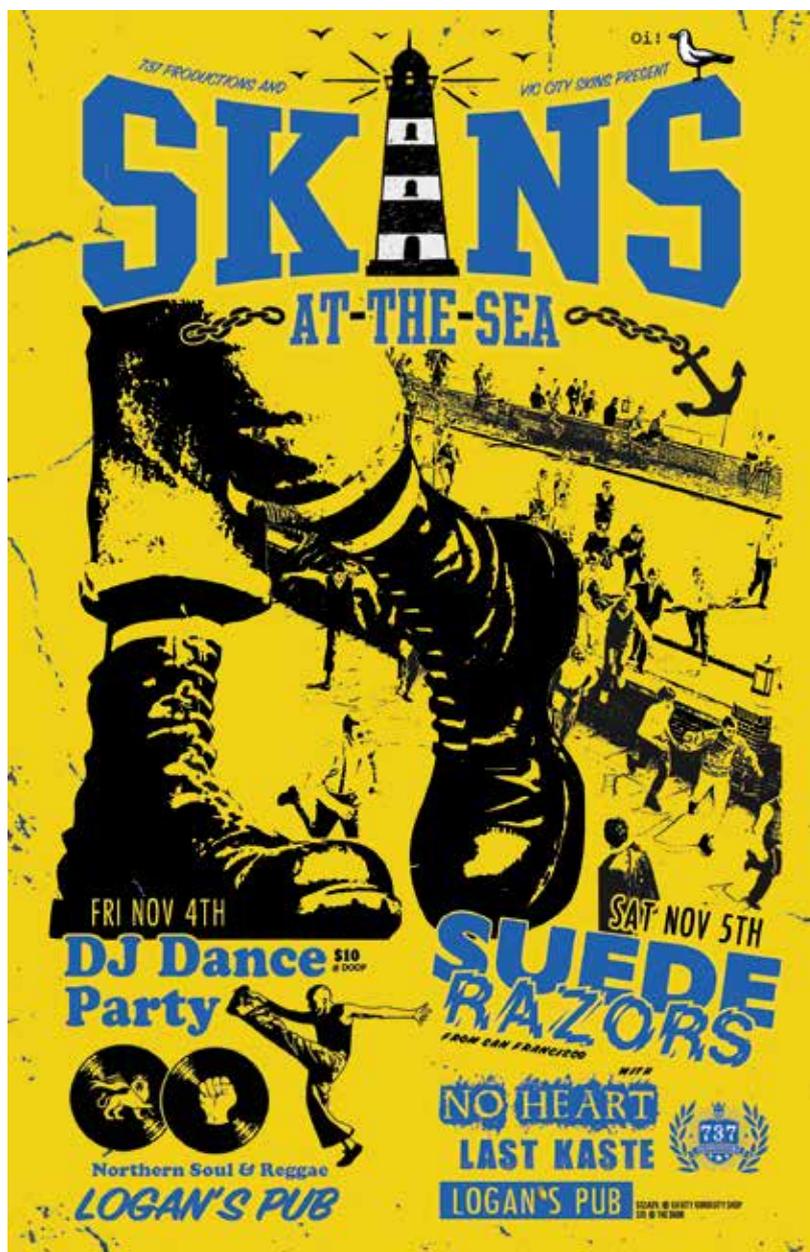
Grindhouse Releasing has also given us some other classic splatterfests over the past year, including Ruggero Deodato's influential *Cannibal Holocaust* and the 1980s slasher *Pieces*. Not to exclude Scream Factory from the awesome-home-video-releases shout-out, their *Ghost Story* Blu-ray is loaded with special features which include brand-new interviews with the alluring Alice Krige (who also played the incestuous matriarch in Stephen King's *Sleepwalkers*), screenwriter Lawrence D. Cohen, and author Peter Straub.

As for some very intriguing-looking recent horror flicks, I inadvertently came across an indie film called *Call Girl of Cthulu*, which, if you're a Lovecraft fan, you can pretty much guess what you're going to get with this one from the title alone – a sexy gor-a-thon... or maybe a gory sex-a-thon...? – obviously influenced by *Re-Animator*, and seemingly (at face value) with most of that film's wit replaced with an abundance of sex and nudity. Tit for tat, I guess you could say, which put this on my film list of need-to-check-this-one-out. I admit I'm still approaching this one with a little trepidation, but that's part of what makes the experience all the more intriguing. I'm also about to check out an indie horror flick called

Headless, which caught my attention when it popped up on a friend's all-time favourite horror-film list, and after looking into it I found it had massively positive reviews across the board.

Alright, time for the full (and hopefully comprehensive) re-cap of this year's definitive gotta-watch Halloween Horror list: *An American Werewolf in London*; *Re-Animator*; *Dawn of the Dead* (1978); *Ghost Story*; *Cat in the Brain*; *Perfume of the Lady in Black*; *Call Girl of Cthulu*, and *Headless*. In all likelihood a Stephen King film is going to make its way in there (Tobe "Texas Chainsaw" Hooper's *Salem's Lot* has also just popped up on Blu-ray from Warner Brothers and definitely deserves a rediscovery). And I just remembered that I have to show John Carpenter's *Prince of Darkness* to a *Prince of Darkness* virgin, so that will round out my 2016 Halloween list of ten. Looking back at the list it's pretty eclectic, just like those old Showcase marathon Halloween programmes. And now I have that flash-animation bat jingle stuck in my head again.

<https://shiversfilmsociety.com/>



Absolute Comic-Geddon

Comic-Geddon's Halloween Picks

By Ed Sum

The Halloween Comicfest is now into its fifth year, and this milestone certainly needs to be recognized. Not only will a handful of major comic companies, like Marvel, be contributing themed goodies that comic shops around the world will distribute on October 29th, but there will also be toys! Diamond Select's release is the most notable, with sculpts from Universal Monsters Select Figures line. This year will see The Wolfman, The Mummy and Lucy Westenra, Monster Hunter.

Among the most notable items that will see free distribution are *Afterlife with Archie: Season Two* (Archie Comics), *Evil Dead 2: Beyond Dead* (Space Goat Productions), *Harrow County* (Dark Horse Comics), *The Haunted Mansion #1* (Marvel) and *Scooby: Apocalypse* (Hanna-Barbera).

Mini-Comics offered include John Carpenter's *Tales for a Halloween Night: the Traveler's Tale*, Mickey's *Inferno* and Tim Burton's *the Nightmare Before Christmas: the Manga* by Diamond Publication. To find out if your favourite comic book store is participating, please phone in advance.

As for regular releases, the following are my picks of the season:

Mike Wolfer's *Crypt of Screams*

This legendary creator, who penned comic book favourites like *Friday the 13th* and *Daughters of the Dark Oracle* is going old-school in style and modernist in telling a quarterly anthology of tales drawn in black and white!

"Speed Demon" goes Old West with a Faustian-type tale, "The Pond" sounds like a take on a local legend in Victoria, BC where a person who looks upon the lake (Mystic Pond) will see their

future lover with horrible ramifications, and "A Silver Lining" turns the Haunted Mansion formula around with a werewolf.

Wolfcop

The cult movie is getting an ongoing saga by Dynamite Comics with Max Marks handling the writing chores and Arcana Studios providing the artwork! Not a lot of detail is being revealed, but the teasers show that there will be blood, and lots of it. There will also be plenty of side-splitting gore. As for how this comic book world will tie-in to



the sequel film, the creators are not whispering a word ... yet.

Hillbilly #4

The Fiddle That Screamed for Blood

This comic by Eric Powell for Albatross Funnybooks really needs to be in every fantasy horror lovers 'to-read' list! The series features Rondel, a Van Helsing-like hero who wanders the Appalachians, meting out retribution to witches and magical creatures. This upcoming issue sounds like a love letter to *The Fiddler on the Roof* and *Evil Dead*, or could the story be something else? The cover alone makes seeking this title out a must!



Puppet Master: Halloween 1989

This one-shot is continuing a tradition started last year in Action Lab's *Puppet Master* series, inspired by the films made by Charles Band of Full Moon Entertainment. Last year featured them invading a sorority house serving a pithy master, and this year's outing looks at another trope: for what lurks underneath Bodega Bay Inn, home of the puppets? Some creature lives there and the puppets have to defend their home. Sounds like a cabin-in-the-woods scenario set by the sea instead!

Shadows on the Grave

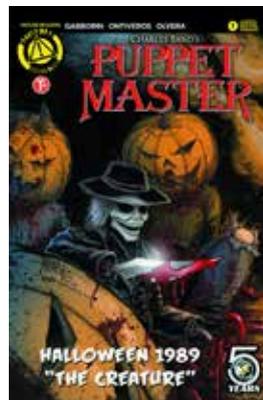
Technically slated for winter release, *Shadows on the Grave* fits right there with the *Nightmare before Christmas* category. For nearly fifty years, Richard Corben (*Rat God*, *Ragemoor*, *Creepy*, *Eerie*) has been terrifying readers with his unique visions of the macabre and the horrific. This eight-issue anthology will feature tales as represented in Corben's signature black-and-white style. Each issue of *Shadows on the Grave* features four tales of horror, including the ongoing saga of Denaesus, a Greco-Roman-era version of Corben's Den from *Heavy Metal*.

Lady Mechanika

in *La Dama de la Muerte*

Other cultures celebrate the season differently. In Mexico, it's known as the Day of the Dead and to see this get a cyberpunk treatment in Benitez Productions flagship comic is exciting! This three-part story will certainly the spirits alive for months.

After suffering a tragic loss, Lady Mechanika takes a trip to a small Mexican village just in time for their Día de Los Muertos celebration. But the



festivities turn truly deadly after the arrival of the Jinetes del Inferno, the mythical Hell Riders.

Spook House

Even children love their scary stories, and Albatross Funnybooks deserves special mention for bringing out a series to sate the youth in all of us. Eric Powell (*The Goon*) is penning this anthology series. I wonder if he's pretty much the R.L. Stine of the comic book world?

The October Faction: Deadly Season

Steve Niles' *The October Faction* has a new series, *Deadly Season*, and no list can be considered complete without

mention of this series. With the main series up to volume three, this read is simply fascinating! For those who do not know about this series released by IDW Publishing: The lead character is Fredrick Allan, a retired monster hunter who is now teaching Monsters & Mythology while he hides from 30 years of enemies. His heyday was in the 70s, so *October Faction* will flashback to those 70s monster hunting days. The main thread is about this man who is trying to get to know his family for the first time ever. Unfortunately, while he has neglected his wife she's become a pill-popping thrill-killer. His two children, just turned 19 and 20, are starting to piece together who their father is and also whether or not he is their real father.

If this series sounds like CW's *Supernatural* from its early days, well readers will have to find out for themselves!



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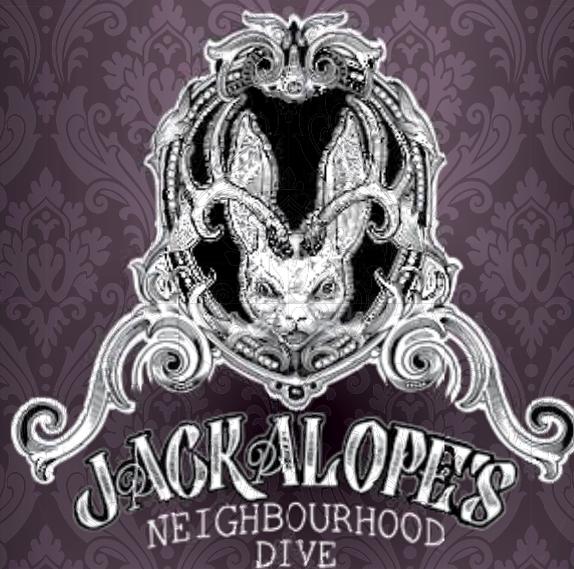
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SHRED SESSION



Chickflip

Interview by Malcolm Hassin

Absolute Underground: What are your names?

Kris Landry: I'm Kris Landry, aka East Side Krispy.

Mel Mercier: My name is Mel Mercier aka Mels Bells – those are our nicknames when we skate in the local bowl series contests.

AU: What's with this group Chickflip I keep hearing about?

KL: It all started with an idea I had for a group where I could network and meet other female skateboarders to skate with, throughout Vancouver and the lower mainland. So I created the group Chickflip on Facebook.

MM: Kris and I were skating together pretty much all the time. We would meet female skateboarders

along the way and tell them about the group. It became a way to keep in touch with them and the group started growing quickly.

KL: Mel jumped on board shortly after and became a co-founder. We would post about anything female-skateboarding-related in the group, and announce when we would go skate and where, to encourage more women to skate. Soon we noticed that members would use the group as a platform to connect and get

together. Then we started a ladies night at SBC Restaurant, which was very successful. The group has grown a lot ever since, and is still growing every day.

MM: Now Chickflip has become a vehicle to help female skaters to connect with others and to show them that they are not alone – not alone starting up, or at a certain ability level. Through Chickflip, we are hoping that more women will leave their insecurities behind, make friends in the skate community and get out there to skate more in a co-ed environment. Skating all the time with guys, it's so fun. We are all supportive of each other and pushing ourselves.

KL: Some girls may be shy or just find it hard to put themselves out there if it's all dudes. But then they see a bunch of chicks ripping it up, and think, "Oh I can do that, too." You know what's cool?

It's happening all the time now. I see girls from Chickflip that came to the ladies' nights at SBC and are now skating on their own and getting so much better, pushing themselves, progressing and really connected with each other. It makes me feel proud!

AU: How long has it been around?

KL: The group is about a year old. The anniversary was in July, and we plan on having a celebration for next year's second anniversary.

AU: Do you have any plans for the near future?

MM: Yes we do! When Chickflip started as a Facebook group, we didn't really know which way it was going to go, so we let it evolve organically; not trying to force anything. Now though, since we have been on skate road trips, meeting more people and interacting with other females in Canada and the US, it's really encouraging, and we realize that platforms like Chickflip are important as they all contribute in supporting the progression of female skateboarding. We are really excited to announce that we are expanding and have a new member as part of the integral team. Her name is Norma. She is a professional photographer and skateboarder, and helps with documenting and covering female skateboarding events. We are also working towards launching a new website.

AU You gals have any mentors and/or shout outs?

KL: Well you and Andrew at SBC for being so down with hosting the ladies night and super encouraging whenever we went there. It is much appreciated. Now a lot of chicks want to go skate there all the time and feel like it's a safe and cool place to be. I also want to thank all the members and supporters of Chickflip.

MM: The local skate shops, Antisocial and PD's Hot

Shop, for being so supportive. Char Hunter, who's been around the skate scene for a long time. She really inspired me, all around awesome, and she rips! Big shout-outs to all friends of Chickflip too of course, without you there would be no Chickflip!

AU: What's the best way of getting in touch with Chickflip?

MM: Chickflip can be found on Facebook, Instagram as @_chickflip_, or online at www.chickflip.com. We're here to have fun and good times. It's not a competition, just a big open family of all ages and abilities pushing each other, trying new things, getting outside of our comfort zones, and connecting with the community.

AU: Who should we interview next?

KL: I think Andy Anderson should be interviewed next. Andy is the most creative and spontaneous skater I know. He blows my mind. He can skate anything and loves skateboarding so much.

MM: Personally, I would say Frontside James (James Clark). He is a totally underexposed amazing skateboarder. He's got style, speed lines and such a positive attitude about skateboarding.

AU: Final words?

KL: The more confident you get, the more you're going to put yourself out there and you're going to be skating with all kinds of different people from all walks of life. That's the beauty of skateboarding. Old, young, people from all over the world that speak that universal language we call skateboarding.

facebook.com/groups/chickflip/

PHOTO CREDIT: Jiles Barrett

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Brutal Youth

Interview by Willow Gamberg

Absolute Underground: Who are we talking to and what are you most infamous for?

Patty: Patty from Brutal Youth. Most infamous for eating the crust off the edges of a lemon meringue pie that my mom baked (for some friends, or a co-worker, or maybe family or something) when I was six. She had to bake a whole 'nother pie because I mangled the first one so badly.

AU: You've just released your latest album, *Sanguine*... Tell us about it! What can we expect to hear?

Patty: *Sanguine* is our third LP, and in my honest opinion, it's the best record we've ever made.

AU: Are there any particular themes or topics that you explore with the new material? Any messages you want to convey?

Patty: Thematically, it covers loss, grief, death, and making the best of a bad situation. I think even though it covers such depressing topics, the overall message is about fighting through the tough stuff and trying to come out the other side intact. Choosing the title *Sanguine* was a very deliberate.

AU: Tell us about the writing process behind the new album. You've mentioned through other mediums that it was something of a tumultuous year – did that contribute in any way to the final product?

Patty: Writing this record came with relative ease, we did have a bit of a rough year, yeah. We lost some friends, and there was a lot of uncertainty surrounding whether or not we were going to continue working together as a band for a myriad of reasons, so I think that contributed to the ferocity with which we attacked this project.

AU: How does *Sanguine* showcase your evolution of the band? Have you made any significant changes or advances in your sound since the last release?

Patty: Everyone had a hand in shaping this album, so in that way, I think it's our most representative work to date. On a lot of our older releases, the lion's share of the writing was done by me. This record, however, was a much more concerted effort, and I think *Sanguine* is a better album than our previous ones as a result.

AU: What's next for you now that the album has been released? Any tours coming up this fall?

Patty: We're touring out to the western parts of Canada in October with The Creepshow. Not going all the way west mind you, we're going as far as Alberta. Just playing the flat parts of the map, not the bumpy ones.

AU: Do you have any favourite cities or places that you're particularly looking forward to playing?

Patty: Favourite city in Canada to play is Montreal. Favourite city in the world to play is probably Prague, or maybe Cologne. We've never gone out west before, so we're pretty pumped to finally get out there, unfortunately we aren't getting all the way west, which is a shame, as really I love BC. I'd like to play in Kimberly, BC again, because I tore my ACL playing a show there years ago, on a horribly constructed stage, in a youth centre. Now that I've had surgery to repair the damage I did, it would be nice to go back there, so I could destroy my other knee.

AU: You contributed to a compilation of *Rebel Spell* covers put together by Not Yer Buddy... What did you choose to cover and why? What's important to you about *Rebel Spell* and Todd?

Patty: The last time I saw Todd, he asked me to get up on stage with them and sing "Bring Em In," with him, because he thought it suited my style of singing. The final moment I spent with Todd was when I sang that song with him. As a result our choice for the *Rebel Spell* compilation was that song. The *Rebel Spell* are important to me first and foremost because they are our dear friends and we love them.



AU: What can audiences expect to see at a live show of yours? Why is live performance important for this kind of music?

Patty: I try to bring as much energy to the stage as possible. You can't get that across on a record, so I think that's the significance of a live show, all that energy that fills up a room. I want people to walk away feeling like they experienced something that was worth their time.

AU: What's next for Brutal Youth? Any long term goals as a band?

Patty: Writing and touring. And maybe a line of branded spatulas or something.

AU: What should we know about Brutal Youth that we don't already?

Patty: Greg and Kyle are really good cooks.

facebook.com/brutalyouth
brutalyouth.bandcamp.com

PHOTO CREDIT: Jeff Crespi

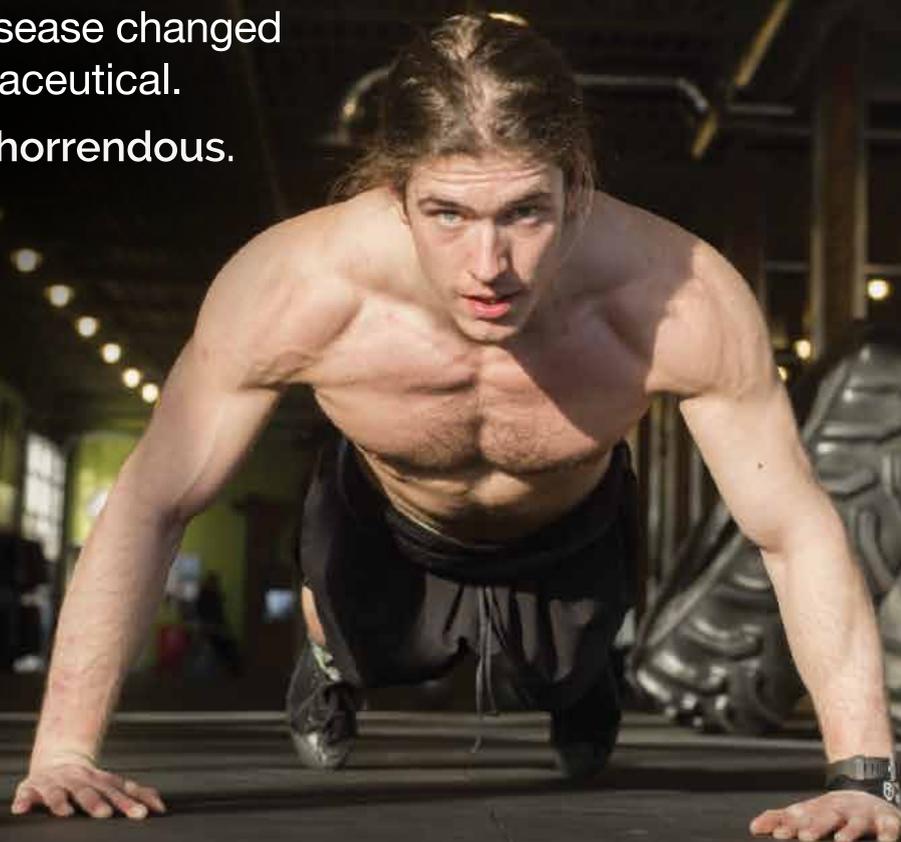


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— Eric, *Enderby, BC / Plumber*

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