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Vol. 13-#6-Issue 78-October/November 2017

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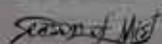
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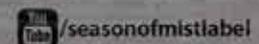
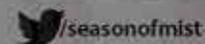
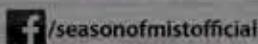
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Nearly Dead

Interview by Roger the Shrubber

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

Ron: We're not newly wed so that means we're Nearly Dead. We're infamous for being classy.

AU: Give us a brief band history, how did you form, where are you located?

Ron: Formed in 2012 here in Victoria, BC. Saw a gaping hole and decided to fill it.

AU: Describe your music for someone who's never heard you before. What can we expect to see/hear at a Nearly Dead show?

Ron: Trashy garage punk with a Quebecois up front, female trumpet player and a distortion heavy backend. Equal parts monotony and chaos. Every show might our last.

AU: Do you have any music released, and if so where can we find it?

Ron: Tyler of Six Brew Bantha accused us of being the most prolific band in Victoria. Three full length LPs so far, plus a 10 inch EP, *Idyllic Evening* out on Learning Curve Records from Minneapolis (the "Sweet Old Man" video is from that). You can find our records locally at Cavity and Selector's in Vancouver and we're up on Bandcamp, Spotify, etc.

AU: Do your songs have any particular topics or themes? What do you take inspiration from?

Ron: 100% Geriatric misanthropy and

VICTORIA'S LOCALS ONLY



aging disgracefully. We're kind of like hearing your grandparents talk dirty while they fuck.

AU: Any gigs coming up that we should know about? Where can we see you play next?

Ron: We just played Subculture club here in Victoria with Ahna and Sporus, which was a blast. Not sure what's next but if anyone's in need, we do funerals.

AU: What does this year have in store for the band, any tours, videos, or studio time planned?

Ron: Hope to record with Cody Baresich again this winter and we've been talking about doing another video.

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

Ron: We're the only band in Victoria with their own wheelchair.

AU: Any final words for our readers?

Ron: Stay weird.

nearlydead.bandcamp.com



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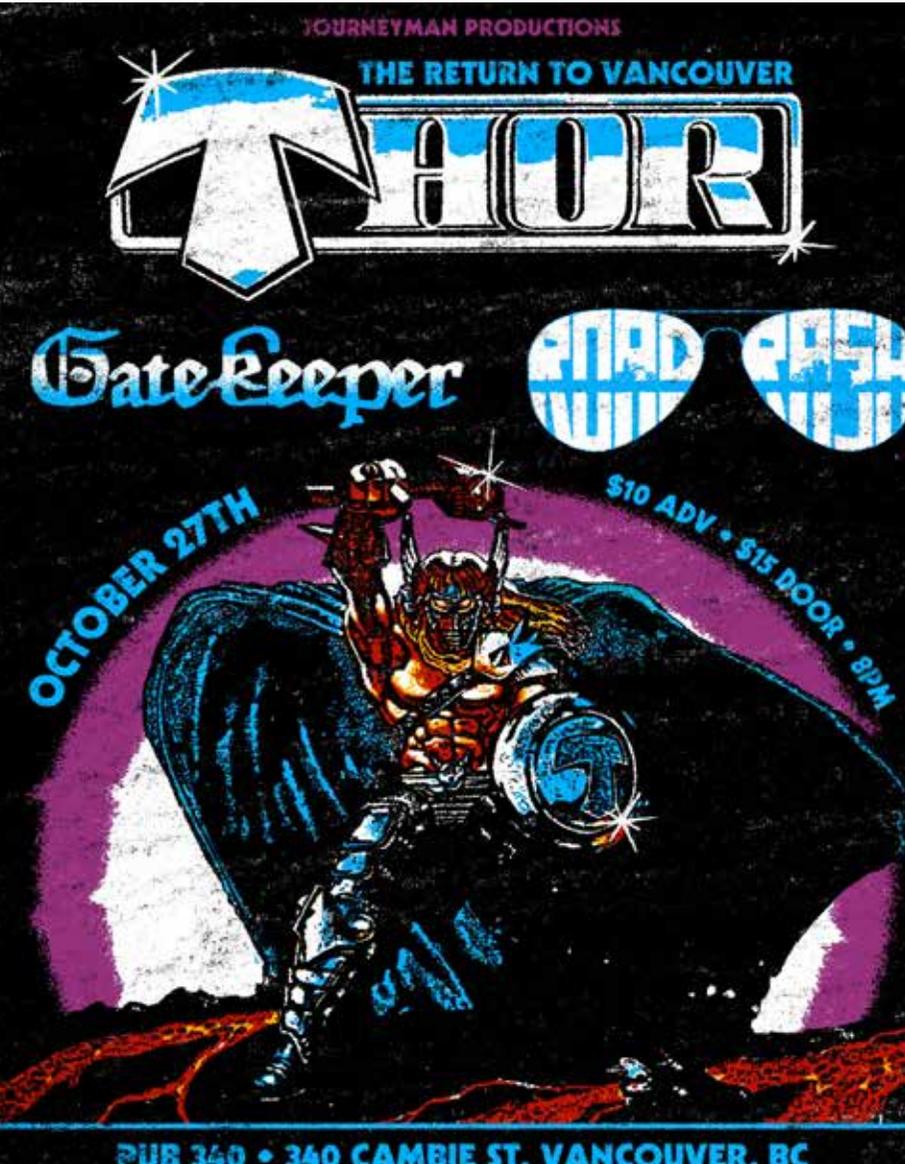
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ABSOLUTE UNDERGROUND



BISON

Interview by Erik Lindholm

Absolute Underground:

Greetings where are you, can you set the scene?

James Farwell: I'm on coffee, fourth cup. Up since six. I'm in Squamish BC, pacing in front my house on a beautiful sunny day. Just took out the garbage with my son George and made sure all the dog shit is picked up. Which he enjoys doing! Poop patrol. We have a wood fire going and ready to do stuff.

AU: Can I ask what coffee you're repping?

JF: It's the Italian one, Lavazza. I whole bean grind it, then into the bodum. It's important to me.

AU: Can you speak to the title and theme on the new record?

JF: The theme happened... when I first started, it was going to be a punk record. Individual songs, you know? Well thought out songs but not cohesive. As I was writing these songs, I kind of realized they tied together. About finding your place in the world, living and existing - which is quite often a battle. With yourself, and the powers that be and fitting into nature. And we are destroying that. We've become more dependant on those we deem superior to us, for some reason. Doctors

and technology, for example. It's the idea that, "we are nothing," and that we have let our egos get the best of us. We are submissive. We submit immediately to someone who has power of us: financial, medical, social, legal. The Canadian government, pop stars, the medical system. You owe money. Everything is financial. Everything is you fighting and struggling "to fit." That's what came out of the record for me, personally.

AU: A lot of people are feeling that in their day-to-day lives.

JF: That has become the common thread, rather than people finding community and building something that makes them strong together. Everyone is becoming separate and isolated and that is not what we need. I'm not some fucking hippie, but we need community. We need people to have our back. We don't want to be fearful and afraid of the government or my neighbour. I want to trust again. But it's hard. Look what we do. We're surrounded by bastard.

AU: The attitude is "me first." You could be having a great time and your neighbour is dying, yet you have no idea about it.

JF: Other people are not on our radar anymore. Don't get me wrong, me and my family come first. To make a better world we need to look out for other people. I've always felt that way, moreso now, since having children. My range of experiences has opened up, seeing two fragile dudes I have brought into the world, that I am responsible for. It changes you and makes you a better person.

AU: What was different for you about the recording process of this record compared to your last recording? How was working with local Jesse Gander in Vancouver vs. Sanford Parker in Chicago?

J: We are in a different place. You're referring to the *Lovenessless* album, which was the last full length, and last with Metal Blade. We had a bunch of Blade money and went, "Let's do something different." You know the money isn't gonna last forever, so we went to see what it's like to go somewhere and not be super comfortable to record. It was exactly that: sleeping on buddies floor, getting fucked up a lot in a weird city, wandering around, waking up early and recording. It was interesting and exhausting. It was like being on tour really. Things are different now, we're not those people anymore. Writing this record was a breeze and took my time. A year and a half. The whole process was more, "Okay, we're ready now, let's do it." Nobody barking orders or time crunch. No demos or some cheeseater's input about what they think. And recording with Jesse. He is in my consciousness! We recorded all the S.T.R.E.E.T.S. stuff. We recorded everything together. Not that I want everything easy. But it was.

I don't need to live in darkness to understand the darkness anymore.

I don't have to live in that terrible state of trying to understand the darkness anymore. If you're happy, fucking A! If you're happy? Don't question it. I don't write about being happy. "You're happy? The End." The darkness is what's interesting to me. So now, I'm at a place in my life where I don't have to just be that. I'm not tortured by it anymore. I can examine it and figure it out, but I can have this lovely woman and two children to drag me out of it. And bring me back to a safe place to think about it critically. So that, the recording in Vancouver, with good friends and people that understand me, and the music and the writing. Who wouldn't want that? He helped us make a great record. It worked.

AU: How is to be signed to Pelagic Records out of Berlin? How does it change your outlook on making music, and label support - being a band from Vancouver?

JF: There is a lot of email. The time zones. It's pretty easy, as far as labels go. We weren't rushing around for a label. We sat on that recording for a year before talking to any labels. We talked to few labels. A Canadian one... they weren't prepared to take it on. That was disappointing, but we just waited. It wasn't a rush for us. We wanted it to happen organically. I'm over the business. Someone wants to do it? They can do it, I'm not going to beg them to put out my record. I don't care that much.

AU: Wait... stop right there... are you saying you didn't get into obscure heavy metal music for the money?

JF: That's so weird hey? It's so wild! Anyways, we've toured Europe and have good friends there. Germany is our backyard. Robin Staps, from The Ocean, a good heavy band we toured with in 2008, this is his label. We know him, he knows us. My friend John said, "talk to Robin, he has a great label," and I didn't know that at the time. Wait... here comes the garbage truck. My son loves the garbage truck! Garbage truckman is like the pope coming down the street! He loves him.

So Robin has this label, and I got in touch. He understands music and knows his shit. He is a musician first. He is low stress. Easy to work with and didn't question our aesthetic. Every Metal Blade record was a back and forth about the artwork. Even that takes the air out of it right away. This was fucking easy.

AU: What has been the response to the album in different places? What do Canadians say? What do Europeans say?

JF: A lot of people are happy about it. We haven't done a

VANCOUVER VENGEANCE

full length in a while. There is a change in aesthetic, I wanted to reflect a new chapter. People are along for the ride. And we have great fans. And they are very supportive and they want to see us grow. We grow within the constraints of fandom. A lot of bands kinda go "way out" and lose the fanbase. We are growing and changing but still want to be brutal and heavy. Still want punk songs, still want to be fast. You have to move though, as a musician. We are not Bad Religion. We can't put out the same four chords for thirty years.

People seem to like it. I don't really read reviews. Every now and then the label sends reviews to read. It's flattering. And it's good that people understand it. It's not just "Ughhhh heavy! They sound like ____". Fuck off with that kind of reviewing.

AU: I'm curious about that... if people caught the concept you aimed to put across.

J: You know, well. I've been working up to this. There has always been an element of this to our music. It's a little more grown up and more accurately what I'm thinking of with no filler. It's exactly what I'm thinking of, it's what I know and that is what you should write about. I write about what I think a lot of people are interested in, but I think do not broach too often. Because it is scary you know? Thinking about what is, what do we do, why are we here, how do we live.

AU: As a band have you ever interacted with a herd of bison?

JF: Oh, for sure. When we are travelling, they are on the side of the road. "Oh look the bison!" We pull over and say hi. I grew up in Manitoba. There is a bison on the flag. We love bison.

AU: I knew it! You named yourselves just to crack the profitable Manitoba extreme metal market!

J: You've figured us out!

AU: Last words to metalheads and fans of Bison?

J: To metalheads in general, the world is watching. This is a beautiful and artful music you have to claim and everything is packed in. All the human experience. Just represent that. It can be dumb, beautiful and intelligent. Just remember that. To the fans, thanks for being patient. We're all about that. Living in the moment. Thank you. Put on the record and enjoy it! And kick some fascist ass!

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Circus of the Strangely Beautiful

From sword swallows to contortionists and everything in between, the inaugural Circus of the Strangely Beautiful: Feral Apocalypse took over Distortion and it was maleficent.

Drawing inspiration from the legendary Demonika's Symphony of Horrors (DSOH), show producer Harley Page injected some life into the alternative community with a diverse and talented cast and crew from all over Alberta and British Columbia.

The incredible stage acts included sword swallower Neil E. Dee from Vancouver, the world's fattest contortionist Fatt Matt, Circus of Hell and band Waking Mayhem as well as local talents including the world's most adorable freak Visha

Loo and contact juggling superstar Lindsay Marie, just to name a few.

Page first hit the stage as a performer during the final DSOH five years ago, and she says people in the community haven't stopped talking about how amazing those shows were. Page knew she wanted to bring that vibe back to the community and her first attempt was embraced with open arms.

"We set out to cross different genres and different scenes from over the years and it has proven successful. I wanted to bring together everyone from rockabilly/psychobilly, punk, metal, rap, burlesque, goth, industrial, fashion, theatrical circus and so much more under one room with a party atmosphere," she explains.

"The feedback from the community has been overwhelming. The support from

the cast and crew is inspiring and others have reached out to be a part of the next event. It is great to see that the event is doing exactly what I wanted. Together we are stronger."

Page credits a talented cast and crew and support from the community for the event making such a splash and she intends to hold more events in the future.

"A show like this takes a lot of hard work and I just want to think everyone involved and everyone who came to support us," Page adds.

More than dynamic performances and eye-catching costumes, Circus of the Strangely Beautiful brought together local vendors and carnival games for a true circus atmosphere and the next event can't come a moment too soon.

- Krista Sylvester

Calgary Beer Core Awards

Aug 10-12, Calgary AB

Thirteen years is an awfully long time. For dogs and cats, it's an entire lifetime. For humans, it's the time it takes to go from being an adorable lump of pudgy cuteness to telling your parents to fuck off. For the Calgary Beer Core, it was an opportunity to unleash three days of amazing music on an unsuspecting public.

The party started on Thursday, August 10th with The Golvers, Vancouver's favourite family-first fiesta of metal music. They were joined by Bayonet, Glare, Path To Extinction, and ChaosBeing. All five bands deserve mad respect, and the first day was a frenzy of different styles of metal crashing into one another, with The Golvers leaving us all utterly spent on the floor of Distortion.

The crowd dusted themselves off, scrubbed the bloody filth from their faces, and braced for the second day. This show was all local, and a celebration of the amazing thrash band Hazzard releasing their new CD, *Misleading Evil*. Joining them were Osyron, Concrete Funeral, and Train Bigger Monkeys, and a finer lineup of local metal would be awfully hard to find.

Doctors warned that the damage to livers was too much. Chiropractors took one look at the assembled crowd's necks and wanted to medivac them directly from Distortion. Homeopaths expressed concern, but they were a little watered down. The crowd was undeterred, because they knew day three was going to be off the charts.

Day three started off with a one-of reunion for Truck, the amazing instrumental band of

CALGARY CARNAGE

days gone by. Next up, the awkwardly amazing Rebuild/Repair of Edmonton, who were just finishing off their three day tour with Tartar Control, took the stage and blew the many minds in the room. Calgary's Sick Ritual took over where they left off, with savage hardcore giving the surge of energy the masses needed. Next came Tartar Control, and they were amazing... pure, good Mormon kids with a robot and a hardcore punk dream of spreading the good word. And last came Citizen Rage, celebrating the release of their latest recording, the *Pink EP*, and they were unstoppable.

In the end, it is fair to say that the crowd and your friendly neighbourhood Calgary



Beer Core were a sweaty mess. Three days, fourteen bands, beers without number, shots without reason... But that is what the Calgary Beer Core does, time and time again.

Brace yourselves for October, music lovers, as bands from Calgary and across Canada join up with the Calgary Beer Core, Metalheads United, Distortion Live Music Venue, and Voxx Promos to bring you Melt Down from October 26-29.

-Jim Martin

OCTOBER 2017

- 05 UPTIGHTS WOODHAWK
- 06 AGENT ORANGE FLATFOOT 56 + GET DEAD + THE BORDERGUARDS
- 07 LIBRARY VOICES BOMBARGO + THE NORTHERN COAST + DANE
- 08 TRAPPED UNDER ICE WORLD VIEW + CITIZEN RAGE + ENEMIES
- 09 BIZARRE RIDE II: THE PHARCYDE FATLIP + SLINKID3 + K-NATURAL + DJ MANWELL + THE X PRESIDENTS + MARK WOODYARD NATURAL ENSEMBLE + DRAGON FLI EMPIRE + FRESHKUT ENT + ROBBIE G
- 10 SIX DEGREES OF MOVIE TRIVIA
- 11 EVILHEART STAB TWIST PULL + MOOSIFIX
- 13 DEICHA & THE VU*DUDES EP RELEASE RONDEL ROBERTS BAND + CARTER & THE CAPITALS + ABBIE THURGOOD
- 14 DENIMACHINE AVIATOR SHADES + ELECTRIC OWL + MOUNTAIN SOUND BRIGADE
- 18 WEDNESDAY NIGHT BIG BAND
- 19 FAKE MUSTACHE
- 20 ALERT THE MEDIC
- 21 CATTLE DECAPITATION REVOCATION + FULL OF HELL + ARTIFICIAL BRAIN
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- 08 NARCOTIC WASTELAND MOOSIFIX
- 09 DARK VARIETY SHOW
- 1 NE OBLIVISCARIS
- 12 GAMER SUNDAYS 6TH ANNIVERSARY
- 16 FAKE MUSTACHE
- 18 THE DREADNOUGHTS RAYGUN COWBOYS + GUESTS
- 22 SIX DEGREES OF MOVIE TRIVIA

NOVEMBER 18

THE DREADNOUGHTS

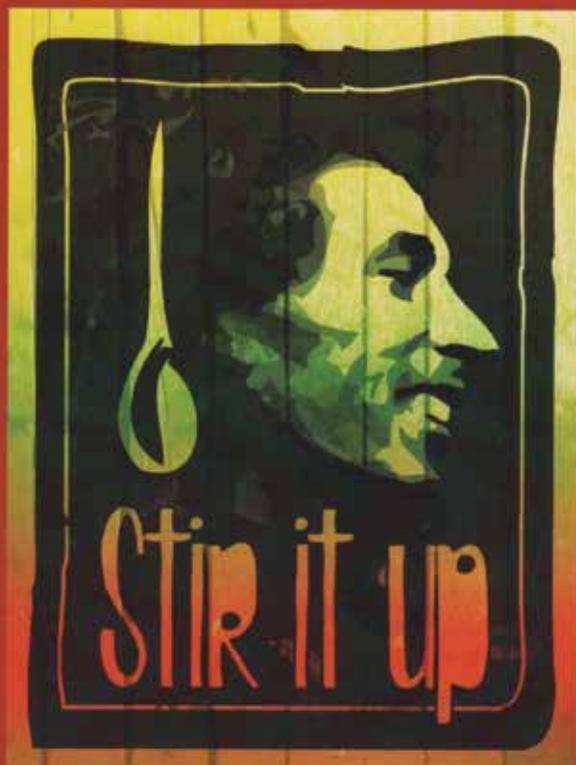
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Phylactery

Interview by Brayden Turenne

Edmonton has become a hotbed for some insane metal groups as of late. From the likes of Revenge to Rites of Thy Degringolade, the city seems to be a wellspring for morbid brutality and sonic violence. Phylactery is one of the newer groups to birth out of the oil capital, having just released a hulking full length debut, *Necromancy Enthroned*, which serves as a dangerous offering of old school death/thrash, and is as brutal and punishing as it is irresistibly catchy, complementing the saga of epic horror fantasy at the album's core. Phylactery seem to have stricken upon the line where inspired meets derivative, steering clear of the latter and finding a perfect balance in which the greatness of the past comes through, while also pushing ahead with new ideas that makes them a band well worth looking at.

We were able to speak with drummer and vocalist, Kevin Trueblood, via arcane sanguinary commune. A petty scribe sat by and recorded what was spoken regarding influence, the state of modern metal, and dungeons and dragons...

Absolute Underground: Phylactery's music evokes that feeling of the 80s death/thrash style. Does that want to evoke the sound of that time make it more difficult to keep it fresh and sounding new?

KT: Yeah, I think it absolutely does, whenever you play in a band that's trying to wear its influences on its sleeve to the extent that we are. We've absolutely thrown out riffs saying, "This is just too derivative, or too close to something that's

been done before." But that does force you to dig one level deeper into your influences and not just figure out what they did but why they did it, and then write in that style. And I think that if there's an energy or freshness to it, it's just that we're playing music that we're very passionate about, and that passion translates to the intensity. I don't think we're trying to play an old school sound for the sake of being 'old school' or 'throwbacks'. I think the reason that we're drawn to this older style of music is that there was a vibe, a feeling to that sound back in the 80s, where people still hadn't figured stuff out yet. There was that sort of intensity and, dare I say, fun, back before metal was trying to be serious all the time, so I think the fact that we try and emulate that feeling more than we try to emulate any band or riff helps us to stay fresh while playing older style stuff.

AU: Is there anything about today's metal scene that you dislike, maybe feel is missing or has been lost?

Kevin: That's tricky, because so much great metal is coming out nowadays. In some ways we're really living in a golden age of 'black metal meets death metal', [with bands like] Ulcerate, Portal, Deathspell Omega. That's really awesome to hear, that these

great albums are coming out all the time, but that's the nature of the scene changing over time, that things are gained but other things are also lost. And, to relate back to my earlier comment, I think one thing that is kind of lost is a sense of being able to have fun without becoming a



joke or a parody, and that's a really fine line to draw, but things have definitely gone very far in the other direction, especially if you look at a sub-genre like black metal. There's a lot of pretension out there with people trying to be more serious or more evil than everyone that came before... and that needing to take everything seriously can sometimes lead to amazing stuff... it can also lead to stuff that doesn't have a lot of life to it anymore. So I think what we're trying to do is strip away some of the pretension of metal, because I think metal is at its best when it's almost a 'halloween' kind of 'evil, but all in good fun' sort of way. I think that's something the scene doesn't have anymore, which I think is a bit of a shame.

AU: With this latest full length, the lyrics take on a continuous narrative inspired by things such as Dungeons and Dragons. Is this format something you would want to pursue for future releases?

Kevin: One thing I would love to do is, [like the band] Coheed and Cambria, though they're not particularly metal, their albums aren't just narratives, they're interconnected narratives to each other, across multiple albums they're trying to tell a larger and larger story, and that's something I really admire. So, moving forward, I would definitely like to keep this narrative moving, and not just do that but try and broaden the scope farther, maybe tell offshoot stories of characters that show up in this story or things inside this universe. Dungeons and Dragons is a huge influence on me, and something that's nice about these tabletop fantasy worlds is the world building, creating this fantasy environment that people can see new facets of, which is something I would like to explore in future releases.

Check out Phylactery's debut full length, Necromancy Enthroned, out on Unspeakable Axe Records now!

unspeakableaxerecords.bandcamp.com/album/necromancy-enthroned



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Special Ops

Interview by AU Editorial

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

AK Johnson: AK Johnson from Special Ops, I guess the answer would be vocals and guitar for Special Ops, I'm also known to occasionally heckle the crowd once in a while.

AU: Give us a brief band history, when did you form and where are you from?

AKJ: Special Ops has been around since 2002, yup that's 15 years this year!

We got to work right after we formed, there was no messing around, write, record and get to playing shows, not to long after that we started touring all over the place. Tragedy hit us in 2008 a week before we were supposed to hit the road for the *Phase 2* album, when our bassist found out he had cancer, we stayed with him while he went through chemo here in Montreal, and to boost his spirits and get his mind off of things we started writing and recording, we moved into the studio literally during this and *Through the Heart* came out of

that. All through this time we ended up with a full team, management, PR, booking agencies, sponsors, things were seriously moving. Then in 2010 once again, a week before we head out on a 74-date tour to support the new record, it hit him again! More aggressive, and surgery was an absolute. He went to Boston for private care, since he lost all faith in the public system after the first time, they had told him he was 100% again.

Anyway, we couldn't stop at that time, so we got a sub and hit the road. We took a hiatus for a bit after while he recovered for real this time.

We weren't sleeping though, plans and writing like mofos, member changes, we put out a live record, a remix EP called *Tangents*, then we put out *Baby Take it All*.

We are all from different backgrounds, but that's Canadian for ya! I'm a mutt with Arab, Italian and Armenian in my blood, Wally is Phillipino, Pat is a Quebecer, and Weka, the newest addition, is Egyptian. That is how we get the sound that we get, no two ways around it.

AU: Describe your sound for those of us who've never heard you before?

AKJ: It's a heavy yet groovy melodic mix with some serious influences from all sorts of places, Arabic music, jazz, grunge, metal, but it's all seriously groovy rock that makes you want to move. Each song is a bit different but

it's still Ops, we won't be held back by the chains of genres. We are heavy, sure, but our songs don't all sound the same.

AU: What can we expect to see at your live show?

AKJ: Expect to be told off if you're not moving because we pump out a lot of energy and we want it back! So we will "take it all" whether you like it or not, 'cause we give it all. Let's just say, we do not just stand there and play, and we don't sound like we play the same song over and over. Plus after 15 years and eight releases, we have enough material to kick your ass live.

AU: You have a new EP out called *Take it All*, correct? Tell us about it! What can we expect to hear? How does it compare to your past releases?

AKJ: Yes correct, you did your homework, I like that. Expect to hear S.Ops for who we really are, we have had some member changes and additions, over the years but we are back to the back bone of Johnson, Thornhill and Kadaver, now with the extra spice of lead guitarist Weka, we're bringing things to a new level. They are strong hooky tunes, we decided that we will do what we want our way, and absolutely no compromise. Rock out with your balls to the wall!

AU: Does your music explore any particular themes or topics?

AKJ: Life and death, mental illness, and a social critique on what we have allowed ourselves to make of this world that we live in. We as a band have lost a lot of friends this last couple of years, good musicians due to mental health, and other social issues, and no one is talking about it. PTSD is like a shameful bad word it seems, other mental illnesses that go un-noticed and the social pressure that we are putting on young people now a days through social media, hinges have reached a new high in lows and it's time to say enough!

AU: What are your influences, musical or otherwise? Anything we might find surprising?

AKJ: Nina Simone that's one of my favourites, yes even my parents thought me weird when the noise emanating from my room would fluctuate from Slayer and Anthrax to Nina Simone, but the woman could sing! And I spent a long time trying to do what she does. In a way she thought me how to sing! Other influences are mainly from the backgrounds of each band member. Your usual metal, hard rock, grunge-era staples like Sound Garden, Alice in Chains, Anthrax, Metallica, Maiden and all that 80s -2000s stuff. Then there is the stuff that you always said you hated but grew up listening to not by

MONTREAL MASSACRE

choice in the back ground, so it seeps into your blood, Arabic tunes, other ethnic music, Hip Hop, jazz and so on. This is for all of us in the band, but Weka has the actual experience with Arabic music from when he was a session musician in Egypt for most of the major acts in the middle eastern scene.

AU: What does the rest of the year have in store for Special Ops? Do you have any tours, videos, or more recordings lined up?

AKJ: We're touring again! Halloween time too, were coming to take all your candy! Then we're back in the studio for more recording to finish the record, videos. So expect some kind of new stuff by late this year/early next and then another tour next year, probably Europe too, we are in talks.

AU: Any long term goals as a band?

AKJ: To keep Wally healthy! No seriously, over the past 15 years, this band has literally seen it all, life and death, love and hate, fights, starvation, we almost literally froze to death once of it wasn't for this guy who decided to drive by at -50 to investigate a car in the middle of the road that had been there for hours. We had run out of gas while we got lost in the middle of nowhere, no cell reception, no gas, -50C outside, you won't survive long, since then we travel with extra gas and blankets in winter.

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

AKJ: I love some people but I absolutely hate man kind. I don't believe in borders and nationalities, I think that's a system designed to control the public and to keep them in control so the ones in power can take advantage of it. Think about it for a second, you will see what I mean.

AU: Any final words for our readers?

AKJ: First the album plug, so go listen to it and come to the shows, support your local music scene, stop being brainless drones hooked on a screen.

The real final word, "Eat, drink and be merry, for tomorrow we will die." Stop with the hypocritical hate and abuse towards each other, it's all pointless in the end, and your just falling for what the media is feeding you, like pigs in a slaughter house. So you might as well enjoy the ride.

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By *wendythirteen*



Oh great. It's fucking October. Time for Facebook to remind me that it's been eight years since the yargs at city hall decided to 'enforce' their bogus sound bylaws that led to getting me evicted from our community hovel known as the Cobes. But then nothing changed. Just the personnel and clientele. There was no soundproofing done. Just some lipstick on a pig. A whitewash of Donnelly style cliché decor. Chandeliers. Extra beer taps. But the same vermin scuttle the chattels.

Sure it was a rough place. Where else does the underground exist? The Sahotas never repaired their buildings beyond slipping some desperate, drug addicted former tradesman the magical five bucks to 'fix' any issue. Of course the issue was never adequately addressed because the desperate tradesman knew he could milk his next fix too when the issue resurfaced within the next 12 or 24 hours.... Sometimes there would be a week reprieve. But you knew that shitwater stream was on its way again.

As evidenced by the recent closure of the Balmoral, you can see that the city let this shady business of disrepair continue for years. Decades actually. The water damage from ongoing plumbing issues destroys the integrity of those 100 year old beams. No shit. Is this the slow rot gentrification plan? We had a spring loaded floor like the Commodore even though there wasn't one installed. I wish I had taken stock out in bleach because I used a shitload of it in an attempt to counteract the shitwater cleansings. My black clothing paid the price with that splatter look.

Don't want a bunch of punks and metalheads near downtown during the Olympics? Just put pressure on the landlords with the sound bylaw factor and threaten closure of their welfare scam direct deposit windfall every month. The City

couldn't at that point call them on the condition and integrity of the building. Who gives a shit if the poor are living in disgusting squalor? There was still a need for that housing stock. Selective enforcement at the muckity mucks' whim. I wonder if the new tenants have had their decibels checked? Probably not. All this concern that the Cobalt residents weren't exposed to loud music with zero regard that the building was unsafe and packed to the rafters with vermin. It sucks when you're the only tenant with a pest control plan.

As the Poverty Pimp factory grows, the City will find less need for slumlords like the Sahotas. I suppose that's a good thing. I can't wait until the people of the DTES are out of their evil clutches. But at what cost to the taxpayer. It's like a gluttonous pig of super funding with no end in sight. The wheel of clueless politicians rolls on. They sure got rid of the next slumlord I had encountered fast. I believe he's moved onto the Whalley area, peddling his brand of heavy handed 'Pharma' to the downtrodden. That George guy was a vicious piece of work. But seriously, after closing his dope dealing 'pharmacies' he ended up in bankruptcy court with Funkys, which then conveniently fell into the hands of a developer as the new owner.

Poof. More lipstick on a pig. Sure it looked better, but what kind of owner lets a bar smell like death for two years? It took us bitching about the stench until they finally removed the 6 inches of poisoned rat carcasses from the crawlspace between the skid rooms upstairs and the false ceiling of the bar. All the incense in the world couldn't stop the gag factor.

I guess when you have a place to park your money and the ability to want to lose business as a write off, you make it the most disagreeable place you can. The way these owners treated their staff was atrocious. I guess the wealthy aren't just eating at the soup kitchen. Blending in while counting their nickels and dimes and picking up your discarded wish pennies. They also wear fine Italian clothing and have money clips. Funny how they run their businesses the same way. Spend as

little as possible and treat your minions with disdain. What a business model.

I had a whole other column written last night but I woke up this morning and just started writing this frustrated and bitter, National Enquirer-style article instead of choking through the final edit on the other one. It was about the desolate musical territory Vancouver is entering. Flaky promoters. Failed festival ripoffs. Big show pseudo successes and local show hit and miss turnouts. Vanishing live gig participants. You know. Shit I've been yammering on about for a thousand years it seems.

guess I'm sick of it. I'm sick of being pushed around by a city of yuppie wankers that think moustache wax and craft beer is the only thing worth existence in this Banana Republic of Moonbeam. So yeah. Fuck this shit. Maybe it's time for a rebellion with all the empty condos to get squatted European style and filled with art and punk rock. It seems the punks don't have a hope in hell of infiltrating the city any other way. That would be the only way to keep this an interesting metropolis.

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Decatur

Interview by AU Editorial

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

Jay Sarrazin: You're talking to Jay "Beard" Sarrazin and I'm probably most infamous for my creative side and ability, my serious approach to Decatur, my live theatrics in Decatur, my kill or be killed mentality, my drive to succeed and hard work ethic. Also being my own worst enemy.

AU: Tell us about Decatur, when did you form and where are you based?

JS: Decatur was formed in 2016 while we were recording our debut record *Badder Than Brooklyn* at Silver Cord Studios in Brooklyn, NY. We are based out of the GTA (Greater Toronto Area) in Toronto, Ontario. All four members live in different parts of Ontario but we are all within about 45 minutes of each other and downtown Toronto. We are what we consider to be just a metal band. We aren't into sub genres or types of metal. We love all kinds of metal and use all those aspects from all those "sub genres," as well as different other genres like pop, rock and roll, singer songwriter, and so much more and infuse all those sounds and ideas into our own music. Our goal as a band is to write great albums. All killer no filler with no limitations to what we are "allowed" to put into

our music.

AU: Tell us about your debut album, *Badder Than Brooklyn*! When will it be released and what can we expect to hear on it?

JS: *Badder Than Brooklyn* was released on October 6th, 2017. You can expect something new and fresh when it comes to metal. We

don't play in super low tunings or with eight-string guitars. We don't growl like Satan himself or play at 340 bpm. We are just a metal band that loves to play catchy and aggressive music. We yell what we are experiencing in life because they are real things to us. You can definitely expect some thrash elements, some old school rock and roll in there as well as some catchy choruses or parts. The most important thing that we can guarantee you will here

is something that is 100% us. As true as we could be, as honest as we could be. On top of all that it is produced by Joe Duplantier, so his artistic view and knowledge helped us shape this record into the best it could be.

AU: How was the experience of recording with Gojira's Joe Duplantier?

JS: Working with Joe was such a blessing. You don't often get a chance to work with someone like Joe. The music industry is filled with so many musicians but there are only a few true artists and Joe is one of them. The way he thinks and approaches music really gave us a different view of our music and what we could do with it. He was able to get things we wanted to work on the record that we weren't sure if they would. He was also able to build our confidence and help us get to the next level of our careers. He spent days of very long hours in the studio to help make this the best it could be. Most of all he believed in us and wanted to work with us before anyone knew who we were or what we were about. He took a chance on us that so many people never would have taken. So many labels and companies won't

even return our emails. But Joe was side by side with us and even when he wasn't physically there he was checking in daily and getting our stuff sent to him to hear the progress of the day. He put a lot of hard work into us and we are eternally grateful for Joe and everything he did for us. The album wouldn't have been the same without him. We hope to make him proud.

AU: Do you explore any particular themes or topics in your music, lyrically or otherwise?

JS: For this record we had a theme of mental illness. We have guys in our band that suffer from mental illness and anxiety. It is something we have lived with our whole lives and struggle with daily. For so long we dealt with everything internally and never would speak about it, it's what "Internal War" and "Worst Enemy" are about. Also "Internal War Pt 2" was written by me. It's a simplistic view of what anxiety does to me. It starts calm and by the end it is so uncontrollable and aggressive. It's a place and a feeling that happens to me constantly. So we felt it was important to talk about these things on this record. So many people deal with it and we wanted to give people something to use for healing. Music has always been a medicine for us, so we are hoping this record will help others who were like us.

AU: I'm hearing a lot of old school heavy metal/ thrash influence on the new album... what do you take inspiration from, musically or otherwise?

JS: Like I was saying earlier, we try to take influence from everywhere. We listen to metal, rock and roll, pop, singer songwriter, blues and so much more. So sometimes we try to fuse those elements into our music. The one thing we all love is metal. I personally grew up on Metallica, Megadeth, Pantera, Slayer and so many of those old school metal bands that I definitely have that in my soul. It is definitely something you can hear in our music and songs and style. But I also listen to lots of pop, singer songwriter stuff. I love The Eagles, The Beatles and Michael Jackson and so much more of that kind of stuff but I am only a quarter of the band and all of the guys listen to different stuff. So I bring a lot of that old school metal style into the music but by the time it goes through the whole band it comes out as something original. Because the other guys

listen to different styles and bring that to our sounds as well. We try really hard to stay as true to ourselves as much as possible, even if that means not sounding like the "popular" style at the time.

AU: You're heading out on a pretty extensive Canadian tour for October/November... are there any cities that you're particularly looking forward to playing? Any places you wish you could visit that aren't on the roster?

JS: We have all toured before so we are looking forward to every city. Not just because Decatur hasn't played any of these cities yet but because we all have good friends in different places around the world and we will get the chance to see our road families again. One place that we love is Banff, AB. We won't be playing there this time around but we have a couple days off during the tour in Alberta so hopefully we will make it back there for a little relaxing mid tour.

AU: What does the coming year have in store for Decatur? More recording, touring, videos?

JS: Definitely a ton of touring. We want to play as much as possible. We give a great live show and it's one of the most satisfying things for us so we definitely want to play this record for everyone. We are also doing some music videos in the winter, so you could expect those in the beginning of the new year. Maybe even some surprises on top of all of that too.

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

JS: I guess just that we are all friendly guys. We love talking to people and making friends and building relationships. We are very personable people; we are always attending live concerts and events because we like to be around our love for music. So approach us at any time and come get to know us.

AU: Any final words for our readers?

JS: We just want to thank anyone who took the time to get into us and read about us. We really hope to see you all on the road and we appreciate all the support we are getting from everyone. Thanks for a great interview!

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ARTIST PROFILE



Paul Archer

Interview by AU Editorial
photo credit Momo McCann

Absolute Underground: Who are we talking to and what are you best known for?

Archer: Paul Archer aka Archer, local airbrush artist, known for painting projects for famous rock stars i.e. Ozzy, Rob Zombie, Alice Cooper, Gene Simmons, Metallica, Sting and many others.

AU: How long have you been an artist?

Archer: I started drawing at the young age of five years old and decided right then I would be an artist for the rest of my crazy life.



AU: What got you started?

Archer: The art I create is mostly portraiture. Paintings of children, to the elderly to the close ups of animals and wildlife. Murals began as part of my career back in the early 80s, which led to large-

scale backdrops for the famous celebrities.

AU: How would you describe the art you create?

Archer: Describing my art is difficult to explain, as I have dabbled in all mediums, from large sculptures, to automotive designs, to painting 12 story buildings, from strip clubs to kindergartens, churches to gothic night clubs. Basically I try to be as versatile as possible.

AU: What are some of the major influences on your artistic style?

Archer: My influences lean towards the old masters. Da Vinci, Michelangelo and Rembrandt, for their perfection of the faces and anatomy. Norman Rockwell for his detail and humor, Gottfried Helnwein for his hyperrealism in large scale,

Salvador Dali for his surrealism and Sebastian Kruger for his exaggeration technic.

AU: What mediums do you work in?

Archer: Mainly airbrush, but I have been commissioned by the movie industry and in many cases I have experimented with almost every medium possible. Art directors taught me how anything can be used as art mediums.

AU: Is there something you've always wanted to try?

Archer: I have been asked many times if I have ever tattooed. It's something I'd like to try however, I am a messy artist and usually I can't sit still during any project, my paint spills and my scatterbrained mind could never allow me to sit still and do a tattoo, nor having someone watching my every move. I wouldn't do well working in a sterile environment or working with other people's blood either. However, I would like to try it once, just to say I have done it. Although most tattooists try to talk me out of it, as not to take work from them.

AU: What was the most outrageous piece of art you've ever created?

Archer: The most outrageous art would probably be painting on toilets and artificial limbs. However, I did do cosmetics on the deceased at a local funeral home for a year and a half.

AU: What themes or topics does your work explore?

Archer: Topics of artwork and themes all vary depending on my clients but, generally portraits from the cute and cuddly to the hardcore and the creepy.

AU: Does it tend towards the side of good or evil?

Archer: Good or evil? I would say that I am pegged as a rocker and a mad eccentric artist. I am fascinated by the macabre yet I love the expressions of a child or a puppy. I'm intrigued by the wisdom of an elderly person's face, but I also look forward to painting a blood dripping skull. So I think it's difficult to put a label of "Good or Evil" on my style.

AU: What music do you listen to when you're working?

Archer: My music is much like my work, so many varieties, depending on my mood. I listen to a lot of classical like, Vivaldi's Four Seasons, Beethoven and Mozart. My favorite artist is Frank Zappa, but find myself jamming to Bob Marley and headbanging to Ozzy and Metallica.

AU: Does that affect the final result?

Archer: Oddly enough it happens constantly that an image I am painting (if it happens to be a rock star), his or her music always comes on the radio! This happens on a regular basis; I could go into details on this subject but it would take forever. Someone or something is always watching me.

AU: Favourite horror films?

Archer: Horror films have always been my favorites. I enjoy most horror series. Steven King is very inspiring to me and I cannot watch enough of *American Horror Story*, especially *Freak Show*, (I'm a huge fan). I love Rob Zombie films and actually had a great conversation of his work with him over dinner. I have seen *Young Frankenstein* over sixty times, too!

AU: What are your aspirations as an artist?

Archer: My aspirations as an artist are to continue to study something called hyperrealism, which is the ultimate art of creating a painting that looks like a photograph, by using an airbrush, creating large scale portraits that are too big to have in a home.

AU: Any personal philosophies?

Archer: My philosophy on my art is very basic and simple: Do what you love, make people happy, never stop and never let anyone tell you it can't be done, because it can! I am living proof there is no such thing as a starving artist, just a lazy one.

AU: Long term goals?

Archer: Long term goals are to find the ultimate studio in the perfect environment and paint huge pieces that I can enjoy, whether people buy them or not.

AU: Upcoming projects/art shows?

Archer: On Friday the 13th of October I am holding an exhibition that will be like no other art gallery show ever in Victoria. I will be unveiling a few new series of paintings unseen by everyone. My show will include six sexy puppet/doll girls as hostesses, an AC/DC tribute band (Roxxyld) and a Voodoo Doll DJ. My artwork will all be there, from the cute to the creepy, something for everyone. The venue will be held that entire weekend and admission is free (cover charge for the band upstairs) @ The Loft Pub, 229 Gorge Road East. Doors open at 11:00 am

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

Archer: What people are most intrigued by my story is that I was first born on Christmas day to my mother Mary Magdalene, my father is a Baptist Minister, and my middle name is Noel. I was the only artist from many generations back.

AU: Where can we see examples of your art?

Archer: There are murals scattered all over from Canada to the Cayman Islands, I have left my mark throughout but, my art show will be the place to be for examples of my newest pieces.

AU: Do you take commissions?

Archer: I do indeed accept any commissions and enjoy any challenges.

AU: Any final words for our readers?

Archer: I encourage anyone who is artistic to fulfill their dreams as much as you possibly can. Study the Laws of the Universe! It's all right in front of you! Just go get it!

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came and she bought her own engagement ring. She showed up at my apartment. I let her spend the night. I had to go down to rehearsal. I came back and all my furniture was on the street. She'd gone down to some furniture store, to a floor sale, and they delivered it that day. You never seen me so mad in your life. I called all my friends. We put all that stuff back on the street, the stuff she bought, and we put her on the street with it. My stuff went back in the apartment. But the day before we were doing a photo shoot and I figured, well she's here, we might as well use her in the shot. Jimmy grabbed her hair and I grabbed her butt for the photo on the back cover. I can't remember her name.

AU: She wanted to marry you?

Meatloaf: Yeah, she bought her own engagement ring. They were loaded. This was 1975 and they were both driving brand new Mercedes. I mean they had tons of money. I should have married her.

AU: What about Richard Corben, the artist who painted the *Bat Out Of Hell* album cover. Are you friends with him?

Meatloaf: No, Jimmy knew who he was. Jimmy was into fantasy art and he wanted this guy to draw it. For what he wanted him to draw he said, "I want a guy on a motorcycle who's been buried, who is an angel. And it's good versus evil." So the bat is the evil and the guy on the bike is an angel. And I had preacher, one of those evangelists on TV, holding this record up every Sunday. I eventually tracked him down in Philadelphia and

just went on the show, I just walked on the set with the cover. I said, "You don't even know what you're talking about. And that all you're doing is just ripping off people." And I said, "This is an angel. This is the devil. This guy's coming to save the earth. This is Christ." And he never said another word.

AU: Did the same artist do the cover for *Dead Ringer* with the motorcycle that's coming out of the water?

Meatloaf: No. I called the same fantasy artist and he refused to do it. He said, "A motorcycle can't go in water," I said, "You're a fantasy artist. What the hell is wrong with you?" He goes, "I'm not drawing a motorcycle in the water," and I'm going, "You're insane."

AU: The *Bat Out Of Hell* musical is gonna be happening in Toronto?

Meatloaf: Yeah, the opening night is October 24th. I'll be there.

AU: My parents listened to *Bat Out Of Hell* all the time, and I love this album. My friend was also telling me how much he loves *Bat Out Of Hell 2*. Will there be a *Bat Out Of Hell 4*?

Meatloaf: No. On *Bat Out Of Hell 3*, Jimmy was sick and didn't produce, and I hate it.

AU: I heard a rumour that you got shot and then your voice changed?

Meatloaf: No, I got hit in the head with a shot put. A 12-pound shot at 62 feet. It was my sophomore year at school. I couldn't sing before



that, and then I could sing. Figure that one out. I'm in a lot of medical journals, they've been trying to figure that one out for years.

meatloaf.net

MEAT LOAF

You've Got A Hell Of A Lot To Learn About Rock N' Roll

By Ira "Heaven Can Wait" Hunter

Absolute Underground: Whose bum are you grabbing on the back cover of the *Bat Out Of Hell* album?

Meatloaf: God, it's a long story. It was a twin who we met in L.A. and she basically followed us to New York. It was her and her sister, that's who I hooked up with first. And then she



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BEEFCAKE the Mighty

Interview by Chadsolute

Photo by Cat Ashbee

Absolute Underground: Hey Beefcake!

Beefcake: What's up man?

AU: How's it going? It's Chad from Absolute Underground. What can you tell us about this new album you got coming out?

Beefcake: Well it'll probably melt all of your faces! It's an awesome rock n' roll album.

AU: Who in the band kind of takes control of the writing process?

Beefcake: We all write equally. Music is like blowing our nose for us, we invented music so you know, it's not hard at all.

AU: What's the in the background, do you have some canaries?

Beefcake: I do.

AU: How many of them?

Beefcake: I don't know, I have a whole coop of them.

AU: And what are those used for?

Beefcake: Snacks!

AU: Awesome. You guys have done a bunch of cover songs: Dayglo Abortions, Jim Carroll, Pet Shop Boys, Billy Ocean, and I see you have AC/DC on this one. Were there any other bands on a short list, or other stuff you've planned on?

Beefcake: No, we don't have

anything planned. We just do what we like. We did a lot of those covers for the AV Club but sometimes we do it just for fun. We'll see, maybe we'll put out a cover album one day.

AU: That'd be an awesome idea! How was the Warped Tour? What was it like playing in the daylight every day?

Beefcake: Warped Tour was a lot of fun. It was good to get all those new kids, so we could get a new fan base... and then murder them.

AU: So a lot of converted bohabs?

Beefcake: Yes, a lot of emo bohabs now.



AU: You guys had a big year, with cancelling the GWAR-beque, going out on Warped Tour, this North American tour, and putting out this album release. Are you going to go just as hard next year?

Beefcake: Absolutely! The great thing about Warped Tour is all those kids are emo, so they usually kill themselves. It saves us a lot of trouble.

AU: Perfect! I'm a veteran of two GWAR-beques. Are we going to see one of those again?

It took a year hiatus this year.

Beefcake: Hopefully! I guess we will see if I'm hungry next summer. I probably will be.

AU: I know there has been a few costume changes. Blothar is looking uglier than before, but you and Balsac seem to keep things pretty consistent.

Beefcake: We all got a little snazzing up. Every now and again you gotta get a little shine on the uniform.

AU: And then you just instruct the slaves in the slave pit to make the modifications necessary.

Beefcake: That's right, they're our seamstresses-es-es-es.

AU: We are a Canadian publication, and you are doing quite a few shows in Canada. Do

you have anything you maybe want to say. Apologize for the USA or anything?

Beefcake: No! Why should I apologize for the USA? They're doing a great job of destroying the world, which is kind of our agenda. The only thing I really have to say to Canada is "Hey guy!"

AU: Should maybe we build a wall?

Beefcake: They should build one of those snow walls like in *Game of Thrones*.

AU: That'd be easy!

Beefcake: I mean you guys have a lot of, snow right?

AU: Alright, thanks Beefcake. We look forward to seeing you on the road. Take care!

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Linnea Quigley

This Chainsaw's Made For Cutting

Interview by Ira "Horrorshow" Hunter

Absolute Underground: Please introduce yourself.

Linnea Quigley: You are talking to Linnea, and I am most infamous for doing a lot of Scream Queen B-movies.

AU: How did you get started in acting, what was your first film?

Linnea: I got started by these girls, at a health spa I worked at, dragging me to auditions. The first movie that I did, I was as an extra in, which was *Death Race 2000*, and then my first speaking role was *Fairy Tales*, an adult comedy fairytale musical.

AU: So you worked with Roger Corman and Charles Band early on?

Linnea: Yes! That was before Charles was Empire or Full Moon.

AU: What was the path you took to become one of the top ranked Scream Queens of all time?

Linnea: At the time they really hadn't coined that term, and then all of the sudden people started calling me that. But I think just doing the movies I loved to do and just working as much as I could, and since I loved horror, sometimes

things are drawn to you that you like. And there were a lot of horror movies in the 80s that were being made.

AU: How many films total have you been in? Memorable titles? Careers highlights?

Linnea: It's over 150 films. The most weird names are *Sorority Babes in the Slimeball Bowl-A-Rama*, *Hollywood Chainsaw Hookers*, *Creepozoids*, and *The Unquenchable Thirst for Boner Juice*, that's a recent one. That was a weird one I didn't get until everyone was laughing, and then I was like, "I don't know what you're laughing at," and then I said it a few times slow and then I was like, "Okay, I got it." It's really hard to be a Scream Queen and B-movie actress because you freeze because you're always running around with little on, in my early days, or with nothing on, and you're cold - it's never warm out. And then if it is warm, it's too warm and you're wearing too many clothes and you're doing pretty much your own stunts for most things, so you get roughed up a bit. Being hung on antlers, having a shower head that was possessed go through my throat, being killed by a

bunch of old men that were zombies and they ate me, then I came back... that was pretty weird. To see *Return of the Living Dead* with the music and everything. I remember it was amazing because none of us thought it was going to be that great, that was real memorable for me.

AU: It really is a classic.

Linnea: Yeah, and working with Linda Blair on *Savage Streets* early in my career. It was supposed to be Cherie Currie, but I guess last minute they had been negotiating with Linda Blair and we didn't know about it. When she came on set our jaws all dropped like "Oh my god! It's Linda Blair, our superstar!"

AU: In the book *Mr. Skin's Skincyclopedia*, you win by a landslide for most pages and entries. Was that a conscious decision early in your career to not be scared to do nudity?

Linnea: I think it was conscious because I was very shy. I mean, just for me to even do a movie was a big thing, and then to do it nude was even harder. It was not something I thought I would ever, ever do, but I really wanted the work, and I didn't want to do the casting couch thing. I just considered it a job.

AU: I have a ten-year-old's impression of seeing you dance naked on a grave as your cult classic character Trash in *Return Of The Living Dead (ROTLD)*. I believe you may have been the first naked woman I ever saw on screen. So thank you for that. What can you tell us about the filming of that particular scene?

Linnea: How long have you been in therapy now? Well I remember it was a day without the rain machines, and it was really a muggy day and we had just moved our set to an olive grove that was made into a really nice cemetery by the crew, and it was really hot and I remember they played *Nasty Girl* for me to dance to, and I just off the top of my head, we didn't practice it or anything, I just got up there and did that and I remember they had road flares and that I was breathing in all that sulphur that was coming up. But it's just like you just block out everything and you just do it - even with sulphur, and being nude, and all these people watching, it was definitely worth it.

AU: Is it true they ended up using a prosthetic for your private parts? Like a reverse merkin? How was it applied?

Linnea: With the backshots it wasn't applied because it was kind of like a g-string. They made a mold down there and I did have to shave because if they put the Alginate down there it would have ripped the hairs out. That was very uncomfortable to do because back then that wasn't really in at all, and I remember I was terrified because I didn't know how there were going to make the mold, and I remember going over there and then I had my underwear on and they just poured the Alginate in my underwear. I was really weird! The producer came on set and saw me dancing, and almost had a stroke because I wasn't covered, and that's why they made that real quick Barbie doll appliance glued on me and glued up my cheeks and it was attached that way. Every time I'd have to go the bathroom I'd have to raise my hand and go "Can somebody unglue me?"

AU: Can you share any stories from working with Gunnar Hansen on *Hollywood Chainsaw Hookers*? Could you still perform the virgin dance of the double chainsaws if required?

Linnea: With Gunnar that was another one that I was like, "big superstar!" because I loved *Texas Chainsaw Massacre* and I was like "Oh my god, I'm going to meet Gunnar Hansen and he's going to be mean!" But he was just really nice, very intimidating because he was a very big man, and I remember saying "Gunnar, if did conventions everybody would love to see you!" and he goes,

"No, I've only done that one movie, nobody wants to see me," and I'm like, "No Gunnar, you don't know how many people would just go crazy," and he kept going "No, no," and not long after that he was at every convention. It was funny. And the virgin dance of the double chainsaws, I could still do it, yes.



AU: And you breathed in a lot of fumes for that scene too, didn't you?

Linnea: Yeah, they started the chainsaws before they closed the sarcophagus, and then Gunnar had his whole speech and stuff, so I was sitting there breathing that all in. So you'll notice when I finally step out my leg almost gives out.

AU: The oversized book you did called *Skin*, was that in response to Madonna's *Sex* book at the time?

Linnea: Oh yeah, it

was definitely a response. I love doing parodies. Madonna did her big *Sex* book, and we thought we'd just take the pictures and just make them horror orientated. So we took people like Tony Todd, Gunnar Hansen, and some scream queens from back then like Debra Lamb, Giselle, Deborah Dutch, Fred Olen Ray, Jim Wynorski, and just made it really campy.

AU: How did you get access to the Succubus costume from the movie *Highway to Hell*, for one of the photo shoots in the book?

Linnea: We shot it at my ex-husband's shop, which was called XFX. He worked on the movie and put our initials in the Hellcop's mask, S.J. plus L.Q., it's hidden in there

AU: What other books have you written?

Linnea: My *Chainsaw* bio book, that was the first one and it was mainly just my experiences on the different films I had done with pictures and behind the scenes things, and secrets and strange letters from fans. The second one was *I'm Screaming as Fast as I Can* and very soon I will have to do a third one that will have to be a doozy.

AU: Was there a documentary about you?

Linnea: Yes, by Jason Paul Collum called *Screaming in High Heels: The Rise & Fall of the Scream Queen Era* and it's a really good documentary about Michelle Bauer, Brinke Stevens and I, and also the B-movie era, and video era when you had VHS and how things changed.

AU: You were working on another documentary as well?

Linnea: Yes, *Extras*. About the lives of extras and how bizarre they are. Like the people that made it big from being extras, to the people who are trying to, to the people who just totally failed.

AU: Can you come to the West Coast of Canada for a convention appearance one day please?

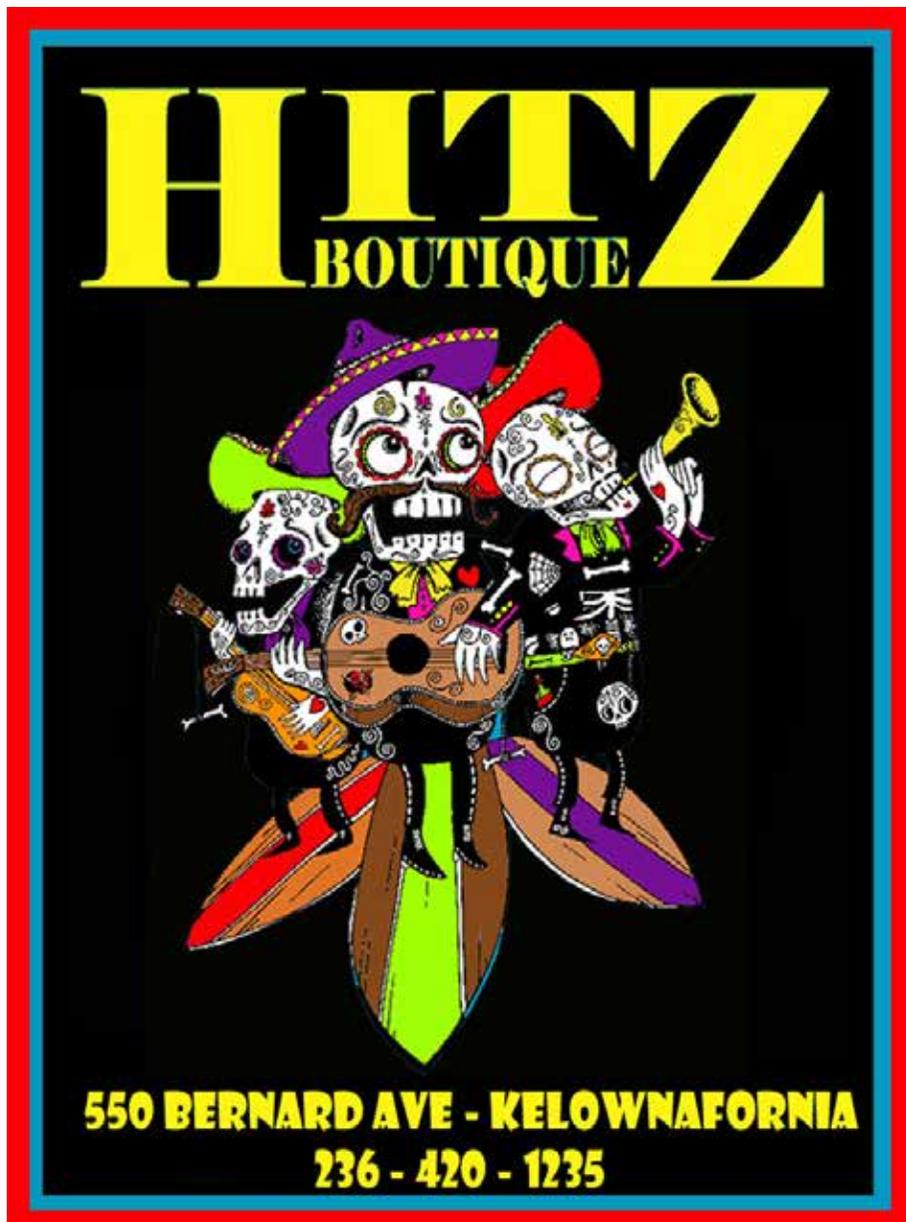
Linnea: Oh my gosh I would love to! I've been a couple of times to Calgary, so tell them to have me come out again! I just did Cinema Wasteland. They used to only have a couple like Fangoria and Chiller, and now there is Days Of The Dead, Horror-this, Horror-that, it's crazy!

AU: Any Tarman stories to share?

Linnea: You felt bad for him because he was encased in this horrible outfit and hot and waiting around to film, drenching in it.

AU: Any stories about ROTLD director Dan O'Bannon?

Linnea: Just that he was a perfectionist. Everything that was in there Dan wrote. Dan was a brilliant writer so I trusted him. I didn't have any problems with him, but a lot of the cast and crew did because basically he wanted to really do a



good job. He had already written *Alien*, and *Blue Thunder*... he was a very intense man and he had his vision, and he didn't want to delude his vision so he had to fight! Fight for more money, more film time, and he did a great job!

AU: Tell us about your band?

Linnea: The band is called The Skirts. We would go in and play places in L.A. like Madame Wong's and we'd rehearse next to The Go-Go's and The Motels. The Go-Go's were really punk back then and had songs like, "I Like Playing With Razorblades," and we were in the punk circuit and I wrote, played guitar and sang. The 45 for *This Chainsaw's Made For Cutting* is out now, and hopefully all the other originals will be made into vinyl too. In fact, they used one of the songs I wrote, "Santa Monica Boulevard Boy," is in *Nightmare Sisters*.



AU: Tell us about the concept behind Linnea Quigley's Horror Workout video you released in the 80s?

Linnea: Ken Hall, who was the writer for a lot of David DeCoteau's movies, and I were on the set of *Murder Weapon* and I was doing this part where I had to swing this sledgehammer up and down for all these different shots, and I'm just like "Oh my god, this is such a workout," and he's like "Yeah, it would be funny if you did that like a workout!" and we thought about it and it is a workout when you're doing a horror film because you're running and physically doing a lot of things, and fighting. So he wrote three skits, and we filmed it in two days. It's been very popular, that's the crazy part of it. There is the zombie scene where I'm jogging through the cemetery and I have to show these zombies how to work out, because you know,



they're in bad shape.

AU: What are your latest projects?

Linnea: I just did one called *Devotion*. It's a very dark thriller, more so an avant-garde movie. I did *Bonehill Road*, it's a werewolf movie. *The Barn* just came out, it's an amazing 80s type film. *The Everglade Killings*, which for some reason they changed the name to *Lake Fear 2: The Swamp*, really stupid name but it's really gory and it's actually a good movie.

AU: Were there any roles you said "No, that's too raunchy," or have you always said yes to everything?

Linnea: No, I haven't said yes to everything. With Jess Franco, he had a script called *Lust for Frankenstein* and I hadn't had a chance to read the whole thing. It wasn't sex but it was simulated, and I just didn't feel comfortable with it for some reason and I told him the night before that I couldn't do it.

AU: Who would win in a cage match between Elvira, Brinke Stevens, Julie Strain and yourself?

Linnea: Elvira. She's quick, she throws a mean punch, and she's a redhead. Underneath it all.

AU: You were in the ROTLD, as well.

Linnea: Oh yeah! I was a flaming redhead.

AU: Final words for Canadian horror fans?

Linnea: I love Canada and all the people who are doing animal rights work. If you want me to be in Canada put a shout out to the promoters!

linnea-quigley.com

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<p style="text-align: center; font-weight: bold;">COMING SOON</p> <p style="text-align: center; font-size: 0.8em;">* SAT NOV 4 - GLAM SLAM * FRI NOV 17 - HENRY WAGONS * THURS NOV 23 - BEN DE LA COUR * SAT NOV 25 - BLUE LODGE * WED DEC 10 - THE GOOD LOVELIES * SAT DEC 16 - ALIEN BOYS + GUESTS * SUN DEC 31 - QUEER AS FUNK! *</p>			<p style="text-align: center; font-weight: bold;">FRI OCT 27TH HALL 8PM</p> <p style="text-align: center; font-size: 0.8em;">SCREAMING CHICKEN'S</p> <p style="text-align: center; font-size: 1.5em;">TABOO REVUE</p> <p style="text-align: center; font-size: 0.7em;">BURLESQUE VARIETY SHOW</p>
<p style="text-align: center; font-weight: bold;">SAT OCT 28TH HALL 8PM</p> <p style="text-align: center; font-size: 1.2em;">TRICK 'N' TREAT</p> <p style="text-align: center; font-size: 0.8em;">THE HALLOWEEN PARTY</p> <p style="text-align: center; font-size: 0.7em;">CHILLING LIVE ACTS</p>			<p style="text-align: center; font-weight: bold;">SUN OCT 29TH HALL 7PM</p> <p style="text-align: center; font-size: 0.7em;">VANCOUVER FOLK FEST PRESENTS</p> <p style="text-align: center; font-size: 1.5em;">DAVID MYLES</p> <p style="text-align: center; font-size: 0.8em;">W/ PORT CITIES</p>

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William Stout

Interview by Ira Hunter

Absolute Underground: Who are we talking to and what are you best known for?

William Stout: I'm William Stout. I'm best known for my poster for *Wizards* (1977), as well as my dinosaur art, LP covers and motion picture design work.

AU: How did you develop your unique art style?

WS: I have many "unique" art styles. The one I use the most, however, developed out of my studying the works of early 20th century children's book illustrators like Arthur Rackham, Edmund Dulac, William Heath Robinson, Gustaf Tenggren, John Bauer and the Detmold brothers.

AU: How did you get started in the entertainment industry?

WS: I got my start doing movie

posters through the kindness of George Lucas. He insisted I do the art for the re-release of *American Graffiti*. The ad agency didn't want me (I was an unknown quantity). George insisted, I came through and then began to get lots of work from that agency.

I got into the business of making films (a business completely separate from making movie posters) accidentally. I was a big Robert E. Howard/Conan fan. My friend Bob Greenberg was working as a production assistant on *Conan the Barbarian* and invited me to see what production designer Ron Cobb was doing on the film. I was intrigued, as I only knew Ron as a political cartoonist. What would he do on *Conan*? I had no time, though --- I was too busy making movie posters. I finally got a break in my schedule. Instead of going to the *Conan* offices, I went to the American Booksellers Association event that was taking place in downtown L. A. that year. Upon entering the show I ran into Ron Cobb. He told me I was his first choice for whom he wanted to work with in *Conan's* art department. I agreed to show John Milius (the film's director) my portfolio, which I did the following day. John happened to be in the office. He quickly flipped through my samples book and recalled a *Heavy Metal* story I had done that he liked. As he began to walk out of the room, he barked "Hire 'im!"

Line producer Buzz Feitshans told me what I would be making on *Conan*. I nearly fell out of my chair laughing --- it was 10% of what I was making in advertising. I thought it might be fun, however, to learn how films are made, plus the job was only for two weeks, so I agreed. Two weeks turned into two years and a film career.

AU: What film projects have you been involved with, and which were your favorites?

WS: My favourites to work on were *The Return of the Living Dead*, *Masters of the Universe*, *Pan's Labyrinth*, *Predator*, *Men In Black*, *Dinosaur*, *Conan the Barbarian*, *The Hitcher*, *The Prestige*, *First Blood*,



The Warrior and the Sorceress and an unmade *American Godzilla* film.

My favorites to watch are the first five minutes of *Dinosaur*, as well as *The Return of the Living Dead*, *Conan the Barbarian*, *Pan's Labyrinth*, *Rambling Rose*, Stephen King's *The Mist*, *The Prestige*, *Men In Black*, *First Blood* and *Tremors*.

AU: Any other career highlights, you'd like to share?

WS: My favourite kind of work of everything I do is painting murals for public institutions. I am especially proud of the twelve murals I painted for the San Diego Natural History Museum, a huge project.

AU: We are hoping to focus on *Return of the Living Dead*, how did you become involved with the project?

WS: Dan O'Bannon was a good friend of Ron Cobb. I ran into Dan often at Ron's parties. I occasionally brought current work to show and Dan was always interested. I didn't know he was considering me (and Bernie Wrightson) for the job of production designer of *The Return of the Living Dead*. His producer Graham Henderson contacted me and we struck a deal.

AU: What were your responsibilities on *ROTLD*?

WS: As the movie's production designer, I was responsible for everything you saw on screen except for the performances of the actors: sets, make-ups, props, special effects, set dressing, costumes, etc.

AU: How did you come up with the concept and design for the character Tarman?

WS: Dan approached me and said, "Bill - you know how regular movies have principal characters? Ours is going to have principal zombies. I don't want George Romero zombies. I want you to design unique zombies for our film."

Tarman was the first one I tackled, inspired by Dan's description of him in the screenplay.

AU: Were you lucky enough to be around set for Linnea Quigley's infamous dancing in the graveyard scene?

WS: Indeed I was!

AU: Can you share any experiences with scream queen Linnea Quigley from the set of *ROTLD*?

WS: Linnea was a solid professional, a real trooper. She was also very comfortable being buck-naked on the set.

AU: Can you share the shaving and prosthetic vagina story?

WS: We began shooting Linnea's dance when our line producer, Graham Henderson walked by.

"Oh my God! Dan! We can't show pubic hair!" Dan pulled me aside and whispered, "Shave her." Once shaved, shooting resumed. Graham again passed by. I thought he was going to have a heart attack. "Ohmigod! Dan - it's worse! You can see everything!"

Dan instructed me to make a cast of Linnea's pussy. Our make-up man at the time, Bill Munns, then used that to make a seamless plug so that Linnea looked like a Barbie doll.

Then we shot the scene as it appears in the film.

AU: Were there any additional *ROTLD* scenes that didn't make the final cut?

WS: Only one comes to mind. When Clu Gulager's



character checks to see if Ernie is at his mortuary, we were originally going to see the mortuary from Clu's perspective. We ran out of time and money to build the miniature I had designed so, instead, the camera stays on Clu's face and he says something like, "His lights are on --- Ernie's working. Let's go!"

AU: Any recollections of working with director Dan O'Bannon?

WS: Dan was brilliant, tough, mercurial and a helluva storyteller. We

had our occasional clashes but we both knew that our arguments were always for the sake of the story and picture.

AU: What was your involvement in John Carpenter's *The Thing*?

WS: I worked on the advertising campaign. I was sent the script, first, as we weren't allowed to see anything from the film (Top secret!) That screenplay was the scariest thing I ever read. It was twice as scary as

Carpenter's film, which I really, really like. I think that John may have been distracted by Rob Bottin's amazing creatures, though.

AU: Anything special planned for this Halloween?

WS: I always watch lots of horror movies and hand out candies to the kids on Halloween.

AU: What are the latest projects you are involved with?

WS: I'm putting together a big career retrospective book for Insight Editions, *Fantastic Worlds of William Stout*, due out Summer 2018. I'm also finishing up my second blues book, *Legends of British Blues*. Like the first volume, *Legends of the Blues*, the book consists of 100 full color portraits and bios of my favourite musicians in that genre.

AU: Final words for your Canadian fans?

WS: Canada is one of my favorite countries to visit. The people are nice (famously so), the food is great (thank you, French Canadians!), the women are stylish and easy on the eye (thank you, Scottish blood), the art and natural history museums are terrific, the conventions are extremely well-run, you don't shoot each other all the time and you've got a huge dinosaur national park! What more could I want? Please invite me back!

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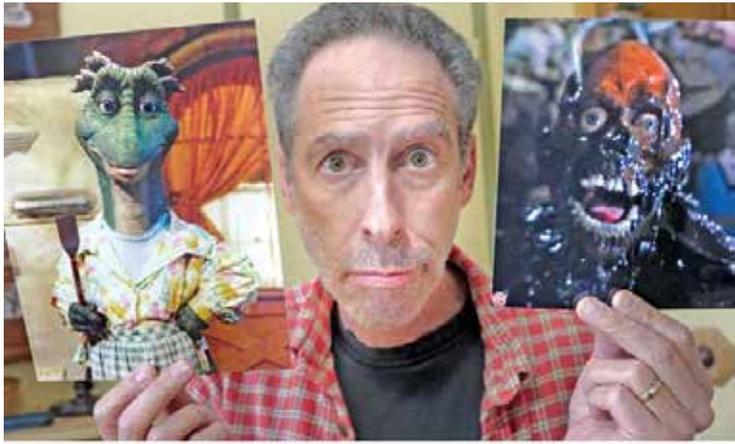
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Tarman

Interview with Allan Trautman
By Ira Hunter

Absolute Underground: Who are we talking to and what are you best known for?

Allan Trautman: Hey, I'm Allan Trautman. I'm a puppeteer and an actor. I'm known by fans of horror films for playing the Tarman zombie in Dan O'Bannon's *Return of the Living Dead*.

AU: How did you get started in the entertainment industry?

AT: I studied Drama at Washington University in St. Louis, and acting at CalArts. Once I graduated I was able to get an agent who then sent me out.

One of those auditions was for *Return*. By then I'd already worked professionally as a puppeteer, starting when I was in college, with *The Letter People*.

AU: What began your journey to become a puppeteer? What have been some of the coolest puppet projects you've worked on?

AT: At Wash U. I started out as a Physics major. Halfway through my sophomore year I decided to turn that into a double major, with Drama. At that point I realized I should be looking for performance opportunities nearby. One of those was an audition notice for a new public TV series, *The Letter People*. They were willing to train me as a puppeteer, so I learned on the job. We shot 60 15-minute segments during my remaining time in college. I usually skipped Fridays to shoot the show. [Stay in school, kids!] Then, a couple of



years after graduating from CalArts, I decided to see if I could turn that experience into income, so I auditioned for and started working with Sid and Marty Krofft on a few shows they were doing in the early 1980s. From there things just snowballed.

AU: What's it like working at Jim Henson's Creature Shop?

AT: The Creature Shop employs some terribly creative builders and designers, but they don't actually hire puppeteers. It's The Jim Henson Company I do most of my work for these days. Although technically I'm a freelance artist, so that is just one of the companies I work for. Every

project is different, and I like that. I like the challenge of doing something new.

AU: As an actor many films total have you been involved in? Career highlights?

AT: I don't have an extensive resume as an on-camera actor in films, but two jobs stand out. *Intolerable Cruelty* was a lot of fun

because I got to work with the Cohen Brothers and with George Clooney, an incredibly nice guy and a generous acting partner. The other was *The Jungle Book*. I was hired as a puppeteer, and mostly I did perform puppets. But there were times I was more like a physical actor, working opposite Neel, the actor who played Mowgli. That was a tremendous amount of fun, working on a big production, playing characters like a big Disney villain.

AU: What have been some of your most memorable roles and why?

I'll never forget working on the TV series *Dinosaurs*, from the early 1990s. Again, working on a big-budget prime-time show as a series regular is a peachy job, and changed my sense of who I was as a performer, in some ways not for the better—I learned I had grown a rather large head, and dealing with that was a good life lesson.

AU: How did you get the role of Tarman in Return of the Living Dead? Was there a casting process like? Did you get the job because you were a skinny guy?

AT: Yes, partly. They needed a tall skinny guy, and at the time I was 6'2" and not much more than 155. So they could put a suit around me and still have it look like I was skin & bones. And, yes, my agent sent me out on an audition for the casting director. I then went back to "read" for Dan O'Bannon.

AU: How long did the make-up process take? Who did the special effects on the film?

AT: Bill Munns built the first Tarman suit and Kenny Myers did a more articulated close-up head, if I remember correctly. Fortunately for me, it wasn't a makeup process that involved lots of prosthetics and sitting in a chair for hours. It was a suit and skullcap kind of combo. I just put them all on and the effects crew covered up the seams, slimed me up, and shoved me in front of the camera.

AU: What did the production designer William Stout explain about the character of Tarman to you?

AT: Bill didn't explain anything to me directly, but I remember Dan telling me that he wanted to see the Tarman thinking. As an actor with puppeteering experience, I understood that making the suit look like it's thinking is different than actually thinking as an actor. There are some additional steps, because what we're doing, in effect, is puppeteering the suit.

AU: What was your mindset like when in character? The movements you used were so unique, almost like a human puppet?

AT: I was imagining that my bones were so loosely connected that I was about to come apart at any minute. That resulted in that loose-limbed, herky-jerky walk. I was letting gravity do most of the work.

AU: Was Tarman one of the first speaking zombie roles? It's the most famous "BRAINS!!!" in cinematic history in my opinion.

AT: It's the FIRST "Brains" in cinematic history, I believe. Other zombies ate flesh generically. Tarman and the others were the first specifically to ask for brains.

AU: Were there any additional Tarman scenes or lines that didn't make the final cut?

AT: No. Everything I remember shooting is all on the screen.

AU: Anything special planned for Halloween?

AT: I'm actually not a big dress-up-for-Halloween kind of guy, unless I'm going to an event. I usually feel like getting into costume is too much like work. I feel the obligation to stay in character all night, which is a lot of work!

AU: What are the latest projects you are involved with?

AT: You can see *Splash and Bubbles* on PBS Kids right now. And I'm working on a film that Brian Henson is directing, starring Melissa McCarthy and a bunch of puppets. It's called *The Happytime Murders*. It'll be out next year.

AU: Final words for your Canadian fans.

AT: If Tarman were Canadian: "Brains! [chomp] Sorry! [chomp] Brains! [chomp] Sorry!"

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Robyn Condon

Paranormal Investigator

Interview by Apryl Fawn

Absolute Underground: How and when did you get involved in this business?

Robyn Condon: I really started taking my hobby seriously about a decade ago, but it's never been a business to me. It's more of an obsession I'm ultra passionate about. I watched all the shows and said, "If they can do it so can I!" So I set out on the open road year-after-year and just did it. I picked the places that the shows did and I did it mostly by myself - other times with a few chosen folks, either friends of locals to the region I had just met.

AU: How many investigations have you conducted and are there any of those that stand out in your mind?

RC: I have done more investigations than I can recall I'm sure - probably inching close to if not over 100. The great thing is doing it by yourself really allows you to get into places that most people can't because you can actually create a bond with the locals.

The investigations that stand out in my mind are always the scariest ones, right?

One such investigation was recently held overnight at Old Montana State Prison in Deer Lodge, Montana. We went out as a group of four and we had all investigated the prison prior. This time I had decided to rent the grounds on the anniversary of the infamous 1959 riot. For

months before I had experienced constant nightmares depicting an entity I refer to as an elemental.

Now when you rent the prison grounds - which anyone can do by the way - they give you the keys to a whole city block. You have more buildings to cover than you do have time in the night. There are still places I have yet to experience, even after multiple visits.

The last time I was there I had seen a dead body without a head appear on the fifth level of the Death Tower - where the two men who started the 1959 riot had died in an apparent murder-suicide. Before we even grabbed equipment I grabbed Jill and decided to see if someone else could experience the same body image I had. So there we sat at the top of the Tower in the pitch black, it wasn't five minutes before our eyes focused and in the exact spot we both saw with our eyes a seven-foot tall shadow come out of the ground and lurch down the stairs. The night hadn't even started.

We headed to Max Security/the old Women's Prison, and the only male in our group had to leave with claims of being choked. Debi got punched in the face in the 1912 Cell Block and in my car, which was parked in the yard. Jill felt like she got shanked in the shower area and all our electronics were malfunctioning. I actually have a video of a device working in my car while turned off and answering us intelligently. We had no control over anything at this point and when we started to hear growling in my car I was done.

We got back to our hotel room and our headboards started to vibrate on both of the beds and loud bangs came from the room above us, which the owner hadn't rented to anyone. In the morning we had found that things were moved in our room - like our phones and iPads.

That's just the runner up for scariest investigation.

AU: Can you tell us a bit about the equipment you use while ghost hunting?

RC: I am the most casual investigator you will ever meet. I treat every investigation like a dinner party. I'm a guest in someone else's space and that should never be forgotten. I used to use a larger variety of equipment - basic ITC devices like SB-7 Spirit Boxes - but now that I know more I tend to keep it very simple. I've never really used video, but been a part of parties who do - I personally like still photography more. I feel it to be less intrusive and old historic buildings make beauty photos.

The one thing I specialize in is EVP analysis. I have been concentrating on audio for the last few years - I have a real ear for it and they seem to enjoy talking to me. I have a very treasured collection of over 600 spirit voices. Some know my name - at least one at each place I go. Some even know what I do, saying things like, "She caught that," or "Robyn only listens to the evidence." That being said I've also been called a "bitch," "whore," "slut," but you really have to take into account where you are when you hear it. Being called a "bitch" in a prison - commonplace. Could be residual.

AU: Have you encountered many skeptics?

RC: Yes, I have and I always let them know how sorry I feel for them. I live in an open world full of possibilities, but if you don't want to believe in unicorns I get it. Come with me. I have a 90% turn around rate.

AU: Is there any message or advice you would give to someone wanting to become involved in the field of paranormal research?

RC: There are a ton of people out there who think they know this "industry" and to them, it is an industry. They have greedy heads full of illusions of deserved fame and dollar bills. You have to know WHY you are doing this have a pure reason. Tread lightly and don't exploit the dead for a fatter wallet or more Facebook likes. When you treat the dead with respect you get to see things that most people can't even mentally grasp. The dead were once living - remember! You wouldn't bang on the tiger cage at the zoo would you? So why would you torture the dead?

Also, your body is your best piece of equipment - listen to it.

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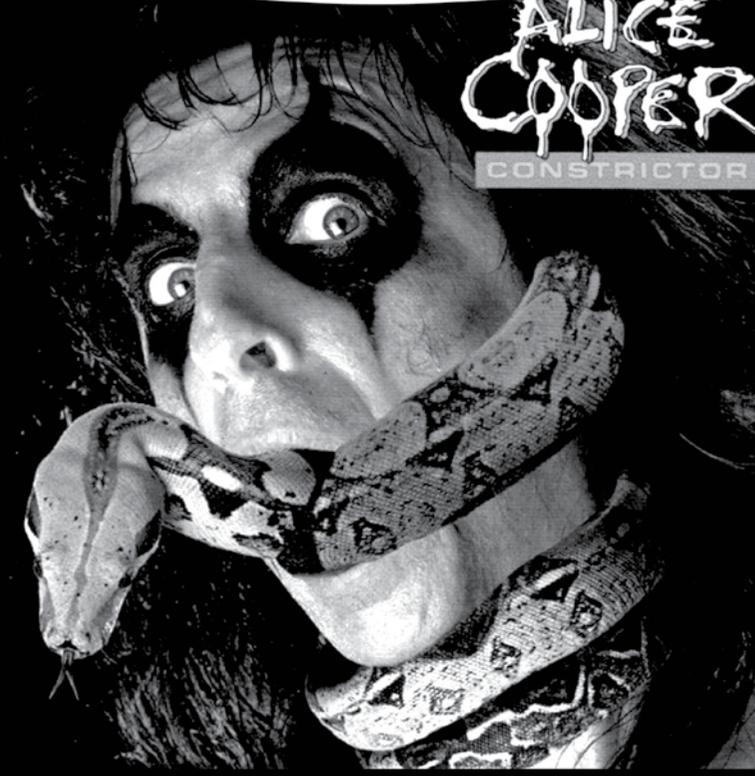
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Absolute Film Reviews

Alice Cooper's Welcome To My Nightmare Special Edition DVD

Eagle Rock Entertainment
 This DVD features the 1975 TV special *Alice Cooper: The Nightmare*, now available on DVD for the first time, along with the 1976 *Welcome To My Nightmare* concert film.

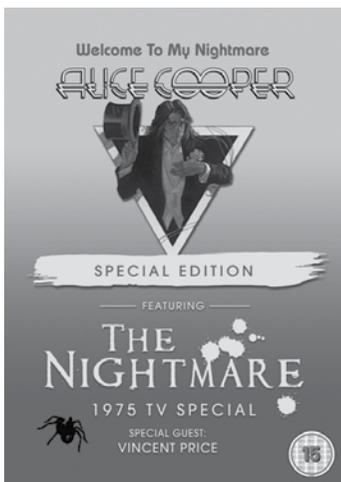
Aired on ABC in the US, *Alice Cooper: The Nightmare* showcases every song from the legendary *Welcome To My Nightmare* album, which had just been released at the time. With Cooper taking on the role of Steven, and Vincent Price serving as The Spirit Of The Nightmare, this special was a unique introduction to his new album, drawing fans even further into the dark fantasy.

Melding horror, theatre, and rock music, Alice Cooper's *Welcome To My Nightmare* was a stage show the likes of which was never seen before. Hits and classics songs like "School's Out," "Only Women Bleed," "Billion Dollar

Babies," "Welcome To My Nightmare," "No More Mr. Nice Guy," "I'm Eighteen," and "Department Of Youth" were backdropped with giant spiders, skeletons, a cyclops, and the voice of horror royalty Vincent Price. This groundbreaking theatrical presentation scintillated, horrified, and thrilled audiences, delivering an experience unlike any concerts at the time. He truly brought spectators into a living (or unliving) nightmare, and they loved every minute of it.

The combination of the *Welcome To My Nightmare* concert film and *Alice Cooper: The Nightmare* TV special demonstrates the true genius of Alice Cooper. He is beyond music, and beyond horror – Alice Cooper is an experience, who continues to frighten and

thrill audiences to this day.
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Haunted 3D adventures, by far Calgary's best and scariest haunted house. Expect an immersive world, full of incredible detail... we are also creating a few things never before seen in the haunt world.

AU: Where is it located - What dates and times is it open?

TSB: We are located at Marlborough Mall inside the old Sears location. Grand opening is Friday the 13th up until Halloween, 7-11pm Sunday to Thursday and 7-12pm Friday and Saturdays.

AU: Is there any theme or storyline involved with Grim Manor? Are there live actors involved?

TSB: There is a solid story that

connects the two haunted houses. The story will be an ongoing expansion over the years for those paying attention... there will be a ton of live actors, though I prefer them dead.

AU: Does your experience with special effects, animation, and filmmaking help make for a scarier haunted house experience?

TSB: Of course, but my time filming porn has been the most beneficial, oddly enough.

AU: What are some other projects you are currently involved with?

TSB: I've got a couple music videos coming out in the new year. I'm in music video post production with the boys of Bloating Pig, expect a lot of naked witches doing satanic shit. Also, I just completed an animated music video with my girl Sammy Jean called "Still," it only took two years to complete, but I am so proud of that project... should be

out soon.

AU: You are also a tattoo artist. What shop do you work out of?

TSB: I've worked from Big Johnson Tattoo since its inception... with great sorrow, I have to say Johnson passed away recently, he was my mentor, my best friend and by far the baddest man to walk this earth. It will take some time, but we will find our footing again and continue to do what we do best.

AU: Any extreme Halloween plans?

TSB: My yearly ritual on Halloween has always been to smoke crack and worship Satan with big-titted bitches in a drug-induced blood orgy... always a good time.

Instagram: @tankstandingbuffalo

Grim Manor: grimmanor.ca

Interview by AU Editorial

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

Tank Standing Buffalo: I do whatever I please.

AU: How did you first get started designing Haunted Houses?

TSB: I started as an actor early 2000s with a now-defunct haunt called Spooky's... Spooky's ended up becoming Screamfest... I would draw in between breaks, the owner liked what he saw and started giving me rooms to design.. eventually [I became] art director.

AU: What's involved in the process of scaring people?

TSB: Years of trial and error through terror and torture.

AU: How have your design skills evolved over time?

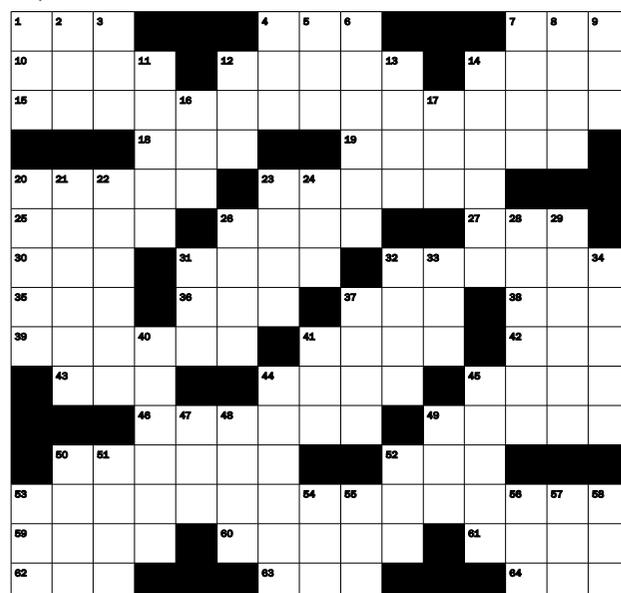
TSB: Again, years of trial and error through terror and torture.

AU: What is your latest project for this upcoming Halloween? And what can people expect?

TSB: This year, I've teamed up with an insanely talented group of guys. We are doing the second year of Grim Manor, and for the first time, Grim's

Absolute Crossword

by Dan Scum



Across

- Pejorative term for a gay man
- Adversary
- Health center
- Release from above
- 44th POTUS
- Biblical brother killer
- The Right Wing of US politics
- _____ Talks
- Quasi-crustpunk band from Montreal
- John McCain's 2008 running mate
- Mum
- First name of Tesla CEO
- Party of Clinton (abbr)
- Top Russian export
- PETA for example
- Unable to hear
- Did a military stint
- Foldaway bed
- Possess
- Buddy
- Grow older
- Puts up
- Double Income No Kids
- Smoker's fit
- Collective time period
- Vessel for smoking cannabis
- Hard toffee chocolate bar
- Huge Japanese Corporation
- A small skullcap
- Bob Marley's boy
- Highest bud rating
- 45th POTUS
- Used "alternate facts"
- Doug of Death Sentence
- Overconfident
- Claypool of Primus
- Hardened as in glue
- Tooth doctors org.

Down

- Initials of 32nd POTUS
- Exist (pl)
- Nickname of 15 across
- James Comey's former org.
- Financing term
- Hillary Clinton's albatross
- Pneumonia-like virus of Asian origin
- Feel sorry for
- random word
- Russian political strongman
- Like the Republican Party
- Green gables gal
- Kidnapper
- GOP hopeful Carson
- A weapon said to be mightier than the sword
- Last name of current VPOTUS
- 45th VPOTUS known as a climate crusader and nemesis of manbearpig
- Rioter
- Former press secretary Spicer
- Int'l loan sharks and jackals masquerading as developers
- Condenses as water in the morning
- White House daddy's girl
- Veterans organization
- Department of Transportation
- Did vocals
- Fraternal order member
- Speak out against
- _____ Colada
- Islands used as offshore tax haven
- Homer's expletive
- Southern stringed instruments
- Roebuck's former partner
- Become unwell
- Anti-drunk driving org
- Mammal of the order Chiroptera
- Digital Line Subscriber
- Metallica breakthrough ballad
- Member of the race of Jabba
- Beatrix of Kill Bill
- Wrestling medium
- Organization synonymous with head, shaft, balls, hole, swing, foursome...

The Haunting of Vancouver Island

And Where to Find It

By Ed Sum

Readings and Signings at:

Oct 23, 2017
7:00 pm at Bolen Books
1644 Hillside Ave #111
Victoria, BC

Oct 27, 2017
5:30 pm at Arbutus Room
(above Cafeteria)
Vancouver Island University
900 Fifth St
Nanaimo, BC



Shanon Sinn's book, *The Haunting of Vancouver Island*, will be on shelves and online stores October 10th, 2017 and it does more than recount tales to frighten readers with. This book explores how these ghost stories evolved and if they should be believed. The research Sinn included consists of quoting from sources to show how different or alike each story is, and providing transcripts from one individual from the Nuu-chah-nulth tribe whom he greatly respects. Sinn's own personal experiences are also included.

These personal point of views are the most engaging reads; Sinn's prose is very succinct. This author is also no stranger to investigating the paranormal and all he needs is a digital audio recorder, as opposed to the fancy equipment people see on television shows like *Ghost Adventures*. He also gives his thoughts about the popularity of public ghost hunting expeditions, which may have some groups riled. They may start to have bold disclaimers so nobody has false

hopes in what to expect for a night of investigating with the public. Simms calls this "the tulpa effect," a Tibetan/Indian Buddhist word which states the power of belief will create something existential.

Some encounters with the paranormal are genuinely scary, especially when the person is not expecting it to happen. Trying to understand why you have been singled out can be hair-raising. While Sinn is not a psychiatrist to tell us why, he does nicely explain how the ghost story is beloved during specific times of the year, like now in Halloween and also at Christmas.

Sinn is a Creative Writing and Journalism major at Vancouver Island University, runs the Living Library blog and is a member of PSICAN and the British Columbia Ghosts & Hauntings Research Society. These two very respectable organizations value proper documentation of an alleged haunt and require members be naturally skeptical. The locations he's chosen to include in this book go from well known spots in the city of Victoria (with recent paranormal encounters added to the story) to lesser known tales (most of which come from Mid to Northern Vancouver Island). The best chapter is on the Forbidden Plateau, a tract of land about which no folklorist is certain on which tale gave rise to its supernatural history. Many more could have been added, and this book is not meant to be the definitive guide to this island's haunted past. This book is a 'best of,' and the cryptozoological entries show no collection has to focus on ghosts.

Other great sections include the story of Kanaka Pete, Axe Murderer, and a list of how many small enclaves off the coast of Vancouver Island are also said to be haunted. This book is a great companion to *Victoria's Most Haunted*, also published by Touchwood. Together, they cover nearly all of Victoria, British Columbia. The best part is that each stands out as each author's approach is different.

touchwoodeditions.com

PHOTO CREDIT: Sarah Packwood

Days of the Dead

Interview by Roger the Shrubber

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

Justin Shadows: Justin Shadows, singer for Leave the Living.

AU: Tell us about Days of the Dead Fest? How did it start, what's it all about, and what year are we in?

JS: Days of the Dead is a multi-day festival in Red Deer, Alberta, that basically started as a Halloween party for a bunch of bands I am friends with. It's a costume party/metal festival combo that is on its fourth year now.

AU: What's this year's incarnation looking like? Who's headlining, and are there any bands on the lineup that you're particularly stoked to see?

JS: This year is stacked. 30 bands, (36 if you include the kickoff party on Thursday, October 26th). Friday we have West of Hell, Saturday is Ancients, Sunday is Dusty Tucker. I'm excited for a bunch of the bands but have a special place in my heart for Ninjaspy, Anchoress, and Tylor Dory Trio (TDT).

AU: What can we expect to experience at Days of the Dead? Is it just music or are there other things to see as well?

JS: A hell of a good time! It's pretty festive with the Halloween theme and people seem to really enjoy themselves. This year we also have a freak show happening every day.

AU: How has the festival evolved since its inception? What are your goals or hopes for this year's event?

JS: Well it started out as two-night show that only had 17 bands between and no big headliner. My hope is to have a successful year with the fest and continue growing it.

AU: Give us the details, what days, what venues, where can we find tickets?

JS: October 26/27/28 at The Vat Pub

October 29 (ALL AGES) at International Beer Haus

www.myshowpass.com/days-of-the-dead

AU: Why should we attend this festival? What makes it special or unique?

JS: We have some of the best bands from Western Canada coming to play and the costume contests/Halloween themes make for a great time!

AU: What are your hopes for the future of Days of the Dead? Any longterm goals or ambitions?

JS: Just continue growing it and have it become an institution in the Western Canadian metal scene.

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

JS: Show up early, stay late. It's a marathon, not a sprint.

Hydrate.

AU: Any final words for potential attendees?

JS: For our out of town guests we have partnered with the Super 8 (City Center) to offer special rates and the hotel is only a \$5 cab ride from the venues.

myshowpass.com/days-of-the-dead/

ashermediarelations.com/festivals-associations/days-of-the-dead-festival-red-deer-ab/



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- Oct14 Rites of Thy Degringolade w/ Gothamhammer and guests 8 PM
- Oct16 Rosetta & North with Highbernation - Brixx, 8 PM
- Oct20 Cattle Decapitation with Revocation, Full Of Hell & Guest 7 PM
- Oct20 Nik Turner's Hawkwind W/ Hederslebenand & Zebra Pulse (Brixx) 8 PM
- Oct21 Macabre - A DedFest X official afterparty performance with Guests 8 PM
- Oct28 The BLACK Dahlia Murder with Suffocation, Decrepit Birth & Guests 6 PM
- Oct28 MUNG with LAMS, Bogue Brigade, & The Unwashed (Brixx) 8 PM
- Nov1 Scott Helman & Ria Mae 8 PM
- Nov2 The Glorious Sons - November 2 & 3 - The Starlite Room
- Nov3 The Elwins, w/ Fast Romantics, and Bloom Circle 8 PM
- Nov7 Dallas Toler-Wade's Narcotic Wasteland W/ Eye Of Horus & Guest (Brixx) 8 PM
- Nov8 Danko Jones - Nov 8 - The Starlite Room 8 PM
- Nov18 Aggression with Mortillery and Tessitura (Brixx) 8 PM
- Nov23 Headstones TWO nights w/ Guests 7 PM
- Nov29 Belphegor with Cryptopsy, Hate & Idolatry 7 PM

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Dick Warlock

Transcribed by Trevor Lawrence Reid

Absolute Underground: Who are we talking to?

Dick Warlock: I'm Dick Warlock and we're talking about *Pumpkinhead* and I got the job because I knew Stan Winston. I met him at Disney his first day there and he came in with some expertise in make-up, but he learned a lot as he went along. He won an Academy Award and so on. Anyway he wrote and directed this movie called *Pumpkinhead* and of course, being a friend, I called him and said, "Hey! I'd like to work for you." And he said, "How about being the stunt coordinator?" I went into the meeting and read this part in the script of this guy Clayton Heller in the opening. And I said, "How about me doing that?" and he said, "Not a bad idea, but you're going to have to come in and audition like everybody else." I said "Stan, please!" "No, you want the part, you gotta come in!" So I went in and the producer is there and I went to them,

"Let me in Harley!" Blah, blah, blah. He said, "Fine." He told the secretary, "We got our person, Dick's going to do it." So I did that and was the stunt coordinator as well. That's the story and Stan and I were friends for years. I worked on *Gargoyles*, I helped carved the little baby gargoyles. He always worked on the big featured ones. Stan was a great talent. He got me on *The Abyss* actually, that I did for Cameron. How that worked out is I was over at his studio. He had asked me to get another stunt guy so that we could get in this apparatus that he had put together to simulate with our arms, the arms of the Mother Alien. And Cameron came in and he introduced us and then later on Jim asked me to be the coordinator on *The Abyss*. So it was just, you know, a chain of events, like the *Halloween* things. I met Debra Hill and John Carpenter on *Escape From New York* and I was there because I was Kurt Russell's stunt double for 25 years and so I got that and then after *Escape*, I got *Halloween II* then *III*.

AU: So you started off as a normal stuntman and then worked your way up to stunt coordinator? What was your first project?

DW: Started out as a kid, wanted to be in the entertainment industry and got lucky in 1956. I went to work at a movie ranch where we did re-enactments of the old days of the West, like Billy the Kid breaks out of jail and becomes an outlaw, *Gunfight At The OK Corral*. Through that I met a guy who wrote, produced and directed a movie with Marty Robbins called *Ballad Of A Gunfighter* and with that I got into the Screen Actors Guild shortly after. Then after about three or four years, I met Walt Disney and did a lead in on *Wonderful World of Color* with him. Well, he liked me and I didn't know it but eight years later after he passed away, the director of that little sequence told me, he said, "Dick, I'm going to tell you something. I didn't want to tell you before but I'll tell you now... Walt really liked you and he wanted to make a star out of you." But unfortunately, it didn't work

out that way. Through them, I met Kurt Russell and his dad got me in his contract and I stayed with him for 25 years. I've had a blessed career. I love it. It's what I always wanted to do.

AU: Could you talk about your experience working on *Jaws*?

DW: When they finished the movie, they realized they didn't have any footage of Hooper with the shark in the cage. They had hired Karl Rizzo, a little guy, and they took him to Australia where Ron and Valerie Taylor lived, the famous shark people. They had a little tiny cage and a little tiny wet suit and so on but when it came time to put him in and get him into the water with the shark, they had wrangled about a 18 footer but they wanted it to look 25 feet. Well, the shark hit the bridle which held the cage up, tore that and the arm off the boat. It went down into about 60 feet of water. Half the crew thought Karl was in it, the other half said "No, I think he's below deck." They went to check below deck and he was down there, he was talking his wet suit off saying "Get me the hell out of here! I'm not doing this!" So three months after the movie is finished, I get a call from Tom Joyner from Universal that my name has been turned in by a fellow stuntman and I got the job that day. We spent a week in the Ester Williams tank on Lot Three at MGM Studios shooting that sequence which lasted what? Five, seven seconds? Ten, maybe at the most, but that was how I got the job on *Jaws*.

AU: So you were Richard Dreyfuss?

DW: Yes. Yeah, I was Hooper. Spielberg put me in the water after they curled my hair. They used a curling iron and of course, as soon as it got wet, it went straight. So they had to get me out, get a perm, and get me back into the cage. They turned that shark on and away he came. WHAM! And he hit that cage and just about knocked it out of the water. I think it was about eight, ten feet under, and my regulator went ZIPPPPPP! There's no room, and I'm trying to find that regulator and the stunt coordinator is up there picking his fingernails. He didn't catch this. And Spielberg never did nothing but, "Move it back! Forward! Bite! Bite! Bite!" That's what they told me later. But I finally got the regulator and got it back in my mouth. And I understand that Dreyfuss never wanted anybody to know that he had a double for that so it was never mentioned.

AU: What did you think of Kurt Russell as Stuntman Mike in *Death Proof*?

DW: I gotta tell you. This guy can do anything that I do and do it a lot better. He's such an athlete. He would have been a pro-ballplayer had he not thrown his shoulder out. That happened and he went right back to acting, because he'd been acting since he was a little kid. He kicked Elvis in the shin on one movie. He's handy and he's really kind. He would come to me and say "You going to do it or can I do it or what's the deal?" and I'd say, "No, I'll do this." And he'd just say, "OK."

Like the fight in *Escape From New York*, with Ox Baker, the guy that was in the ring with him. The guy got a little rough with him at the beginning so I had a word of prayer with him. "Now you hurt this guy and I'm going to hurt you." You know? He got real physical, being a wrestler. They're a little loony anyway. They get wacko, throwing stuff, you know. So I had a little conversation with him and you know, he started swinging at Kurt really hard. And Kurt stopped him and said, "Wait. I'm gonna tell you something. You hit me one time with that and I'm going to put this club right in your balls." He backed right off. He didn't want that, I tell you.

AU: Did you ever get injured from one of your stunts?

DW: Yeah, I was knocked out on *Rollerball* with James Caan for three days. I got knocked out right at lunch time on Monday and woke up



on Wednesday evening and they tell me, "Well, you've been unconscious for three days."

AU: Let's talk about *Halloween II*. Were you The Shape for the entire film?

DW: Yes. The reason it was called The Shape is that Tony Moran who was in one scene where they pull the mask up and back down, because he was hired as an actor he got credit as Micheal Myers. So when it's finished, John and Nick Castle got together "What should we name this guy?" So they named him The Shape. I did the fire burn at the end. We did that twice, I burned my arms on the second time. I borrowed a fire suit from a guy, another stuntman and didn't really check it out



but it's got zippers. Well, it transferred that heat, boy! Right through to my arms and it got me. I was also the cop that ran Bennett Tramer into the van when it blew up. And I was the coordinator on the film.

AU: You bought the boots and coveralls yourself to play Micheal Myers. Did you get to keep them or anything else from the *Halloween II* set?

DW: I bought the boots at Penny's and the coveralls at Sears. I got to keep the boots, the coveralls, the Elrod knife, the scalpel, and the mask. When I asked Debra, "Can I have that stuff?" she said, "We're never going to make another movie with that guy." I sold it all to a friend in one package, for pennies really, compared to what it was worth, especially today. But the mask was rapidly deteriorating from pulling it on and off.

AU: Was that the same guy who bought the original Jason mask?

DW: There were a lot of ill feelings over that. I had the rubber head and Jason hockey mask from *Friday The 13th Part III, IV, and V*. It was used in all three of those. This guy really wanted it and there was a bidding war basically... And it went for a lot of money. It went to a guy in Croatia.

AU: Have you had a fun time at Calgary Horror Con?

DW: Yes I have. The people here are marvellous people. I got to go to Banff, what a great place.

www.dickwarlock.com

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Electra Avellan

Interview by Ira Hunter

Absolute Underground: Who are you and what are you best known for?



Electra Avellan: My name is Electra Avellan, and I guess I am best known for the role I played in *Grindhouse*. But that's seems to be changing lately, since I've been doing a lot of TV. I seem to be recognized more for my role in *The Son* on AMC or *Day5* on RoosterTeeth.

AU: What was it like growing up in Venezuela?

EA: Venezuela is a beautiful place. It has my heart. I miss everything about it. The warmth, the food, my culture, the people, the music, the way Venezuelan women embrace their woman power and the way men celebrate it.

AU: Where do you live now?

EA: I don't live... I'm undead! Haha! Wherever the wind blows, baby! Okay still kidding! I live Texas now... and if you haven't been to Texas, you should! It's so beautiful!

AU: When and why did you originally decide to become an actress?

EA: My mom took me to my first movie set when I was a few months old. She has been an actress and model her whole life. I have been doing commercials and TV in Venezuela since I can remember, but I chose to act as an adult when I was 18 and decided to

go audition for Robert Rodriguez.

AU: How did working with your twin sister Elise begin?

EA: You mean my Twinkie? In diapers!

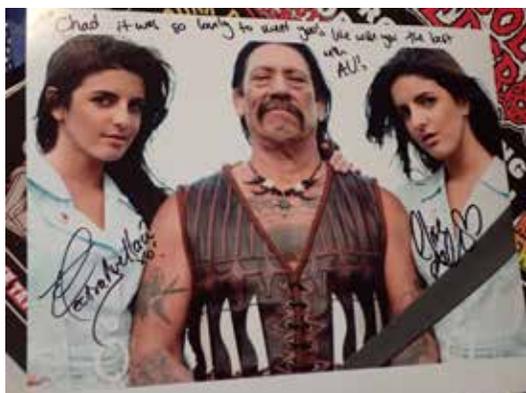
AU: What is your sister currently up to?

EA: What is she not up to!? She's amazing! Both of my sisters Elise and Isa are filmmakers and they just shot a feature film at Burning Man. They're working in post now. I'm their biggest fan and luckily also their muse!

AU: What have been some of your most memorable roles and why?

EA: Definitely the crazy babysitter in *Planet Terror* and *Death Proof*. Those were my first North American feature films and I got to work with some

pretty amazing actors, work with fake blood and zombies, and Greg Nicotero and Tom Savini! I can't ever forget it! I also LOVED working on *The*



Son. I play Ana Garcia. It was my first TV show in the US and I got to meet some pretty amazing people. I highly admire that whole cast. Every day was like an intense acting course. Not to mention the powerfully sweet and fatherly heart of Pierce Brosnan. Talk about a real

gentleman!

Though I must say my favorite role ever has been the role of Paula on *Day5*. I play a Honduran woman, who travels with her eight-year-old son Angel (Tristan A Garcia) to the US and try survive the apocalypse. I fell in love with the whole cast, especially Tristan! That kid stole my heart. I also totally loved working with Ryan Cooper. He's hilarious and a great actor!

AU: How were you first introduced to Robert Rodriguez?

EA: I was 16 years old. He

used to be married to my aunt. I walked into their house to have a family lunch and he came up to me and asked me if he could take my picture. Those were my first headshots in the US.

AU: What was it like being on set with Danny Trejo?

EA: Danny is the sweetest man ever! The level of gratitude he has with everything he does and how he relates to people, brings me so much joy. I have worked with him in many projects. I produced seven films and he was in three of them. That should tell you my obsession with that big Mexican teddy bear!

AU: What was it like working with Quentin Tarantino? Any crazy stories to share?

EA: Quentin was not what I thought he would be. He is tender, logical, yes a genius, and some may think crazy. But really he is highly intelligent with a super sharp memory and a wild sense of humor. Though what I found incredibly powerful was his sense of attention to details. He could capture the most simple expression from an actor, but edited in the right context, makes a masterpiece.

He can do that and he sees it, in action, while it is happening. When I realized the way he works, my understanding of how honored I was to be there, deepened so much, he's a true filmmaking genius!

AU: Anything wicked going on with you for Halloween?

EA: Going to a rave in an abandoned apertoire. It's going to be off the hook!

AU: Did you enjoy attending Calgary Horror

Con earlier this year? Any highlights spring to mind?

EA: I LOVE CANADA! Can I move in? Calgary was so beautiful and that horror con will be in my heart forever! Banff was so amazing too! One fan came to my table and offered to bring me a whole camel for dinner if I wanted it. He specifically said "I can arrange!" He happens to have a very large property where he hosts lions and tigers and all kinds of endangered animals. Total badass!

AU: What are the latest projects you are involved with?

EA: Top secret! But if you haven't seen *Day5* it is out now on RoosterTeeth.com

AU: Plans for the future?

EA: Well yasss! Many plans. Can't share all now. I am a partner at a raw cheese company with my father. DosLunasCheese.com, and I direct



with my sisters with our production company SelvaSagrada.com. And more acting of course.

AU: Final words for your Canadian fans?

EA: I love Canadians! I love your culture and warm hearts. I am honoured to have your support!

ElectraAvellan.Online

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OCT 6. - TORONTO, ON. - DC MUSIC	OCT 26. - WINNIPEG, MB. - GARRICK HOTEL
OCT 7. - HAMILTON, ON. - CHE BURRITO	OCT 27. - SAULT STE. MARIE, ON. - ALGONQUIN PUB
OCT 11. - CALGARY, AB. - DISTORTION	OCT 28. - WINDSOR, ON. - THE ROCKSTAR
OCT 12. - RED DEER, AB. - THE VAT PUB	NOV 3. - GUELPH, ON. - DSTRCT
OCT 13. - EDMONTON, AB. - RENDEZVOUS PUB	NOV 4. - CORNWALL, ON. - LOLAS
OCT 14. - KELOWNA, BC. - MUMINNS POST	NOV 10. - NIAGARA FALLS, ON. - THE GEEKERY
OCT 16. - NANAIMO, BC. - THE CAMBIE	NOV 11. - SUDBURY, ON. - THE ASYLUM
OCT 19. - VICTORIA, BC. - LOGANS PUB	NOV 25. - MONTREAL, QC. - PIRANHA BAR
OCT 20. - VANCOUVER, BC. - PUB 340	

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Doug Bradley

The Scarlet Gospels

Calgary Horror Con panel interview by Ira "Hellbound" Hunter and Chad "Cuttin In" Persley

Absolute Underground: How did you get into acting and how did you first meet Clive Barker?

Doug Bradley: How I go into acting I have no idea really. I did not go to acting school. I've never taken an acting class in my life and some would say it shows, but I was always doing acting. I did it at school, I did it at Sunday school. I never missed an opportunity to do it but I never had a conscious thing in my head. I went to high

school in Liverpool. I got myself cast in the school play. This would be in the late 1960s and I went into rehearsals for the *The Government Inspector* by Nikolai Gogol and met my fellow cast members one of whom was Clive. He was then already writing, directing, starring in and drawing the posters for his own plays which were being put on in the school which had titles like *Voodoo* and *Inferno*. As a teenager, he was a remarkable individual. Larger than life in every conceivable way. Very funny, he's very witty, has a great sense of the ridiculous and the more stupid it is, the more he loves it.

And it was a meeting that changed my life. The head teacher at

the school, Mr. Pobjoy, I think had recognized a talent, a difficult talent, but he used to give Clive free rein of the school hall for a week to put on his plays, and that was where I kind of got to know Clive better. There was one other wonderful teacher called Norman Russell, hugely influential for Clive. He was Clive's English teacher. Norman had studied at Oxford under Tolkien and had set homework for Clive's class which was a piece of original composition, I don't know what it was about. This is as Clive told me, Clive's a couple of years older than me. And when he got his homework back, Norman had just written at the bottom "See me," which is that note which strikes fear and trembling into every child. What did I do wrong? He took the homework to Norman who said, "Yes, do you

know why I wrote this?" and Clive said "No, sir," and he said, "Because I'm not qualified to mark this. It's too good." He had spotted a talent in Clive which he carefully nurtured.

After school in university, we carried on doing stuff. We were doing crazy experimental theatre, the Everyman Theatre in Liverpool let us have the theatre to put productions on. We created these ourselves from the ground up, pieces that we spent a year putting together and then rehearsing that we performed once and never again. We became a mime troupe, then we got words again, moved to London formed the "Dog Company", put on plays which are published now in the States. *The History Of The Devil*, in which I played the Devil, *Frankenstein In London*, which I played Dr. Frankenstein, *The Secret Life Of Cartoons*, in which I played a giant rabbit. The Dog Company came to a natural end around 1982, in 1985, I was at a party that Clive was also at and in conversation, he said to me, "Oh by the way, I'm trying to put together a low-budget, British independent horror film and I think there's a part in there that might be right for you." That was October 1985, that was the first time that *Hellraiser* appeared in my life though I may have already read *The Hellbound Heart* at least in manuscript form by



then. And a year later we were in Cricklewood Production Village doing it.

AU: When you were first getting the makeup applied, were there any other variations to the look of Pinhead?

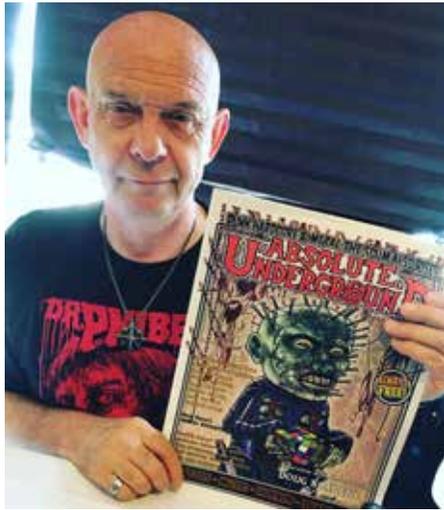
DB: I believe there were a couple of different designs. Geoff Portas who was my make up artist on the first movie, working with Clive, he is really responsible for producing the Pinhead make-up as we know it. There was one other design which was rather more tribal in it's appearance, kind of pierced earlobes. A much rougher image but Geoff has said that they played around with other ideas but Clive always wanted to bring it back to this very neat, ordered, controlled piece of self-mutilation. He's basically a guy with a bunch of nails banged into his head, and as a way of presenting that image that obviously is visually a turn-off. There would just be a mess, very unaesthetic and nasty. It's a deeply nasty idea, there's no getting around it but that's never people's response. And it was

never people's response when I walked on set. It was "Oh! Wow... WOW!" But that's important 'cause the way the image is presented draws you in rather than pushing you out.

AU: What was the vibe on set of Hellraiser?

DB: I can tell you when I did my first scene which was my first scene in movies. *Hellraiser* was my first movie. So I'm making my debut in this

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strange world that I really don't know anything about, wearing a skirt, covered in latex with black contact lenses that didn't have a clear centre to them, that weren't made to my prescription, on a dark set. So when they said "This is your mark," I couldn't see any mark. I'm supposed to start on this mark and walk to that mark. "Finish on that mark," I can't see that mark either. Then when I tried to start walking from mark A to mark B, I tripped over my skirt, so they rolled the hem of my skirt up and clipped it in place with clothes pegs. So that kind of punctures any sense of grand regality that I may have had about the character at that point. But any movie set needs to be light and happy and funny but when the cameras roll, very serious, which it always was. Clive brings that energy and the humour, and the comedy is all part of the process but it's intense when it needs to be.

AU: Was there anything different when you were in the pillar of souls in *Hellraiser III*?

DB: It was a different version of the make-up that wasn't glued onto my head. This bit went on to my face and the rest went onto the pillar. So until we were done I couldn't move.

AU: What was your impression of Clive's latest novel, *the Scarlet Gospels* and the fate of Pinhead?

DB: Loved the *Scarlet Gospels*, loved what he did with Pinhead now that he's called the "Hellpriest." He never was called

Pinhead, strictly speaking. He's anonymous. All the cenobites are anonymous in the *Hellbound Heart*, anonymous in *Hellraiser*. The cenobite names arrived purely because while the Bob Keen Image Special Effects crew were working on the make-ups, they had to call us something. They couldn't keep calling us Lead Cenobite, Cenobite Number 1, etc., so they gave us the names. Pinhead, Chatterer, Butterball and Deep Throat... which is why she continued to be credited as the Female Cenobite.

AU: You recently revisited the make-up at a convention with Tom Savini working on you?

DB: At Mad Monster Party in Phoenix last month, there was "The Pinhead Experience." For a long time now, people have started taking photo ops at conventions in character costume and the make-up to a degree. I watched this happening when Robert Englund did a photo op as Freddy. And I thought two things: I thought Robert did his in a rather half-assed kind of way. He didn't wear the hat and he didn't wear the sweater and he was standing in front of a hotel wall. You know, your photograph with Robert Englund in the Freddy make-up. OK, fair enough but you could do a lot more with that, couldn't you? And I also thought that I didn't know how I could do this because Robert can get in and out of the Freddy character and he can fuck with the fans because that's what Freddy does. And I always thought

"How do I do this?" Because if I get into Pinhead make-up and costume, I'm in character and I can't be going, "Hi! How are you? It's lovely to meet you! Smile for the camera!" So I thought, "Well OK, if Pinhead can't go into the fans' world, let's turn it around and bring the fans into the world." So about a year or so ago we started really seriously thinking about it and so we built a Hellraiser room. We built a set. We lit it, we put chains and the spinning pillar in it. And a Lament Configuration.

It's been the most extraordinary experience. It all came together quite magically and it ran perfectly. The responses from the fans were wonderful. My idea was that the photographs took would be like the photographs on a roller coaster. You come into the room and then the lights go out and then the blue lights come up behind the walls and Pinhead is with you and speaks to you. And the box does its thing and then you're sent on your way. It's about a two-minute experience, like walking into a room in a haunted house and finding that Pinhead is in your midst. That's what we created with the photograph happening almost accidentally and we got some extraordinary responses. One girl wet herself.

AU: What is the future of *Hellraiser*? Will there be another film that you'll be involved with?

DB: I assume you're aware of *Hellraiser: Revelations*. I was offered *Revelations* back in 2010. The movie was being made for all the wrong reasons. Basically Dimension was in danger of losing the rights to the franchise. So I get a phone call, not from anyone at Dimension Films but from Gary Tunnickliffe, my make-up artist on the last five

Hellraiser films, trying to persuade me to do this thing. This was the middle of July, they needed film in front of the cameras by September the third. They have no script, no cast, no crew, no nothing. They are spending \$150,000 on it, total. I did ask to see the script which Gary had written, which I read and was awful so I said, "No." At the beginning of last year, I finally got around to seeing the film. Having read the screenplay, I knew it was going to be bad. In all honesty, I didn't think it was conceivably possible that it could be quite that bad. *Hellraiser: Revelations* is so damn awful, Pinhead's scenes look like they had been shot in

the garage next door rather than in Hell. I said it looked like the Lifetime Channel made a *Hellraiser* movie. Clive called it a "dumpster abortion movie."

AU: What goes through your head after playing a character for so long then seeing someone else step into that role?

DB: The first time I had that experience was on *Hellraiser III*. We had one night scheduled to shoot the scene where Pinhead and Elliot Spencer confront each other. The first half of the night was shooting me as Elliot and then midway through the night, I would go into make-up and costume and shoot the scene as Pinhead. But in order to shoot the Elliot half of the scene, they needed a Pinhead and it was my stand-in who got the gig. I go to wardrobe and I get my army officer's uniform and I go into make-up and after ten minutes they said "Yeah, you're good." and I'm like "What? ten minutes? What do I do for the next three hours and 50 minutes that I normally spend in the make-up chair?" so I walked onto set and there is Pinhead standing and looking at me. I had never had that experience. I didn't know what Pinhead looked like objectively, I'd only been in his head looking out or looking at him in pictures and it was weird and I didn't like it.

AU: What is your favourite movie to work on production wise and story-wise?

DB: I didn't really have a bad experience on any of them, other than stressed out. *Inferno* story-wise

is my least favourite. I only worked on it for two days and I didn't like the kind of moralistic tone that Scott Derrickson who directed it had given to Pinhead. *Hellraiser III* is certainly a favourite for me in a lot of ways. It was my first experience working in the United States. I got to play the dual role of Pinhead and Elliot which was great. It is a challenge that not many actors will find in their career. *Hellraiser* will always be my favourite movie of the series and is always going to hold that special place for me because it was where we started. If you had told me then, when I was sitting in Cricklewood Production Village at six o'clock on a damp Tuesday morning, playing a character with no name covered in latex, being paid union minimum rates to do it and on screen for barely ten minutes. If you had told me then that 30 years down the line that I would still be talking about this movie, and as far as I can tell from the constant loyalty of the fans and not just to me and not just to *Hellraiser*, but to the genre as an entirety is always to me extraordinary and amazing and genuinely humbling. I would have thought you were mad.

AU: What was it like on set for the "*Hellraiser*" Motorhead video?

DB: It was interesting. We shot it in a condemned old movie theatre. Here's Lemmy out on the sidewalk having a cigarette. And I smoked then so I bummed a cigarette from him then I went and got into make-up. The band were always that close to turning into Spinal Tap, but never quite... the lead guitarist was hours late and arrived without his guitar. So Lemmy and I next encountered each other sitting across the card table to play the game of cards that Pinhead loses because Lemmy plays the Ace of Spades. He wins the card game, loses his soul. Clever plot twist. We sat chatting and he keyed into me being a fellow Brit. We were both big fans of British comedy. Lemmy's very funny. Very smart. There was a decanter sitting on the card table with a couple of goblets as props. I could see Lemmy looking at the goblet. He summoned his people and the goblet was taken off table and a few minutes later the decanter returned now filled with amber liquid, to which Lemmy then proceeded to drink like you or I might drink orange juice. While the Dark Pope of Pain sat and demurely sipped his

Evian water on the other side of the table. You know you kind of felt then, if you have to drink this much to stay sober, it's not good. And his manager said to me "I call him every morning and if he doesn't answer in the first three minutes, I start to panic that this was the morning he didn't make it." And this was 20 years ago. Caps off to Lemmy.

AU: How did you prepare to portray Pinhead on screen?

DB: I read *The Hellbound Heart*, I read the screenplay again and again. Clive said he's a cross between a monk and a butcher, a surgeon who works in a hospital in which there are no wards only operating theatres. You're also the guy in charge of the administration, responsible for making sure everything runs on time. Clive gave me copies of *Piercing Fans* International Quarterly, which was filled with images of people slicing and dicing every inch and available corner of their body. Body piercing and body modification was not as widespread then. We had the punks with their safety pins and so forth. I had my ears pierced. But not to the extent that we are familiar with now. So I decided not to take the Robert De Niro route and try doing some of these things to myself or my private parts. I decided to just look at the pictures and let my imagination do the work. There are kind of obvious boring questions that you'll ask yourself as an actor about the character that clearly don't apply here. What car do you drive? Or what do you eat for breakfast? Questions you might ask yourself about a character. Not applicable here. Nor was there anywhere that I could go to watch cenobites at work for a few days to take notes. So then the answer is, I have no idea. It's imagination and it's acting. You read the screenplay and then you get the make-up on and you sit in front of the mirror going "I'll tear your soul apart." Then you get on your marks, you do it, and apparently I did something right.

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John Dugan

Grandpa Sawyer speaks

Interview by Ira Hunter

Absolute Underground: Who are we talking to today?

John Dugan: I'm John Dugan and I'm probably best known for playing Grandpa in the original *Texas Chainsaw Massacre*.

AU: How did you become involved with Toby Hooper and the whole production?

John: You want the true story? My brother-in-law was Kim Hinkel the writer, so I was his brother-in-law and also an actor, so my sister would have kicked his ass if he wouldn't have cast me in his movie, I think. That's pretty much how that all went down.

AU: How old were you when you played the part of Grandpa?

John: I was 20.

AU: And what was the theory behind getting someone young and putting a mask on, as

opposed to getting someone old?

John: Well, the character is supposed to be like 113 years old, or something like that. So when you think about it, there aren't a lot of 113 year old actors around. No matter how old the actor was, they were going to have to slap a bunch of prosthetics on him anyway, and I was really slight of build. I was 5'6, and probably 100 lbs dripping wet. They wanted somebody small, you know how old people start looking smaller? They wanted that. Plus, it made everybody else look huge, even though they already were. Ed and Gunnar were both quite tall. I guess that was the theory behind it.

AU: It's quite a disturbing scene. They want you to hammer this girls brains in, and it seems like it takes forever. You were saying it also took a long time to shoot it?

John: Yeah, we ran well over 24 hours that day. I don't know how Toby works now, but at the time he shot a really big ratio, and so every time when we got into doing close ups and two shots, and things like that, we still had to do the entire scene. So it took a long, long time. They did two, maybe three masters from three different sides, so we ran through the scene say three times, and they would think once it broke down into two shots and close ups and things like that, you would just do some select lines, but no, we did the whole scene every time.

AU: And you were in a mask, sweating the whole time. Was it really claustrophobic?

John: I wasn't in a mask, I couldn't take it off. It was latex make up, so it was glued down to my face. It was really terrible. I think I blanked out a lot of it, my memories are a little cloudy on it because I was just so physically uncomfortable. I had to kind of go to my zen happy place when we were between set ups because otherwise I just would have started clawing at my face trying to take that stuff off. It was Texas in August and in that house that we were using, all the windows had to be closed and blacked out because we were shooting around the clock in there, so they were

lighting it inside, they didn't want any exterior light coming in. There was no ventilation at all, and then all those lights up there, it had to be well over 100 degrees inside that house.

AU: You went to your happy place then, but when they said action, where did you go?

John: My scary place! My dark, and scary place!

AU: You were telling a story yesterday, there was a Chainsaw mishap during the shooting?

John: Well, there were probably more than one but there is a scene where Gunnar Hansen, playing Leatherface, is chasing Marilyn, Sally at night through the mesquite out in the brush, and he was using a live chain on the saw because they wanted him to be able to hack through the brush as he was chasing her, and those boots he was wearing had like three inch lifts in them, and they were hard for him to make a turn in, or to get some footing sometimes, and he slipped and lost his grip on the saw as it was running and he fell down. The saw went up in the air, and as he used to tell it, it went up beyond the lights so he couldn't see where it was, and he just had to cover and turn. It fell down next to him still running.

AU: What other projects have you been involved in over the years?

John: I've done a lot of straight-to-video independent horror. I've had a pretty good last year and half or so, I have three films in the can right now.

AU: You also reprise the role of Grandpa in the Texas Chainsaw remake?

John: *Chainsaw 3D*, which we shot in 2012, it was

released in January 2013. As a matter of fact were the top selling film of 2013 for a week, for the first week because it was released on January 3rd. It kicked ass for the first week, and then you know, horror movie franchises/sequels are notoriously front-loaded because hardcore fans will go see it that first, second or third day, so they look great on release and then everybody has seen it and it just goes away and shows up on video like three weeks later.

AU: What was the difference between that movie and the original, for your role?

John: The role was not that much different. I had no lines, I sat in a rocking chair, I just did what I was told. I was squibbed, and I had a blood bag



on. They got to shoot me, and blow my chest up - which I always thought would be cool, you know, to wear a squib but you know, they don't want you to anticipate it so they tell you that you won't feel it. That's simply not true, you have small explosive strapped to your body, you're going to feel it. The guy was a Brit, and he says, "You'll just feel a wee tap, like that" and he just barely touched my chest, "and they we'll yank you out of your chair." Well they pretty much blew me out of my chair, but it was fun and the way it was different was, for one thing, the make up was silicone so it was much more comfortable, more tolerable. It still wasn't comfortable, but it

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was much more bearable than the old stuff and then I had an air-conditioned trailer that I could sit in. I was paid well, and on time. Then you get the unexpected residual check from the union film, which is nice. They always seem to come when you're thinking, "Shit, how am I going to pay my rent?" and then you open your mail box and it's like [heavenly sound]. That's nice.

AU: You weren't in Texas Chainsaw Part 2?

John: Yeah, they found someone else to slap some make up on and work for chicken feed, I guess. They didn't even attempt to get in touch with me, it was insulting.

AU: So the three projects you have in the can, did you mention their names?

John: It might be more like four. I have the *Devil Dogs of Kilo Company*, which is a stop-motion WW2 movie made with green army men. So stop motion animated, and I voice one of the main characters in that, as well as some other guys. Bill Mosley is voicing a character, also Kane Hodder. That's on the festival circuit now. A film with the same company,

called *Belly Timber* which is a story about cannibals in colonial mid-west in the late 1700s, which is a bizarre film. I play the present day grandpa to these kids, and I'm telling the story. I do the wrap around, I'm in the beginning and the end. And then *Deviant Behaviour*, which is a really fucked up serial killer, cross dresser... I can't even explain, the bad guy is really cool in this. It's about a down on his luck, alcoholic detective, and I play the cop who is feeding him information because for some reason the city council has told the chief of police not to investigate this any further. I play the kind of sleazy homicide detective.

AU: You're not the cross dressing serial killer?

John: No, not that I wouldn't do that for the right

price!

AU: Did you have a good time in Banff and have you enjoyed the Calgary Horror Con?

John: Yes, I have! But I have one more film in the can! Recently, in the fall we did a film *Rock, Paper, Dead* - it's a film by Tom Holland. As in *Rock, Paper, Scissors*, but *Rock, Paper, Dead*, directed by Tom Holland of *Child's Play* fame, and written by Victor Brooke Miller who wrote the original

Halloween, and it's got me, Michael Madsen plays the cop, Tatum O'Neil is a psychologist in it, and there's a cameo by Maureen McCormick from the *Brady Bunch*. We're shooting for a theatrical release in October, hopefully the Friday the 13th in October is what we are looking at. It's a neat film, I play a very bad man. I probably shouldn't go into any details, but I'm a bad man.

AU: Final words for Canadian fans here at the horror

con.

John: These people are great, I've had such a good time here. I've always been fond of Canadians. This is only my second time to Canada, and my first time I've been in this part of Canada, and it's been 25 years since I've been in Canada. I've been looking forward to this for months and it really filled all my expectations. The people are great, the fans are great.

AU: Do you have a website?

John: Nah, but I'm really active on Facebook. You can check me out there.

www.facebook.com/john.dugan.127

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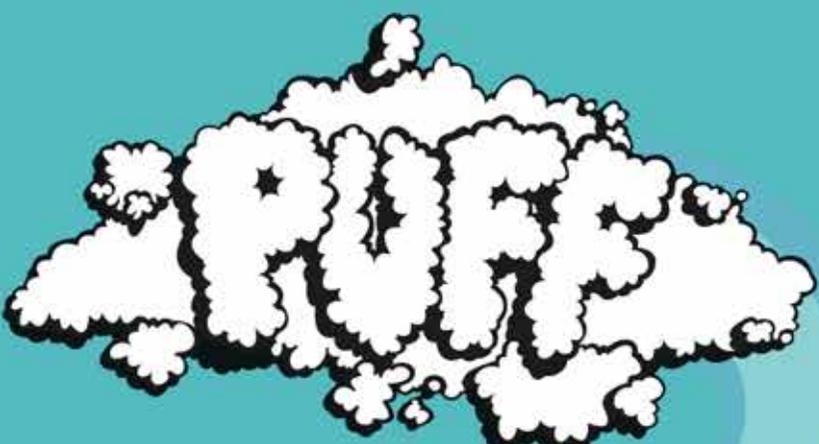
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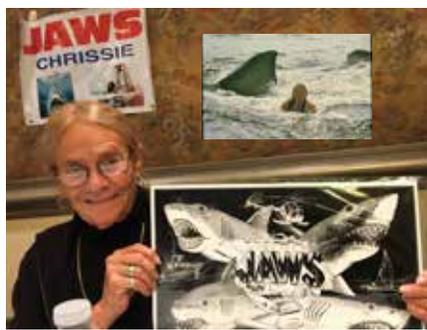
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JAWS First Victim

Interview with Susan Backlinie

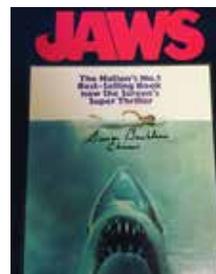
Absolute Underground: Who are we speaking with today?

Susan Backlinie: My name is Susan Backlinie and I played the role of Chrissie in *Jaws*.

AU: After a mesmerizing nude swimming scene, you get eaten by *Jaws* at the beginning of the film, as *Jaws*' first victim. What was that experience like?

SB: Yeah, I was a stunt woman and yes it could have been dangerous, but I made it as simple as possible. I had all kinds of quick releases and I could pull and get out of the rig anytime I wanted because when you're screaming like that, they never would have known if I was hurt or not.

AU: And how did you first meet Steven Spielberg? What was the casting process like?



SB: I didn't meet Steven in the casting process, they kind of forced me on him. He wanted an actress out of New York and the producers thought that she probably couldn't do the work. I sold myself that I could probably do the acting part and the stunt part and that way they could get close ups during the actual stunt, where as if you use a double they've got to hide their face the whole time.

AU: And was it actually a nude scene?

SB: No actually I had a pair of wetsuit bottoms and a pair of cut offs on under the water... and a pair of fins!

AU: Were you ever near the fake shark at all?

SB: No, you didn't see the shark in my scene. In fact, the shark wasn't working when I did my scene.

AU: Took a while for that shark to get going. Any other stories you remember from the set of *Jaws*?

SB: No, just when I met Steven he was acting like a camera, winding his head in all directions. He told me, "I want everybody after your scene under their seats with the popcorn and bubble gum," and I think he accomplished that.

AU: It was very terrifying wasn't it? You screamed so well.

SB: Oh, thank you!

AU: What other movies are you known for?

SB: I did *1941: Day of the Animals*, and a lot of my stuff was doubling somebody else, doing stunts for them.

AU: Did you have a good time at Calgary Horror Con?

SB: I have had a great time in Calgary. We even went to Banff one day.

AU: Final words for fans of *Jaws*?

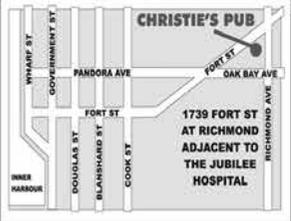
SB: Go see the movie again!

AU: Totally Jawsome!

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Absolute Horror

Remembering The Titans

By Vince D'Amato

Two years ago, when we lost Wes Craven to brain cancer, it was an utter shock. George Romero's death earlier this summer was filled with a lengthy and somewhat profound sadness. The following death of director Tobe Hooper cemented in our minds that our horror heroes of the late 60s and 70s are now falling all around us; their times have come.

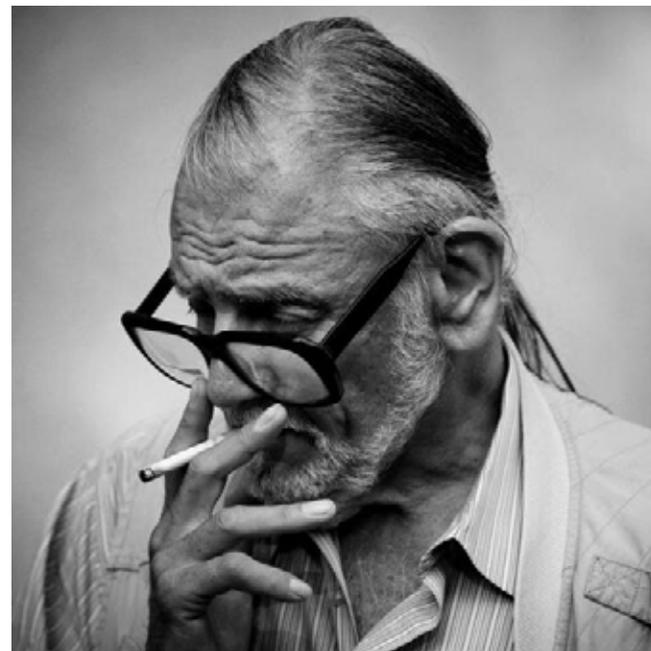
A horror fan recently put this question into the universe of social media: "If you were to create the proverbial 'Mount Rushmore' of horror film directors, whose four faces would be carved out?" I'm paraphrasing that question, but that's more than just the gist of it. I was eight years old when I first watched a rented VHS videotape of George Romero and Stephen King's *Creepshow*, and I consider that my own personal horror fandom began at that moment. My mom was open-minded enough to allow me and my brother to rent the likes of *The Thing*, *The Howling*, several *Friday the 13th* movies and *Poltergeist*, years before we reached our teens. In my late teens and early twenties I was actually starting to pay attention to the filmmaking credits of these (and so many other) films and I began to categorize my favourite horror films into the names of those who had directed them. I was certainly a big fan of Steve Miner, Sean S. Cunningham, and Sam Raimi. Later I became infatuated with Stuart Gordon, Brian Yuzna, and Tom Savini. But for at least two decades, I knew in my heart whose faces would be featured on that proverbial Horror Mount Rushmore: George Romero, John Carpenter, Wes Craven, and Tobe Hooper.

Shortly after Wes Craven died, a friend of mine lamented: "We're going to start to see a lot of those giants falling, now." I honestly never expected, despite these horror icons' ages, for this to happen in such a seemingly quick succession as it has. Barely have I been able to get over the fact that my personal horror king George A. Romero was no longer a part of this world when I heard the news of Tobe Hooper passing away – this latter news was delivered to me via a text from the legendary genre filmmaker Lloyd Kaufman.

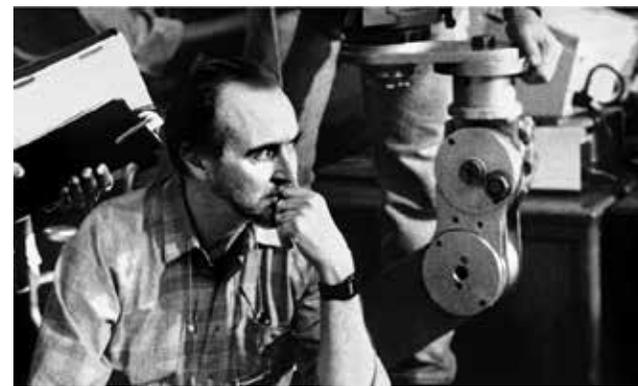
Of my four personal horror icons, Tobe Hooper was the visionary director that I found myself defending the most to horror fans over the years. Many felt that the only good film he'd done was the groundbreaking *Texas Chainsaw Massacre* in 1974. In one case (although I always felt that many other shared this opinion) a friend and fellow horror aficionado described the cinematic genius of *The Texas Chainsaw Massacre* as a "total accident," while another cinephile friend insisted that Hooper didn't even direct the just-as-iconic Spielberg-produced *Poltergeist* in 1982. So, this man, this horror movie maverick, had two bona fide horrorshow smashes to his name and the public decides to strip him of his achievements? This was crazy. Fans usually rush to support their horror film auteurs. John Landis is still celebrated for his *An American Werewolf in London* and he got three people decapitated (including two children) during one of his film productions! And here I am defending

Tobe Hooper?
To horror fans?
What the bloody fuck, I ask you?
Usually my go-to

argument in defending Tobe Hooper was: "What about *Lifeforce*?" That usually shut people up. *Lifeforce* is a batshit-crazy sci-fi vampire epic with a tongue-in-cheek attitude and style to spare. Likewise, Tobe Hooper's satirical *Texas Chainsaw Massacre Part 2* was a brilliant reworking of the already-satirical themes from his 1974 original. Following these films, getting into the 1990s, Hooper began directing cable-television films (as opposed to more conservative Network-



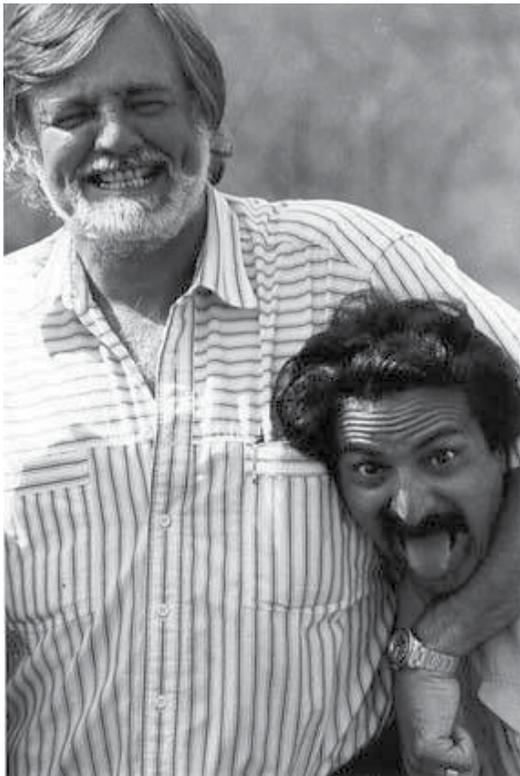
television films), and his cable movies were hugely entertaining (*I'm Dangerous Tonight*) and even bordered on the absurdly brilliant (*The Apartment Complex*). Hooper also directed two films for Jess Franco's erotic-film producer Harry Alan Towers, one based on the works of the Marquis de Sade titled *Tobe Hooper's Night Terrors* starring Robert "Freddy Kruger" Englund, who also got his start in one of Hooper's early films from the 70s, *Eaten Alive*. *Night Terrors* and a later-produced *The Toolbox Murders* were minor successes for Tobe Hooper despite him having lost his fire after the failure of his most personally creative piece of cinematic work, *Spontaneous Combustion*, mixed with the fact that he was now suffering the same career pushback that Romero and Craven were when it came to late-career personal artistic projects being met with indifference or excessive criticism from modern horror fans. As with Tobe Hooper, I felt the fan-criticism directed toward Wes Craven for his film *My Soul to Take* was on several levels totally uncalled for, but specifically because his movie's



seemingly only sin was that it followed the same daringly complex semi-experimental plot-tangles that *Shocker* and *A New Nightmare* had whipped out towards horror audiences during a creative high point in his career. One of Romero's last films, *Land of the Dead*, I will still argue is one of his best scripts ever written, although that should hardly be considered a surprise from the man who wrote *Martin*, *Knightriders*, *Dawn of the Dead* and *Day of the Dead*.

Despite the harshness of the criticisms in the latter years of their careers, Wes Craven, George Romero, and Tobe Hooper all enjoyed successes through the franchising of their own inventions. Romero was the only one to actually direct all of the sequels and off-shoots of his original

creation, *Night of the Living Dead*, while he also enjoyed other moderate franchise successes with a continued anthology series through *Creepshow* and *Tales from the Darkside*. Wes Craven's two eruptively popular franchises even went to television, twice. The first time was with the *Nightmare on Elm Street* TV Series, of which Tobe Hooper actually directed some of the more intensely freaky episodes (and while this was happening, Wes Craven himself began directing episodes of the re-launched TV series *The Outer Limits*). Craven got to go back to television again just before



he died in 2015, with his seemingly unstoppable *Scream* franchise, after having directed all four movies (so far) in what was his second wildly successful horror film series. Likewise, Romero had also been executive-producing remakes of his early works like *Dawn of the Dead* and *The Crazies* late in his career. Tobe Hooper, after executive-producing a re-launching of his *Texas Chainsaw Massacre* franchise, directed two of the

three of these film directors: Romero, Craven, and Hooper; all dabbled in literary horror fiction as well. Wes Craven published the admittedly slightly-too-saccharine sci-fi/horror romance *The Fountain Society* – George Romero, famous for writing and publishing the novels based on his own feature-length works of the 70s *Martin* and *Dawn of the Dead*, also published a handful of hugely effective social-satire horror short stories, including the amazing and thought-provoking story "Clay" several years ago. Tobe Hooper published a work of fiction in 2011 titled "Midnight

Movie," a brilliant (and also batshit-crazy) novel about independent film festivals, fanboys, blue goo, explicit sex, and alien horror, that to my own shock and horror barely anyone had ever heard of. This novel is one of Tobe Hooper's best works, and deserves to be sought out and read. In the meantime, horror fans, cinema fans, and horror-lit fans such as myself will now only have the amazing work that these artists, auteurs,



best *Masters of Horror* episodes in the mid-2000s, specifically "The Damned Thing" – and within this series George Romero had also originally been involved, and had developed a Clive Barker story for the first season, but was ultimately unable to direct, with insider rumors hinting that it was due to his age and health even in 2005.

Another interesting thing to me was that all

inspire our hearts. Seek anything out that these directors have left behind, seek out the things you haven't heard about yet, seek out those things in the dark, dank corners... and in doing so, get a deeper peek into their amazing and darkly humorous souls.

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mavericks, giants, titans, have given us and given into this world; the work that they've left behind for us. We can at the very least be happy about the fact that these cinematic artists lived in our time along with us and gave us so many of their creative gifts and their innovative ideas that will last in our minds and

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Goblin

Interview by Jesus Maggot

For over 40 years, Goblin has been bringing the true scares to some of our favourite films. Just ask yourself, would *Suspiria* really have scared us without that instantly recognizable theme? Although there were others before them, Goblin were the true pioneers of the horror soundtrack. And spanning roughly 20 albums over 42 years, they show no signs of slowing down as shown with the 2015 non-soundtrack album *4 of a Kind*. As they are about to embark on their next North American Tour, I had a chance to catch up with Maurizio Guarini and ask him about this beautiful

monster they have created and his plans for the future.

Absolute Underground: Goblin has forever been linked to horror cinema. Had it not been for soundtracks for films such as *Suspiria* and *Deep Red*, do you think Goblin would have continued down that horror path or tried something completely different?

Maurizio Guarini: Probably something different. The glue that kept together the band initially was undoubtedly the horror/thriller sound. And that is unique and recognizable. As individual musicians we have different tastes of course, but when we are Goblin we play as Goblin, following that path that we started decades ago. Without this horror soundtrack thing we probably would do something different, who knows if we would even

play together.

AU: Have you and other members of the band always have a penchant for horror?

MG: I don't think before starting working on horror movies any of us had a penchant for horror. We started enjoying horror once we found ourselves involved in it. And the more we did, the more we had the chance to enjoy it. Personally I liked - and still like - science fiction, not necessarily with horror components.

AU: Goblin has one of the most interesting histories of any band. Through many line up changes one thing has always been certain, it always sounds like a Goblin record. How do you think that has remained possible with so many different songwriters over so many years?

MG: Let's take for granted that the overall sound of a band is a fusion of individual musicians personal tastes. Following this logic, if musicians change, the sound should change accordingly. But it's not exactly like that, at least in our case. Being part of a band as a musician you tend to play your role in the band according to what people and band-mates expect. This is not lack of personality, but an effort to offer the better of you for the music and the sound of the band. Of course with line up changes there are differences - specifically in arrangements, sound choices, etc - but the overall spirit of the band remains the same.

AU: In 2013 you released your first solo album. After so much time, what was it that made you want to make this album?

MG: It was a period not that busy, and I had some time to go back to my early production and listen to tons of old material. I discovered that I had enough to put together an album - maybe two. Most of the tunes in the album come from original ideas that I had developed over the years. Actually the title of the album - *Creatures from a Drawer* - is due to the fact that I really found tapes and old cassettes from a real drawer.

AU: *Creatures from a Drawer* has a lighter vibe than a lot of the Goblin catalog. Was that intentional or is this just another side you were

looking to show us?

MG: I tried to be myself as much as I could. It wasn't intentional and I didn't push in any way to show a different side of me. Actually I tried my best to avoid getting influenced by what listeners would have expected to hear. Probably this lighter side of me is not that evident when I am in a different environment - maybe more rock, but it's there. Specifically in the case of Goblin I think I am the one bringing the softest component in terms of sounds.

AU: And can we expect another in the near future?

MG: Yes. I already started working on it. Now is a busy period with a lot of live activity with Goblin, but as soon as I will have some time I will finalize it.

AU: You seem to enjoy Halloween as much as the next ghoul, do you have any fun early memories related to the holiday? Or perhaps, a favourite costume?

MG: Not really, I mean no early memories. Actually Halloween was not even part of my tradition when I was a kid in Europe, simply because we barely knew what Halloween was. For some reason at my age I ended up hanging out with people in the horror community that like - no matter the age - to party, and I am always ready.

AU: As are we Maurizio, as are we.

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The Dreadnoughts

Interview by AU Editorial

Absolute Underground: Give us a brief band history, how did the Dreadnoughts form and where are you located?

Nicholas Smyth: We began to play folk-punk in 2007 with a single goal: to make enough money at shows to cover the cost of shots of Fireball Whiskey at Vancouver's notoriously seedy Ivanhoe Hotel. We're still proud Vancouverites, even if we find ourselves jetting all over the place for various reasons.

AU: You've got a brand new album coming out in November, tell us about it? What can we expect to hear?

NS: The new record—a concept album called *Foreign Skies*—is a multi-genre, historically themed, folk-punk tour de force which leads the

listener through the various stories, emotions and themes associated with the First World War. A sea shanty morphs into a Balkan dance. A Klezmer romp fades down into a Queenesque symphonic ballad. A Viking war chant crescendos into a German polka, and then again into pure punk-rock song that harkens back to Bad Religion and The Descendents. These are stories of love and loss, war and strife, redemption and sorrow. For the Dreadnoughts, who normally only write songs about how much they love gin and scrumpy cider... this is new territory. But someone had to do it. Right?

AU: What kind of themes or topics does your music explore in general? Do you have any

influences (musical or otherwise) that we might find surprising?

NS: We usually find ourselves writing either about our own experiences touring the world, or we delve into history and literature for fascinating tales. And we definitely have influences you wouldn't expect. Our bass player, Squid Vicious, tries as hard as he can to get ABBA-style arrangements into our albums. And Stompin' Tom Connors remains a huge inspiration, just because he had the courage to write simple, honest songs about ordinary Canada... something we tried to do in our song "Poutine."

AU: You guys are known for touring all over the world, do you have a favourite country or city to play in? Where are the crowds the most rambunctious?

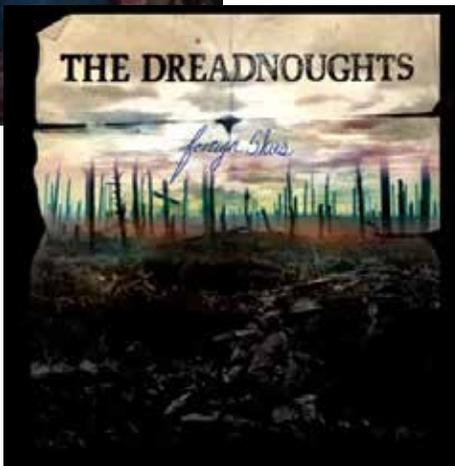
NS: The crowds are most rambunctious in Poland, probably because they have nothing else to do.

But our favourite place to play is probably Ottawa... despite its reputation for being a sleepy little place, literally every Ottawa show of ours is insane, off the charts. The kids there just keep coming back and they keep going absolutely apeshit. We're not sure why.

AU: What does 2018 have in store for the Dreadnoughts? Tours, videos, more recording?

NS: Well we discovered that a fan on Amazon

wrote the following review of a previous album: "I am telling my friends that this band is if Mumford and Friends with balls." We're not kidding when we say that this was extremely inspirational, and that we will be trying our damndest to release an album in 2018 called *If Mumford And Friends With Balls*. Seriously. You might think we're kidding here, but we're not.



AU: How important is the live performance aspect of your music? What do you hope people take away from your live show?

NS: Well, if there's one thing this band is proud of, it's our live show, which follows the first (and only) rule of punk rock: keep it chaotic. There are no scripted intros. There is no choreography. No pre-prepared sound effects, light shows, or "How's everybody doing tonight?" Only six loud-mouthed extroverts aiming a series of punked up folk-dances at the audience... sometimes after an entirely unnecessary amount of liquor. Love it, hate it, but you won't see anything like it again, promise.

AU: What should we know about The Dreadnoughts that we don't already? Do you all have day jobs? Hobbies?

NS: Yeah, our singer is a philosophy professor, our bass player has a PhD in Theology and our violinist's paintings of whales and orcas have fetched over \$5,000 at galleries around B.C. Also, our drummer won "Spreadsheet of the Year" at the 2016 Microsoft Excel Awards (British Columbia Division).

AU: Where can we see you play next?

NS: We've got shows in Montreal, Ottawa and Quebec City November 9-11, Edmonton and Calgary November 17-18, and home at our beloved Rickshaw Theatre in Vancouver, November 24th. It's all at www.thedreadnoughts.com!

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

NS: The band has a total of seven illegitimate children scattered around the globe. It is our sincere hope that one day they all find each other and start a Dreadnoughts tribute band.

AU: Any final words for our readers?

NS: Uh... stay in school!

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Paper Street Theatre to offer up some spooky improv this fall

By Ed Sum

Location:
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Halloween is fast approaching, and Victoria-based Paper Street Theatre is hosting two horror-themed events. In the month of October is "A Murder on Paper Street," an Impropvised Agatha Christie — with plenty of mayhem to explore — and in December, it will be Zombies! For some folks, both seasons are the best time to tell spooky stories by the ebb of a misty night.

Nobody has to lose their candy or



spill their cups of eggnog here, while cackling gleefully at what this team of performers — Dave Morris, Byron Kjeldsen, Missie Peters, Scott Thompson, Chris Gabel, Nicole Malcolm, Christina Patterson, Dominik Buconjic and Brooke Cameron — will offer on stage.

Morris leads this team and he is the founder of this company. He describes what this school does to create improvisation that feels like theatre. "We study playwrights, styles, genres, and then perform completely improvised shows in that style. We've performed at festivals around the world, including Vancouver, London, Romania, Amsterdam, and more."

With more questions from those who have not seen them perform (they are a staple of the Victoria Fringe Festival), we at *Absolute Underground* had the following questions:

Absolute Underground: How does it feel for you and the company to be a fixture of the local arts community?

Dave Morris: It feels great! Victoria has a wonderful community of artists and performers that we've had the pleasure of working with and being inspired by, not to mention that a lot of performers I know spend their lives on the road. I didn't want to do that. I wanted to build a solid foundation in Victoria so that I can do and share what I love without living out of a suitcase. Victoria is my home, and my home is where I want to make my art.

AU: Nearly everyone knows about what makes Christie great, but for survival horror, zombies always comes to mind first. The protagonists worry about getting separated and isolated. The wintertime is perfect to exact this theme. Would you say that was the germination for planning the coming holiday special: "Z-mas, An Impropvised Zombie Movie"?

DM: I wish! The truth is: Not at all. We're doing a zombie show because I've always wanted to do a zombie show. I just couldn't find the right way to do it. But mixing it with Christmas just makes it perfect!

AU: How many years of zombie movies do you think this show will cover?

DM: We'll be taking inspiration from all of the years of zombie films, but the show will be its own story and set in its own time, so no one zombie movie or era should jump out at you. Only the zombies will jump out at you.

AU: Will you be paying tribute to the great George A. Romero?

DM: He's certainly part of the inspiration for the show, but again, no one person or film will be in the show. The show will be made up from audience suggestions, not Romero's suggestions.

AU: What kind of research will the gang be doing in preparation?

DM: Watching all the zombie movies we can, and reading a few books, including *I am Legend*, which is one of the first zombie stories and the book that inspired Romero to make *Night of the Living Dead*.

AU: Will we get to see lots of (fake) blood?

DM: Maybe. I don't want to spoil anything.

AU: One detail I'm always curious about, in relation to some of how your shows move. Do you have an outline before a performance?

DM: Every story in the history of stories follows a general plot. A beginning where things are set up, a middle where things start to go wrong and get worse, and then an ending where things resolve. There are a few more details in good storytelling, and sometimes we manage to include them. Everything is defined by the ideas from the audience, but a good story is always defined by the arc of good storytelling.

AU: In closing, is there anything else you like to say?

DM: I'm looking forward to this show a lot. Christmas as a theme has a way of heightening the emotion of a genre — It makes action movies more fun, love stories more romantic, and horror stories more frightening.

paperstreettheatre.ca/

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Rickshaw Theatre
September 28, 2017

On an unusually hot late September night, fans of local and international metal packed into the Rickshaw to see a four-band pile up and get their eardrums rattled by some tasty double kick drumming insanity. The headliner, Dark Tranquillity, came all the way from Sweden to show Vancouver metalheads some love by blasting out their signature gothic tinged metal. But up first was a line up of North American metal bands all with their unique take on the genre.

First up was local fire breathers Dead Asylum who without hesitation started tearing it up on stage and got the crowd headbanging to their own brand of grindy death metal. The fury was relentless; fast paced and could stop on a dime after a barrage of dissonant guitar freak-outs filled with technical drumming. Even though the vocalist was a flame spewing demon on the mic he frequently thanked the crowd and explained they were back from a month long U.S tour before ripping through the macabre anthem "Death Always Wins."

Striker took the stage with their melodic yet hard pounding sound, livening up the ever growing audience with some great sing along choruses and 80s meets modern guitar soloing. They have undeniable stage presence dazzling those in attendance with their finely honed stage moves and inexhaustible energy. Their facial expressions said it all, as they could clearly feel their own music and as screeching guitars filled the theatre, so too could the crowd. The frontman was full of passion while playing air guitar on his microphone and even coaxing some singing from the headbanging audience as the rest of the band members shoulder length hair whipped in unison.

Following up the onstage chemistry and final chant of "fight for your freedom," courtesy of Edmonton's Striker was L.A's Warbringer. They took the stage under a red-dish haze as though marching off to the hell that is war. Probably the most malevolent band of the night, each song was filled with twisted imagery that fit well with the Obituary on war sanctioned amphetamines like sound they've cultivated for themselves. These guys took the



prize for most violent headbanging as it looked like they were trying to hurt themselves. The vocalist with his sadistic howl sensing the crowd's aggression simply had to make a stirring motion with his hands to pass on the violence and get the circle pit going.

Taking the stage to eerie projections on a huge screen and a much more moody set of lighting effects was Dark Tranquillity. This is a band that personifies that heavy as an avalanche Swedish metal sound but who also has very deep sensibilities when it comes to atmosphere and song meaning. Playing up to twenty songs they drew from their vast catalogue of work searching for that right balance between thunderous metallic roar and delicate ghost like creepiness. They achieved perfection; the headbanging audience was swept away by tales of darkness, loss and triumph as the heavy riffs filled the concert space. Their most recent songs featured prominently like tracks off the latest release "Atoma." Singer Mikael Stanne reveled in the dark relentless metal grooves blasted out by his bandmates as he stalked the stage like a mischievous phantom would haunt a dimly light forest. His stage presence is legendary and he was all game this evening leaping about screaming and professing his love of Vancouver.

At one point during the encore he joined the sweaty huddled fans on the concert floor singing with them as much as to them. Finally as each band member left the stage under the cover of smoke machines and flickering lights the giant DT logo shone and the words of Stanne were made clear "this isn't a goodbye, it is a see you soon." Each of the four bands brought with them something a little different but they all left the audience with a heavy feeling of satisfaction.

-Dan Potter

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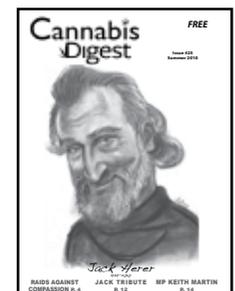
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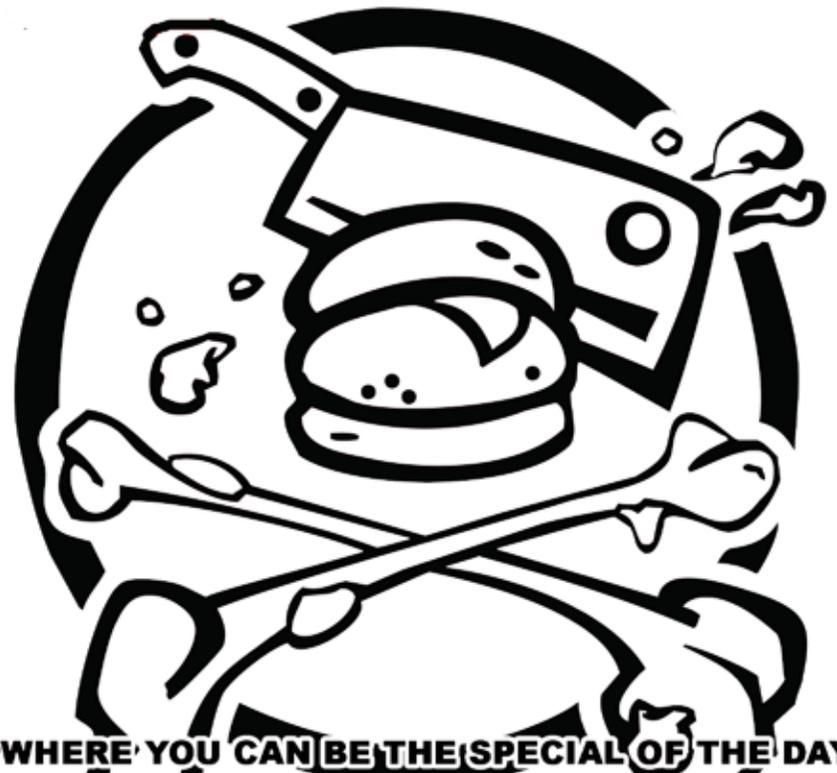
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Halloween, Devil's Night Initiation at the Fox Cabaret, tell us about it! Why should we check it out, what can we expect to see?

JS: We do! We are very excited to be bringing Little Miss Risk and Burns the Dragon out to play with us as our guests. We are also down two Lost Girls for this season, Jungle Kat and Nite Mare, so we are bringing on a secret honorary Lost Girl to join us. We are very excited to reveal her at the show!

AU: What else do you have coming up for the rest of the year, any other events or shows you can tell us about?

JS: Yes! We will have two other big shows at The Fox Cabaret. As well as you can see individual Lost Girls performing at other shows and events throughout the city.

AU: What sets Lost Girls Burlesque apart from other local burlesque companies? What makes the Lost Girls special?

JS: There is so much great burlesque in Vancouver, what makes us unique is that we put on a show with no host, continuous action and variety. You can come to the show and witness amazing striptease, mesmerizing dance, mind blowing poetry and sometimes performers using body parts to create art in shocking ways. We also create a group number, sometimes with our guest(s) for every show.

AU: What horror/Halloween movies or shows will you be resurrecting this season? Any favourite themes or films?

JS: While our aesthetic draws inspiration from movies such as *The Craft* and *The Lost Boys*, we generally don't create acts specifically based on films. Each of us has our own style, drawing inspiration from a numbers of sources. Certainly cult horror films are an inspiration to us.

AU: What advice would you give to people that want to try burlesque? Why do you do what you do?

JS: Vancouver is a great city to learn how to become a burlesque dancer. The Lost Girls are all members of The Screaming Chicken Theatrical Society, and many of us got our start taking the Becoming Burlesque course that they offer. Two of our members also teach at the Vancouver Burlesque Center, which is a great resource for aspiring performers and veterans alike - they offer amazing drop-in classes as well as progressives. Our biggest piece of advice for someone wanting to get into this art form is to go to shows, get inspired and introduce yourself and volunteer at events if you can!

AU: What should we know about Lost Girls Burlesque that we don't already?

JS: While we take our art seriously, we don't take ourselves all together too seriously. While we create darker works, and our subject matter often touches on the macabre, our groups meetings and rehearsals are filled with giggles and fart jokes.

Where can we find more information/tickets/ etc?

JS: We have a website: <http://www.lostgirlsburlesque.com>. On Facebook: Lost Girls Burlesque and on Instagram: Lost Girls Burlesque. Chris Steffler of Mercury Artists: www.mercuryartists.com. Tickets for our Halloween show can be found on Brown Paper Tickets, just search for Lost Girls Burlesque!

AU: Any final words for our readers?

JS: We hope we've intrigued you to come to our show, we know you won't regret it! Creep it real!

lostgirlsburlesque.com

Lost Girls Burlesque

Interview by AU Editorial

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

Justine Sane: I guess I'm infamous for fetish and insane twisted acts.

AU: Tell us about Lost Girls Burlesque, how did the company form, where are you located?

JS: We all met in the dark depths of hell. Kidding! We are located in Vancouver, BC. We formed on Halloween 2013 when our now manager, Chris

Steffler asked Veronica Vex to get a group of badass, dark, witchy, vampy ladies together for the show. The show we ended up putting on was something unlike Vancouver had ever seen; a continuous, hostless, vampy burlesque show. We worked so well together and the show was so great that we decided to become a troupe and put on (at the time) monthly shows.

AU: What is your philosophy as a group? What are your performances all about?

JS: Our philosophy is that there can be beauty in anything and that burlesque doesn't always have to be big gowns and jazz songs. We perform as soloists and as a group. Our acts range from beautiful slow burns and pop culture references to dark and bloody debauchery.

AU: You have a show coming up this



Tim Curry

Tim Curry panel at Fan Expo Canada moderated by Charlie Adler.

Charlie Adler: I am here to introduce my dear old friend Tim Curry and it's pretty obvious that he's very loved and for very good reason. Tim's body of work from the very first thing that he has ever done until now, is so iconic, and so indelible. He's seduced us, scared us, thrilled us, delighted us and continues to do so. So ladies and gentlemen, because you sure love him and I sure love him, and that's why we're here, Tim Curry! Why don't we start the conversation with some questions from the audience?

Audience Question: I noticed when you're chasing Rocky around during "Sword of Damocles," you're running around the back and down the ramps, at one point it just looks like your head bounces off the wall really hard.

Tim Curry: I don't think so.

Charlie: The magic of cinema.

AQ: It looks really painful, it looks really scary.

Charlie: Well he's here so it didn't do too much harm.

AQ: Out of all the films you've done, which is your favourite?

Tim: Well I guess one of them is *Clue*, I also love *Muppet Treasure Island*.

Charlie: For *Clue*, because you're a stage actor and that's where you started, that film is so theatrical.

Tim: We actually rehearsed it quite a lot, which is rare for movies and of course my part was about as big as the bible.

Charlie: You are mesmerizing and electric and it was divine.

Tim: Well, I loved the cast. Eileen Brennan has to have been one of the funniest people in the world.

Charlie: I think there is an iconic line from Madeline Kahn about "Flames! Flames!"

Tim: Yeah, she improvised that.

Charlie: Did everybody lose it?

Tim: Yes, they had to scrape us off the floor and then it was a difficult editing job. "Flaaames!"

AQ: What's your favourite animated job?

Tim: *The Wild Thornberrys*, directed by Charlie Adler.

Charlie: I want to add something to that. I was wondering how to describe what it's like to work with Tim, as an actor it's beyond thrilling. As a director, I can liken it to two things, not that I've done either: one is driving a Rolls Royce, and two is playing a Stradivarius, and that's what it's like directing Tim.

Tim: We first met during a cartoon of *Paddington Bear*, and Charlie was

Paddington Bear. I forget who I was...

Charlie: You were the evil Mr. Brown. And you were always trying to off me. That was thirty years ago.

Tim: That was one of the first cartoons I ever did.

Charlie: You bring so much as an actor, is reading animation as satisfying for you?

Tim: I love it.

Charlie: You were made for it, you were made for everything. What haven't you done?

Tim: I've never been a contortionist.

Charlie: The day is young!

Tim: One day I hope to be.

AQ: What are your biggest influences in acting?

Tim: Alec Guinness.

Charlie: Did you work with him?

Tim: I never did, but I met him. I admired him because he disappear so completely into whatever part he was doing. He used to do a thing where he would gets somebody to watch him walking down the street to see if he got recognized. The goal was to get away

with not being recognized, because he could disappear so completely. I love that idea.

Charlie: Well that's you.

Tim: I do disappear, I try to.

Charlie: You do succeed, there is *IT*. Was anybody more scared in their lives? We worked the next day after I had seen the first part. He came to work and I said "I don't



want to talk to you...". It's true, he terrified me. I didn't recognize him.

Tim: That part is about to be challenged.

Charlie: There is only one original, baby. **AQ: In the movie, *The Worst Witch*, where you sing "Anything Can Happen On Halloween," any memories about your experience with that film?**

Tim: It was a very cold night and Diana Rigg, who I worship, who played the headmistress of the witches school, had a bottle of sloe gin under her costume, which made us very much warmer but not very concentrated. In fact, so unconcentrated and so grimly unprofessional that they decided to reshoot it in London in the studio. I was stunned, I thought I had brought it off beautifully. But hooray for gin!

AQ: Have had any memorable interactions with fans?

Tim: One or two death threats. I was actually stalked for quite some time by a 250-pound transvestite who was on parole for the murder of his lover. So that's probably the most interesting, not one that I care to repeat.

AQ: What advice you would give to young performers and actors?

Tim: Show up. Well I was taught rather firmly, anything that you want to know about a character should be somewhere in the text, so I read



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whatever I am doing very thoroughly and several times until I get an idea of what I want to do, and then I show up.

Charlie: It sounds simplistic, but it's not. Show up and be prepared.

AQ: When you were filming *Home Alone 2*, how much fun did you have with Macaulay Culkin on set?

Tim: Well, Macaulay was a very nice kid. I liked him a lot. We filmed it at The Plaza Hotel in New York and we all had rooms there and he watched cartoons all night so he wasn't always in the best shape. I have a lot of sympathy for child actors.

Charlie: They suffer for it down the road.

Tim: Yes they do, there was a point in *IT*, at the beginning of the movie, this little kid called Georgie is sailing his paper boat down the gutter and it goes down the drain and Pennywise is in the drain and Georgie puts his hand down the drain and I grab it, and I suggested he joins me and say, "Down here we float," and he stopped and said, "Tiiim, you're scaring me," and I said "Gee, I'm so sorry but that's what I'm supposed to be doing, and you're supposed to be scared."

AQ: In your opinion what's the biggest transition you have to make between movies and theatre? Particularly for *Rocky Horror*,

where you had to do both?

Tim: The play was quite different from the movie, it was very dynamic and it was staged in London in an abandoned cinema where Frank-N-Furter lives, rather appropriately, and then it became a huge hit and Princess Margaret came to see it. She was a bit scared, I think. Somebody asked her what she had thought, and she said, "Oh, frightfully funny. Very, very funny. I truly enjoyed it."

Charlie: Did you have to make huge adjustments in performance from stage to film?

Tim: Sometimes, depending on the scene really. It was my first film, so it was all new to me. Getting a sense of where the camera is and what size you are on the screen. I sort of deliberately tried to keep it quite hot on an energy level. I tried to burst through the screen.

AQ: How did you get started in the industry?

Tim: I talked my way into a musical called "Hair," I didn't have an equity card or any experience at all, but they were through hiring hippies and I qualified. I was 22, it was pretty amazing. So many of the kids in the show would just get doped up to the gills and not show up that somebody had to go on for them. I played practically every part except for the black girl. I really wanted to play

her!

AQ: Any thoughts about the new actor playing Pennywise?

Tim: Well I like Bill Skarsgård very much, I think he's very clever. It's going to be interesting to see what sort of clown face he puts on, because it's not an obvious clown face at all. I've seen the trailer and you can't really see him at all so I'm fascinated to see it. I hope they make the end better, because on TV I turned into some sort of giant spider and it was not very scary or convincing.

AQ: Sitting for the costume and makeup for the character *Darkness in Legend*, I understood it took six hours to have the horns put on?

Tim: The first time was ten and a half hours and then they just ripped it off. It was all glued to my skin. In *Legend* they used to tear open a hole in the top of my head and pour in a bottle of solvent and then peel it down. They would do that while I was sitting in a hot bath so it could have been worse I guess.

AQ: What do you think it is about *Rocky Horror* that still makes it so popular?

Tim: Like any good movie, I think it has a good story. It's got an exciting narrative, and it's got some pretty accomplished performers, most of whom had never made a film before.

AQ: Any advice for going to see *Rocky Horror* for the first time?

Tim: Wear a raincoat, and take a bodyguard.

AQ: What was your favourite line from any of your films?

Tim: My most memorable lines was when I improvised on *Muppet Treasure Island* in which as Long John Silver, I was supposed to have had an affair with Miss Piggy, and she made some kind of lewd remark about the length of my sword, "Well you know Piggy," I said, "Once you've had pork you never go back," but they cut it, which really pissed me off.

AQ: Based on the success of the new *IT*, what other movie of yours would you choose to have remade?

Tim: Well of course, you always hope that you've



been definitive in some way but... I honestly can't think of one.

Charlie: It's like saying "Which Picasso do you want burned?"

www.timcurry.co.uk

Special thanks to Larry Struzik for recording the panel.



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OCT. 14 DRUMONDVILLE QC.
OCT 21 AYLMER QC.
OCT 22 SUDBURY ON
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OCT 25 REGINA SK.
OCT 26 CALGARY AB .
OCT 27 MEDECIN HAT AB.

OCT 28 SASKATOON SK.
OCT 29 T.B.A.
OCT 30 T.B.A.
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NOV. 1 BRANDON MB.
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NOV 5 OTTAWA ON.



Return of the Leech

Interview by Chris Walter

Bands typically describe important shows as being fantastic and never talk about shit that went sideways, but I'm going to tell you how it really went down. My band Return of the Leech was booked to open for sixties sensations The Strawberry Alarm Clock at the famed Whisky a Go Go in Hollywood, and so what if a few things went wrong? Does anything ever go according to plan? The flight to Los Angeles with my fellow Leeches was uneventful enough, but we got lost in LAX immediately upon arrival. We wandered

around like zombies before finally asking Information for help. They put us on a direct shuttle to Hollywood, and we collapsed in our seats, certain that our problems were over. The bus let us off on Sunset Boulevard and our hotel was on the same street, so we figured it couldn't be far. We started walking with all our stuff, but eventually discovered that Sunset Boulevard is a very long street indeed. Hours later, we finally arrived at our destination, half dead and delirious from the sun and the heat. We should have taken a fucking cab.

Our hotel was only about ten blocks from the Whisky, so we set off the next day to rent some gear for the show. As it turned out, The Guitar Center was holding a memorial for that guy from Linkin Park who'd recently killed himself. KTLA interviewed all us Leeches, but my bandmates were miffed when they used my comment, even though they talked much longer. We also met the manager for the LA Guns, who told us to drop by the Rainbow later. He didn't seem the typical LA snob you'd expect.

We went back to the hotel to hang out by the pool, because Los Angelinos never go out before dark. Nobody from the LA Guns was at the Rainbow, but we had supper there anyway, and met one of the main villains from the *Walking Dead*. Our harmonica player, who doesn't even watch the show, wanted to give the guy tickets and was trying to get him to come to the Whisky. The dude wasn't too pleased, but at least he



didn't kill us like his TV character would have.

In due time, we took our rented guitars down to the Whisky. There was a general backstage area and dressing rooms for opening acts, but Strawberry Alarm Clock had a separate dressing room with heavy security. Luckily, they turned out to be really good guys, and they invited us to join them after we helped carry their gear. We were in fucking Hollywood.

The Whisky was packed when we went on, and everything was going great until I broke a string on the very first song. A guitarist from the Alarm Clock quickly gave me one of his, but I soon learned it was tuned to a lower key. The other musicians tore apart the dressing room to find me a string while our bass player tried to entertain the crowd with bad jokes and silly songs. I think the crowd was about ready to kill us by the time I finally fixed the string. We got going again, and I think we played very well considering. The sound was really weird, and our drummer had to guess what to play by watching my arms. At least the crowd really liked us, and they



even forgave us for the shaky start. After all the planning and hard work, we'd pulled it off and the show was over.

The flight back was another gong show. I somehow ended up in Edmonton and my wife was pissed when I insisted on hitchhiking to Calgary. I'd spent every penny I had, and she wasn't too wild about that either. But we had a great time, even with everything that went wrong. We came, we saw, and we sucked the blood out of LA. I'd do it again in a drumbeat.

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Absolute Album Reviews

Throne of Heresy - Decameron The Sign Records



Is there a pandemic more metal than the black death? It's highly unlikely when you think about it, even 700 years on nothing can compare to the unrelenting catastrophe that ravaged Europe by way of flea infested vermin. Throne of Heresy have set out to write a concept album about this truly treacherous time for civilization.

The chaos is retold with authentic intensity with atmospheric black metal scorching a ferocious but dynamic trail through this listener's skull and bringing to life the rage and confusion of one of mankind's darkest hours. "Siege of Caffa" starts off with a dramatic war like melody and then rips into a double kick drum powered downward spiral. Double point melodic guitar lines make it seem like the clock is ticking backwards and the blisters are starting to ooze.

There is no justice to be reclaimed in the ravages of disease and you can hear the palatable throes of delirious anger in the iron sheathed metal attack of these ten story-telling songs.

-Dan Potter

Thera Roya - Masterful Universe Independent



These three guys play a style that could be described as grindcore on fentanyl. They've taken the sludge noise-raped insanity of metal's most sonically brutal genre and then slowed it down to a doomed-out crawl. The sludge is enough to choke a woolly mammoth and the vocalist sounds like he is the hairy elephant drowning in some toxic pre-historic soup of opioids. There is a lot of drones and grunge like riffage on the track "Static Transmission," as well as plenty of psychedelic backward sounds and sonic collage.

For a two-song EP, this release packs a punch spewing out some seriously sinister Sabbath guitar parts and lurching drumbeats that feel like

Frankenstein is behind the kit. The ghostly sound effects continue to molest the rocking vibes produced by the instrumentalists on "Confused Population" creating a little house of haunted horrors perfect for a stoned-out All Hallows Eve.

-Dan Potter

Subservience - Forest of the Impaled Black Bow Records



Lurking orcs deep in the corrupted dark forests are set loose on the blistering track "In Depravity They Dwell" a study in classic death metal. No extreme is left underdone, with every element, whether it's the ripping vocals or the carpal-tunnel inducing guitar tremolos, are all cranked to eleven. This British group has clearly set their sight on the best the genre has to offer like such noise giants Deicide and Bolt Thrower.

On "Entity of Indifference" the guitars erupt forth like a grindcore band on steroids with their mid-rangy bark. Wretched words are shot out like the lead screamer has you by the husk and is scolding you for your indiscretion, which is cool cause he's got interested stuff to say. Drunken interludes keep things interesting and dynamic before another serious yelling match takes over.

This band has the goods and delivers on every track, laying down some wicked intensity that just doesn't let up. There is plenty of harmonic complexity also that really makes for great repeated listens if you shall dare.

-Dan Potter

Planet Eater - Blackness From The Stars Independent



The jolting groove machine known to prairie dwellers as Planet Eater have come to devour the place you call home and they'll eat your little dog, too. The witchy badness wastes no time in digging your future grave on "The Boats" which is full of extreme rhythms and jagged

sci-fi intensity. Low tuned riffs will shake that loose tooth right out of your slack-jawed mouth on "Pile of Bones" by mixing up some Acacia Strain madness with Hatebreed-like swagger.

Imaginative riffing and pummeling kick drum blasts propel each track into total head-banging insanity. Intelligent and fun, the track "Cold Confines" really brings the heat with bizarre guitar tapping and metalcore chord chugging. The band holds down these unique and difficult grooves so the singer can shred his larynx to his hearts content. The result is bound to be a circle pit stranger than a Saskatoon crop circle in the dead of winter.

Unrelenting like the best of them, they seem to have the ability to pull a different trick out of their hat for each track keeping things interesting even for the most progressive fan. But overall they spew out some super fun grooves to shake your head to.

-Dan Potter

Moonlight Prophecy - Vanquished Independent



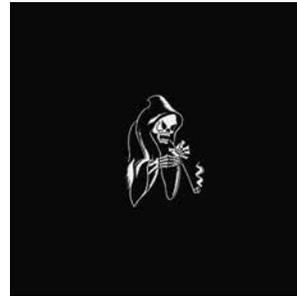
This group of seasoned studio musicians let the sparks fly with their complex mix of thrash and power metal. The riffs are stoic and bold with a fierce grip that will drag you into the struggle of good vs. evil. Lyrically, it's all about conquering the fight and it helps that the vocalist can rip like the best of the leather souled heathens like John Arch or even Ronnie James Dio.

Guitarists also need to check out the tapping and speed picking mayhem that takes place on this record. The instrumental track "SpellBound" really lets the fret-board burn with all your favorite Herman Li-approved licks and has a dramatic feel that earns its place amongst the other solid songs. "Fury M" is an awesome blast of head banging fury with foreboding riffage and lots more guitar tapping sorcery, enough to awaken Paganini from his temporary slumber.

This mix of crazed violin like guitar lines and smokey yet forceful vocals really calls for a two-handed devil horn salute mostly because you'd otherwise hurt your hands playing air-guitar. Another instrumental "Witch Hunt" lays down even more neo-classical greatness and shows that those old wig-wearing, harpsichord-playing dudes were harsh metal as fuck.

-Dan Potter

High Reeper - High Reeper Independent



Philly's doom and stoner riff rock scene is really starting to pick up. With an awesome name like High Reeper, you just know these guys are hogging all the cool riffs in the scene. Iommi-approved drop-tuned bluesy guitar lines are hammered out with a ferocious standing at the crossroads sort of way. Sabbath runs on high with this release with songs like "Soul Taker" and "Chrome Hammer" slithering through the speakers like a stoned python with a bad case of the munchies.

Foreboding as a napalm attack and liberating like a 70s rock concert, this album has all the highlights you'll need from the golden age of delinquency. "Reeper Deadly Reeper" is propelled forward by the wailing screech of a true Ozzy disciple and the battle cry is to bang your head. The back-to-basics riff-rock is refreshing in a time when so much studio trickery can add layer upon layer of fake sounding heaviness. These guys are just five guys and the spirit of a good time.

Closing track "Friend of Death" has a memorable chorus and napalm tipped riffs that lock up with the drumming to create a thundering blitzkrieg ode to smoke and fire complete with an unaccompanied guitar solo a la "Heartbreaker" style.

-Dan Potter

Crafteon - Cosmic Reawakening Independent



The H.P. Lovecraft fanatic in us all would love the tribute this band has put together. The main instigator of the explosive lyrical and musical depth heard on this record is a teacher of literature so he knows his Cthulu Mythos inside out. Lord Mordiggian, the leader of this mystic group of black metallists beckons the dark worlds with his raspy declarations told with authority over groove-less blasts of agony.

Proclaiming, "I'm plagued by dream infested sleep," on the track "Dagon," the dour mood is ratcheted even further down, down to the grave. A mix of whipping guitars born of familiar sounds that emanated from

early Dark Tranquility and Dissection sow fields of funeral fog, perfect for monsters to roam. "The Colour Out of Space" has a big almost Iron Maiden intro showcasing this dark groups dynamic ability at creating some bombast inside the cold depressive cargo hold of life.

"The White Ship" is a metal juggernaut with Metallica-like breakdowns and a wailing neo-classical guitar solo that comes out of the woods to snatch your children. That's lots of horror to be had on this excellent debut release whether it's in the hidden chamber ritualistic gang chants or the boiling cauldron that offers up a glimpse into the deep dark abyss.

-Dan Potter

Comeback Kid - Outsider New Damage Records



Composers of anthems for squatters and other fringe creatures are back with a tighter version of themselves. The amount of sonic depth on the opening track "Outsider" is unexpected for a bloody knuckled hardcore unit. Wailing background guitars and vocal modulation along with huge gang vocals push this track well beyond the DIY expectation.

The big guitars of course never let up. It takes wrists of steel to play "Surrender Control" with its crushing palm-muted riffs and scalpel precise execution. Sing along track "Consumed the Vision" mixes Social Distortion and social awareness into a scream on command punk masterpiece. Most tracks clock in at three minutes showcasing a sophisticated song writing skill but there are quick sonic blasts like "Blindspot" that take things back to the roots of their high intensity all age's shows.

This release stands out for its inclusion of three guest vocalists. Closing track "Moment in Time" starts out with some husky folk vocals by Northcote and then the hammer drops unleashing the scorched earth policy-founded band that we all know.

-Dan Potter

Cannabis Corpse - Left Hand Pass Season of Mist



Another solid effort from the masters of weed and horror infused death metal, Left Hand Pass is the fourth full album release from the Richmond Virginia stoners and could possibly be their most technical to date. The tag team project of twin brothers Josh and Phil "LandPhil" Hall, (Municipal Waste, Iron Reagan) this lineup which includes guitarists Ray Suhy from Six Feet Under and Black Dahlia Murder's Brandon Ellis. Only a few years after writing and producing all the music for Six Feet Under's 'Crypt of the Devil' the new release from Cannabis Corpse suggests they don't like to leave many killer riffs in the studio. While they pay homage to the bands that influence them and are currently employed by, this is an all-star lineup of thrash and hash. With ten tracks that blaze through the listeners brain stem, 'Left Hand Pass' is a must own for any death metal fan or marijuana fan.

-Chadsolute



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Unsane

Interview by Willow Gamberg

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

DC: Hi, Dave here (bass player for Unsane). I'm probably most infamous for playing bass in Unsane...

AU: Tell us about your new release, *Sterilize*. This is your first release with Southern Lord, is that correct?

DC: That is correct! It's been five years since our last release on AT (Wreck) and we switched labels yet again. *Sterilize* was really fun to make, it's also the first time I've engineered the recording for us. We were out in the California desert at Gatos Trail Studio for all the basic tracking and finished up guitar overdubs and vocals at Chris' (our singer / guitar player's) home studio in Northern California. It was pretty much as stress free as can be for a recording situation, and to be able to accomplish it ourselves was encouraging for future recordings. I should mention that our pal and audio guru Andrew Schneider did the final mixing and exceeded our expectations!

AU: What can we expect to hear? Do you explore any particular themes or topics, lyrically or otherwise?

DC: Some reviews have claimed we've gone back to an earlier / rawer songwriting style, which I'd agree with for certain songs on *Sterilize*. Overall, I think the record's feel is geared towards making sounds as potent and powerful as possible. The same applies to the lyrics / themes.

AU: How has your sound as a band evolved over the last decade?

DC: I feel a band's sound evolves naturally, no matter which band. Whether that evolution is a good or bad thing is up to the listener. For us, we've concentrated more on translating what's in our heads, in terms of initial ideas, and putting them into music that represents those ideas accurately and with the necessary effectiveness.

AU: You're known for your crime-scene album covers, buying blood from butcher's shops, etc. Where do you get your photos of dead people, are they staged or stock? And what's the story behind the album cover for *Sterilize*?

DC: Chris has conceptualized and done all the record covers. Some were actual crime scene photos (i.e. *Scattered*, and self titled first record), and those were acquired through friends that worked in the forensics industry. The covers that were set ups, were exactly that: Friends would volunteer as the subjects, Chris would lay out the scene and our friend James Rexroad would photograph most of them.

For *Sterilize*, Chris wanted something a bit more abstract and less representative. Somewhat more of an experiment with macro photography, close ups, etc... and Chris actually took the photos for this one.

AU: What are your influences, musical or otherwise? Anything that might surprise us?

DC: We all have fairly diverse musical influences, not sure if any would be terribly surprising, but they range anywhere from old delta blues stuff to Hendrix to the Stooges to AC/DC and Black Flag.

AU: You're coming to Vancouver in December, when was the last time you were here? How does playing Canada compare to your home turf in NYC, or other countries?

DC: I believe last time was on the Melvins tour in 2012 but I'm not sure. We've had great shows in Canada, Vancouver, Calgary, Toronto, Montreal, etc. We don't get up there as often as we'd like sometimes, but when we do, we're very well-received.

AU: On that note, do you have a favourite foreign country to perform in? Where do people get the most stoked to see you play?

DC: Hard to say really... Through the last decade and a half France and Italy have had a growing noise scene and in turn we've been getting more people out at the shows in those countries. But we don't play favorites...

AU: What does 2018 have in store for Unsane? Any other big tours planned, music videos, studio time?

DC: For now we're finishing out this year with a five-week European

tour in October and a six-week US / Canada tour in November / December. We're working on getting out to Japan / New Zealand and Australia in early 2018 then back to writing and recording in spring 2018.

AU: What's life on the road like for you as a band? What are your tour essentials?

DC: Touring has gotten easier for us lately. We've become more focused on the job at hand and set up our tours [to be] as streamlined as possible in terms of routing, accommodations, tour vehicle, etc... It's still fun as hell, but if you don't get obliterated every night, it's amazing how much easier life on the road becomes.

AU: What do you all do when

you aren't performing with Unsane? Do you have other bands, day jobs, hobbies?

DC: Chris has another band in California called Cutthroats 9 that he works on when we have some down time. I've got another band called Pigs I play guitar and sing in, and I'm also an audio engineer, which keeps me busy with recordings and the occasional live gig / tour. Vinny owns a tattoo shop in NY and also runs a small hotel in Tulum, Mexico.

AU: The new album sounds fantastic. Tons of heavy grooves, eerie fuzz tone... one song is called "We're Fucked"... do you really think that? In what way are we fucked, and do you think there is anything we can do about it?

DC: Well, Chris wrote that one but I certainly concur with the theme. To see how we're fucked, you can simply turn on any news channel, whether left or right leaning, and in ten minutes you'll find ten reasons why it's applicable. Hopefully something can be done about it. The avenues for positive change seem narrower than ever, yet they still exist, so effective reversal of the present situation isn't impossible but it certainly won't be quick and easy.

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AU: We're very stoked to see you this winter... Do you have any final words for Canadian fans?

DC: Stoked to see you too... Oh Canada!

www.unsanenyc.com/

PHOTO CREDIT: James Rexroad

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SHRED SESSION



Brandon Cotton

By Malcolm Hassin

Absolute Underground: Where did you come from, and how did you get here?

Brandon Cotton: I came from Hamilton, Ontario, and I got here with a friend and my thumb, hitchhiked, I guess. One, two, hitcharoo.

AU: What's your local skate park?

BC: BEASLEY, mother fucka!

AU: How's it going down there, what's up?

BC: It's pretty hard, I guess, we got a quarter pipe flat bowl, kind of like China Creek bathtub in a sense, titty, old school 90s vibe, good scene.

AU: What do you think about the scene in Vancouver?

BC: Depends where I guess, it's different all over

at every skate park, you got your Hastings beach scene in a sense, there's your Plaza 7 set scene, the beach is a buncha drunken buffoons, plaza's a buncha stoned kids sitting on a 7 set that everyone thinks are intimidating 'cause they don't talk, 'cause they're too stoned. There are so many different scenes, there's even that Terry Fox scene, flat spot scene. My scene is Plaza late nights.

AU: In the winter where do you skate?

BC: You're looking at it, SBC, skateboard heaven.

AU: Fuckin' rights. You got any relationship advice, Dr Phil?

BC: Yeah, don't do it.

AU: What about skateboarding makes you happy?

BC: The fact that nothing else is happening except for skateboarding. All the problems you think about, mad or sad, are just gone, it's just you and that skateboard and that moment.

AU: Where are a lot of your influences growing up?

BC: Skating, always the older dudes, obviously.

AU: Where you get your moral ethics and values from?

BC: Parents for sure, old man and the older dudes at the skate park you look up to.

AU: What was pops like, growing up in home life?

BC: He's good man, supportive and shit.

AU: At the park?

BC: Naw not so much, they were supportive but they wouldn't want to see what it was like at the park, because they wouldn't want me there in a sense. My dad used to tell me I sucked, I'd do a trick so good and be so stoked and look over at him and he would be like, "you suck." I'd do a kickflip or something and he would be like, "That's stupid," manual the whole street and he would tell me I look ridiculous with my arms all flailing in the air.

AU: What was pops into?

BC: Bikes and beers... Old Mills, 'cause, "It's the only fuckin' can with a girl on it."

AU: What other passions do you have?

BC: Fuckin' tons, bikes... this is my whip right here, built that thang. I like keeping busy, busybee, they call me tinker town.

AU: Where do you work?

BC: SPCA thrift store, SBC mini ramp champs, restaurant, eh?

AU: Do you have any nicknames?

BC: Oh fuck, Cotton, Cott Dog, Hot Dogg, Cock n Balls.

AU: What hypes you up?

BC: The outside stoke, when I am not out there but stoking the session from the sidelines smacking my board, getting others hyped, dudes blasting or starting from the bottom, I am always screaming 'cause it feels good when you're getting screamed at. I like going faster than everyone.

AU: Who's got the best shops in town?

BC: Obviously to me, Menu, in sense 'cause they support my shit, and Teen and Syd are just fucking Gs and here (SBC) for sure. And you have to

always respect and love PD, top three shops that are the shit to me. It's all doing skateboarding, there are cool guys and not cool guys but I keep myself out of that shit, I am not into the fancy hats and caring what you're wearing.

AU: What's your favourite outfit?

BC: Overalls all day.

AU: Are you fresh or hesh?

BC: Fresh bra, throw a little hesh in there once in a while.

AU: What's your favourite band?

BC: That's played here? Car 87

AU: What do you skate to?

BC: Motown, Reggae, Hip Hop.

AU: When was the last time you took transit?

BC: When I got a ticket, 'cause I didn't pay, and daddy (Malcolm) actually had to save my ass 'cause I didn't have ID, the cops were telling me I didn't exist and I was like dude, I am Brandon Cotton for fuck sakes, can we call any one to prove your name? Yo I gotta call this guy 'cause I call my mom and she's wasn't picking up. So I called daddy, next step down the ladder, just to see if he could save my ass, and he almost fucked up, but you told the cop, "He prolly has Vans on," and I did at the time, the cop looked at me and asked what kind of shoes I had on, and it was vans and that mother fucker let me go.

AU: Any closing comments?

BC: The parents, B.S.C crew back home, Syd and Teen, PD, Sam and Sugar Tits, and the SBC crew, burn in hell!

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PHOTO CREDIT: Adam

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**Legends Valley
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Welcome to Canada's first Cannabis Cup, presented by the venerable *High Times Magazine*. I rolled into Legends Valley in the Lake Cowichan area on Vancouver Island a day early to ensure we got an epic camp site. Right from the start, I knew I was going to be in for a blast. The parking reception guys were awesome and well informed, Jason and Mark blocked off a four-site camping empire for us. After setting up camp I moseyed on over to the media tickets and was quickly set up with a armload of wrist bands. There were four parts to the event. Camping area, the two stages, a food venue, and an exhibition of all things weed, from paraphernalia, edibles, online guys, Chronic Dabs, herbal products from cotton candy, weed soda, to Plant Tonix bio culture demos. Plant food companies were represented and even Rosin Tech Products, a live extraction press company from New Jersey. The bands that I saw were fantastic. Antipolitic, some Vancouver boys, had a great time and seemed to really enjoy playing to their stoned out audience. Their rabid fans came out in droves and Antipolitic didn't disappoint. I saw House of Pain for the first time. As seasoned veterans of the entertainment industry they were

immensely entertaining and played all their hit songs. By now I was in another world. Stoned into oblivion, well fed, and totally entertained. Cocaine Moustache, Power Clown and The Dayglos played stomping sets and brought in a huge local fan base. Dayglos put on a show that was the talk of the late night party scene. Bands were constantly playing and some were admittedly not to my taste in music but that didn't matter as I was super baked. The last show I saw was Lil' Kim, another major music veteran of the American pro marijuana hip-hop scene that the folks at the Cannabis Cup rounded up for the stellar line-up. She was quite the performer and I was waiting for a wardrobe malfunction because her huge titties were busting out of her costume. It was fun to photograph her as she definitely played it up to the cameras and was at the top of her game. Great weed and dabs, I smoked it all and it was totally great but, more importantly, we were free for the first time in history to be ourselves and network out in the sun, not under a rock like cockroaches. So if you like weed, music, camping and excellent camaraderie, meet up with us at the 2018 High Times Cannabis Cup for the best time of the whole summer!

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- Brydo





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