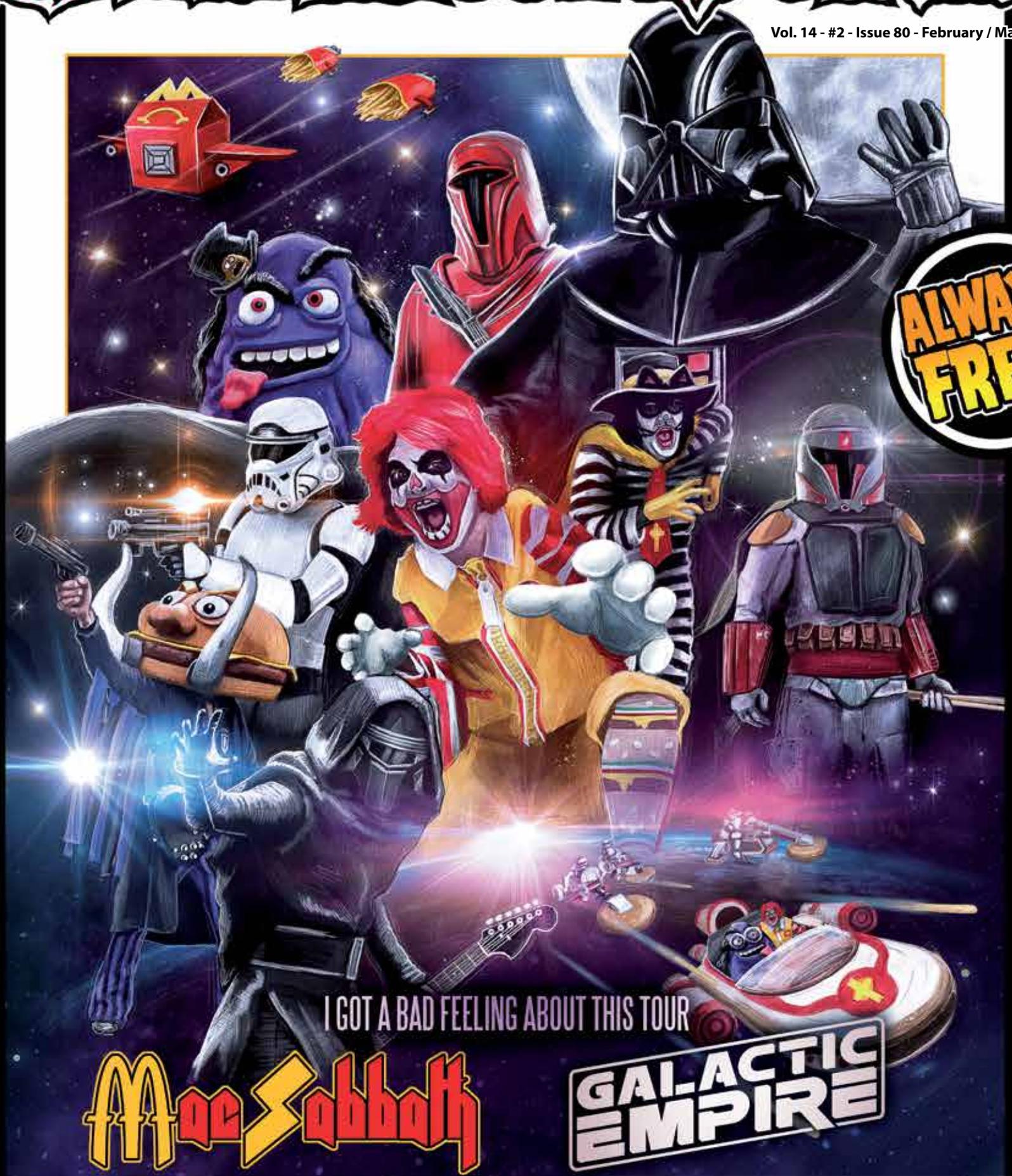


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## TABLE OF CONTENTS

VICTORIA LOCALS ONLY - CROMDAM .....	PAGE 4
VANCOUVER VENGEANCE - EMPRESS .....	PAGE 5
CALGARY CARNAGE - TREV KILL .....	PAGE 6
MONTREAL MASSACRE - THE VON REBELS .....	PAGE 9
BLACK WIZARD .....	PAGE 10
ROYAL THUNDER .....	PAGE 11
THE PUNK SHOW - SNFU .....	PAGE 12
ABSOLUTE SUBCULTURE .....	PAGE 13
MAC SABBATH .....	PAGE 15
DANIELLE HARRIS .....	PAGE 16
COREY BOWLES .....	PAGE 17
VINYL ENVY .....	PAGE 19
THE VIBRATORS .....	PAGE 20
NAILBOMB .....	PAGE 21
GALACTIC EMPIRE .....	PAGE 22
DREADNAUGHTS .....	PAGE 25
AWKWARD AC .....	PAGE 26
ARTIST PROFILE - COLE PAULS .....	PAGE 27
ABSOLUTE HORROR .....	PAGE 29
JUST CAUSE .....	PAGE 31
ABSOLUTE ALBUM REVIEWS .....	PAGE 33
BUSINESS PROFILE - DPK PROMOTIONS .....	PAGE 34
ABSOLUTE COMIC-GEDDON .....	PAGE 35
VICTORIA FILM FESTIVAL 2018 .....	PAGE 37
LOVERBOY .....	PAGE 39
SHRED SESSION - ART GODDY .....	PAGE 41



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## Crom/Dam

Interview by Esther Wurley

### Absolute Underground: Who is Crom Dam? What got you guys together?

Crom/Dam: Crom/Dam is a two-piece static punk "band" from Victoria. One of us plays a bass

guitar, the other plays a regular guitar, and a machine does everything else! Crom/Dam started cause we sleep in the same bedroom and don't really talk to other people... and there's all this musical gear in the next room.

### AU: How would you describe your music?

CD: We don't really know how to describe it. I mean, we listen to a lot of records... take the worst parts of your favourite 70s basement punk, 80s hardcore, 60s garage, 80s garage, 90s garage, crappy synth garbage, nuuu wave, whatever... you might get a shit mix that sounds something like us.

### AU: How do you think you set yourselves apart from other Victoria punk bands?

CD: Most local punk bands are of your typical guitar, bass, drum variety... we have all that too... but an obnoxious robot plays our drums, and we have other stupid noises.

### AU: What are your thoughts about PC culture that seems to be running rampant on the internet? Like when someone says you shouldn't like a band anymore because they did a bad thing 20 years ago, what do you say about that?

CD: PC culture running rampant isn't a new thing... it just mutates with time. There is a lot of "logic" being used that we don't understand, and some that we definitely don't agree with. There are always positive things that come out of PC culture... but sometimes it's tainted by massive piles of bullshit. If music sounds good, we like to listen to it. If everyone had the same opinions and values, and people never made mistakes,

everything would be boring. There are tons of assholes in bands... if we stopped listening to every record that had someone who we wouldn't hang out with playing on it, we'd have a very small record collection.

### AU: Why not just get a drummer?

CD: Can a drummer fit in the glove compartment of our minivan?

### AU: What's the best/worst thing about the Victoria music scene?

CD: Victoria is a small town with a decent variety of underground music being made. The only problem for us is that nobody seems to be making what we wanna see. It's hard to bring out-of-town bands to Victoria when there are no-like minded bands to put on a bill with them. It's hard to get people out to see something different/new when they're spending all their money to see friends' bands or nostalgia punk bands on their fourth kick at the can.

### AU: Any plans to tour at all?

CD: Sure? Montreal in late spring. Alberta and

# VICTORIAS LOCALS ONLY

Pacific Northwest in the summer.

### AU: Dream gig?

CD: In our dreams, an all night festival in our basement... B52s circa 1978, Doctor Feelgood circa 1975, Cramps circa 1978, pre-guitar Misfits, Suburban Lawns, Mummies, Spits, Zero Boys, Vom (AND the Angry Samoans!), The Pack (doing their set from that German movie clip on YouTube), Fear on SNL (but performed in our basement), Rezillos, Teenage Head, Amyl and the Sniffers, Suicide Commandos, The Drags, The Kids, The Monsters, Shrapnel (filming their video for "Combat Love"), etc, etc. We wouldn't play, just watch, nobody REALLY needs to see us play.

### AU: Top five local bands right now

CD: Richie and the Cool Jerks, Timing X, Slim Sandy and the Hillbilly Boppers, Nearly Dead, The Hex.

[facebook.com/cromdam/](https://facebook.com/cromdam/)

PHOTO SOURCE: Crom/Dam

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# Empress

Interview by AU Editorial

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

Brenden Gunn: This is Brenden Gunn and my most infamous moment would probably be the great spaghetti disaster of 2016 where, for some reason, spaghetti ended up all over Bog and the rest of the Astoria. It was wild.

## AU: Tell us about Empress! Who's in the band, and how did it form?

BG: Empress is composed of myself, Chris Doyle, former drummer of my other band Craters, and Peter Sacco of Witch of the Waste fame. The band was formed in 2016, shortly after Peter and Chris had attended an Elder gig in Seattle, I believe. After witnessing the awesome sight that was Elder, they looked at each other and knew. Something had to be done. Not long after that fateful moment, I joined up with them and here we are.

## AU: You've been waiting a while to launch this project, is that correct? Why the long wait... what has the process been like?

BG: A few months after we first started jamming, we had our first four songs written. Chris told us he had planned to travel Europe and live in Germany for about a year. We recorded the songs we had literally a week or so before he left for Europe. We decided to wait to release it so while he was gone we took our time putting the finishing touches on the album, getting artwork done, etc. Now that he's back, we're ready to release it and move forward.

## AU: You've got your first show on Feb 10, which is also your EP release... congrats! What can we expect to hear and see from you guys?

## Describe your music for us! Where and with whom did you record?

BG: Thanks! We're very excited, eager, and relieved to finally release this. We'll be playing pretty much the whole EP front to back, with some added "live flair." I like to think we're a band that doesn't set limits as to what defines our sound. We take influences from a wide array of genres... Everything from doom and sludge to hardcore and punk to black metal and ambient.

We recorded with Mike Kraushaar at Bully's Studios in New Westminster (very last minute), and we can't thank him enough for helping us out on this record. The mastering was done by Brad Boatright at Audiosiege.

## AU: Does your music explore any particular themes or topics, lyrically or otherwise?

BG: Peter wrote all the lyrics, but it's my understanding that the general theme lyrically is about self-love and empowerment, something I think a lot of people don't give enough attention to.

## AU: Launching your EP at the first gig is a strong start - was this a conscious decision by the band, or just how

everything worked out?  
BG: A bit of both really. Choosing to take our time meant when we were offered the right gig, we would be ready. I think that time is now.

## AU: The artwork is sweet! Who did it, and what's it all about?

BG: The art was done by artist Luke Oram (lukeoram.com). We had the general idea for the scene and I really dug his art. He does a lot of sci-fi and Dune stuff, so it was a great fit. I guess the scene echoes the title, *Reminiscence*, which in turn reflects a bit of the theme of self empowerment. It's all kind of loosely tied together, but mainly we just thought it was a cool idea.

## AU: What does the future hold for Empress? Do

## you have another release in the works, more shows coming up, or tours on the horizon?

BG: Well, we're just getting back into the swing of things, but so far so good. We're currently writing new material for a full length, so that can be expected some time later this year, or early next year. As for shows and touring, we have nothing booked yet, but it's something we're really looking forward to. One thing at a time, though!

## AU: You guys are all members of other bands in the Vancouver music scene... can you list your other projects for us?

BG: I play guitar in Craters and bass in Sand Witch, both are doom bands with a different style, and both have new releases coming out this year! (Cratersdoom.bandcamp.com; Sandwichdoom.bandcamp.com) Chris used to play in Craters but as we started this project and he left for Europe we've decided to focus solely on this. While Chris was living in Germany he played drums for a wicked band called Piece. Highly recommend checking them out if you like bands such as High On Fire (pieceismetal.bandcamp.com). Peter played in Witch of The Waste for a number of years, but due to numerous lineup changes, they are taking the time to rebrand and relaunch the band under a new name. Peter also plays guitar in the very awesome Seer (Seerbc.bandcamp.com).

## AU: What makes this band special? What sets it apart from your other projects?

BG: I think it's our diverse musical backgrounds, our longtime friendship, and our love for all that is post and heavy. Everyone brings something different to the table, so it's never



# VANCOUVER VENGEANCE

one-sided. Chris, who rules on drums, is also a wicked guitar player, and has even written some of the Empress riffs.

## AU: Where can we find your EP, more information, and show updates? Do you have a website?

BG: Currently we have one song streaming on Bandcamp, with another being streamed via DoomedandStoned and being released on our Bandcamp very soon. The full EP is being released digitally Feb 12th with physical copies to come around the same time. You can check it out at [thisiempres.bandcamp.com](http://thisiempres.bandcamp.com), and follow us on facebook: [facebook.com/iempresbc](http://facebook.com/iempresbc)

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

BG: We like cats and we like to party.

## AU: Do you have any final words for our readers?

BG: Hail Satan. Worship Doom

[facebook.com/iempresbc](http://facebook.com/iempresbc)  
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PHOTO CREDIT: Shimon Karmel



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## Trev Kill

Interview by Apryl Fawn

In a musical era where many entertainers gain recognition through provocative theatrics, and melodramatic off-stage antics that often leave raw talent on the backburner, we're grateful that true artists like Trev Kill still remain. Kill is a divergent writer and performer who has managed to amass his broad spectrum of talent and combine it into consummate performances, that in addition to outstripping the mainstream, consistently fills our local venues with cavorting onlookers.

**AU: Can you tell us little history about your past projects?**

Trev: I am currently involved in three active projects. I front the band SugarSnap (funk/disco/pop genre), Negative Earth (rock/industrial), and play guitar for Esther Widmann's solo project (industrial/trip hop/alternative). I am currently working on some hip hop stuff as well, but in my own time without deadlines, something I just need to do for my own outlet.

**AU: Can you tell us little history about your past projects?**

Trev: I am not sure if I even want to look back at my past projects, ha. I had my share of bands that never really went anywhere, and a couple that lasted a few years. We recorded some songs, released some albums, but that is where they died. I used to drum for a Christian rap-core/rock band back in the day. This was a very, shall we say... interesting experience. Aside from this poisoning my perception of the church, I gained great knowledge of music. I also made some strong connections with some talented people.

**AU: That's great. Forming a solid network of contacts is essential for a performer like yourself. Outside of music, what are some of your other interests?**

Trev: Outside of music my interests are quite simple. I enjoy stimulating conversation, diving into ridiculous topics of

importance, discussing creative ideas, and learning and expanding knowledge. Educating and self-evaluating, growing, and contributing to positive causes are also important to me. I also enjoy shutting down my mind with self-medication, whether it be ingesting or consuming substances, gaming, or expanding the mind.

**AU: When you write, do you write only about your own personal experiences and adversities, or do you often write to expose/anathematize the aspects of society and the world that you would like to see changed?**

Trev: When writing music, I tend to really write more abstract content, unless something weighs heavily on me. I have written songs that were nothing more than an outlet for me to vent, or concepts that were just an idea, but were then transformed into something unpredictable by letting the song take its own shape into the monster it becomes. I have my opinion on specific worldly affairs like politics or religion, but try to write beyond the parameters of said subjects. I feel liberated when writing concepts that have no rules or boundaries.

I find it healing to write about personal relationships I have experienced, as I'm sure most artists do. My song "Slither" is an example of this. Though most people may resonate with this as a break-up song, it was written to touch on an experience of abandonment by an important person in my life, who left me when I needed them most. Without disclosing too much information, and from a few years of reflection, I now understand why this person reacted the way they did. It is a great feeling to listen to past songs and find some sort of resolution through them, even though they were written in a state of immense pain and anger.

**AU: Have you ever been disparaged or vilified, or even accused of being an emissary of something sinister, as a result of your appearance or performance?**

Trev: I have experienced judgement and assumptions from others regarding my image and style, like everybody else at some point or another. I think the most amusing accusations are ones pertaining to Satanism. Years ago I would have found this sort of labeling concerning, but I am now at a point where I do not really need to react. If I do find the need to, I like to create a challenge and inquire to why they feel this way.

**AU: Can you share with us what's up next for you and your bands?**

Trev: Negative Earth is currently on a hiatus but still active with writing songs and planning the next steps. SugarSnap is currently recording the follow up to our first EP, with many live shows

# CALGARY CARNAGE

scheduled for this year. For now that is my focus, along with some other top secret productions in the works.

PHOTO CREDIT: Brad Scott

[www.negative-earth.com](http://www.negative-earth.com)

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

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SUN 11	SPIT OF THE SIN / THE GRAMERCY RIFFS PSYCHEDELIC METH GACK
THU 15	RMS / DUBLIC / FREELIKZ / ELEV8 / KOATS
FRI 16	MARCH OF THE FROZEN NORTH VALFREYA / FORSAKEN RITE / CABRAKAAAN
SAT 17	FOZZYFEST 2018 ICEBREAKER PARTY
THU 22	BEERCORE'S PUNK VS METAL DETHEROUS / CHAOSBEING / THE SHILLELAGHS
SAT 24	FEMME FATALE: A CELEBRATION OF WOMAN IN MUSIC
THU 1	BEERCORE'S PUNK VS METAL WALKA ALONE / CONNIVING CADAVERS & GUESTS
FRI 2	CALGARY BEER CORE PRESENT ROCK 4 COMMUNITY

### MARCH

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THU 8	MARCH MASQUERADE MAX SINDROME / BARLEE & GUESTS
FRI 9	403DNB PRESENTS WORLD OF DRUM & BASS TOUR 2018
SAT 10	JOHN GARCIA CHRON GOBLIN / HYPNOPILOT
THU 15	BEERCORE'S PUNK VS METAL SNAKEPIT / OH FENDERS & GUESTS
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SAT 17	HIGHKICKS MAMMOTH GROVE / DANE / BASEBORN BAND
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having a great time along the way. Most of our songs are pretty much about what we like... Fast cars, loud bikes, hot girls and rock 'n roll.

**AU: Your most recent release of music was *Killing Machine*, in 2016. Do you have new music in the works?**

VR: We are in the process of writing our next album now, we're currently ironing out the new songs and will be hitting the studio in the new year.

**AU: Is Montreal the best place in Canada to play rock 'n roll? What's the scene like?**

VR: Montreal has a great underground scene. You can expect a lot of support from the locals as well as from the other bands in the scene.

**AU: What does 2018 hold for The Von Rebels? Any tours on the horizon? Any thoughts of venturing West?**

VR: Right now we're planning the next album for 2018. As for touring, we will be on the road this summer and we are looking forward to seeing all our fans.

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

VR: Bring protection... for your ears.

**AU: Are any of the band members involved in other musical projects?**

VR: Chris has a solo folk project, Davey plays in a punk band called Walk of Shame, and Mike also drums with the Turbo ACs

**AU: Any final words for our readers?**

# MONTREAL MASSACRE

VR: "King Kong ain't got shit on us"

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

PHOTO CREDIT: Lori Morrison

[lorimorrisonart.com](http://lorimorrisonart.com)

## The Von Rebels

Interview by Roger the Shrubber

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

Von Rebels: We're the Von Rebels from Montreal and we're too damn loud.

**AU: Give us a brief band history. Who's in The Von Rebels, where are you based, and what are you all about?**

VR: The Von Rebels started playing together in 2011, it was just Chris, Eric and Mike. Davey came along in 2012 and completed the lineup. So far we've release two albums, *Too Damn Loud* in 2014 and *Killing Machine* in 2016. We're based in Montreal and we're all about no nonsense rock 'n roll.

**AU: Describe your sound, for those of us who've never heard it before!**

VR: Balls-out dirty rock 'n roll. As if Chuck Berry had a bastard baby with Motörhead.

**AU: What can we expect to see at a live Von Rebels show?**

VR: You can expect a lot of ringing in your ears the next morning. We are well known for playing fast and being loud.

**AU: Does your music explore any particular themes or topics? What is your philosophy as a band?**

VR: Our philosophy is about playing music, drinking beer and

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## Black Wizard

Interview by AU Editorial

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

Danny Stokes: Hey there, you're talking to Danny Stokes, lead guitar player in Black Wizard.

**AU: You're releasing a new album this month, *Livin' Oblivion*. What can you tell us about it? Does it explore any particular topics or themes, lyrically or otherwise?**

Adam Grant: The new record was written and recorded during the last two year period of us heavily touring, so I think that rubs off on the new songs. I think it's safe to say the state of the world at the moment has also been a big inspiration for us and many others right now. Every news and media outlet seems only to report on how horrible everything seems to be. I think the solution is to think for yourself and live a life you're stoked on, don't be a dickhead, create things.

**AU: This album has a bit of a different sound and aesthetic than the band's previous work. Did you guys approach the writing process any differently this time around? Do you have**

**any comments on the evolution of the band's sound over the years?**

DS: The evolution of the band has been fairly organic, to tell you the truth, both in the past and present. As far as the writing process goes, it was business as usual, nothing remarkable or anything you wouldn't expect. Had a couple ideas show up while touring *New Waste*, and same with a couple other members, so we were lucky in that sense.



**AU: Your record release show**

**has a wicked lineup, what kinds of radness can we expect to see there?**

DS: Me and the band are thrilled with the openers we got ahold of, these new kids on the block, Killer Deal, are so ripping. Mean Jeans from Portland, and of course, let us not forget, one of my personal favourites, Waingro. Couldn't ask for more, really!

**AU: You guys are heading off to Europe with *Ancients* after the record release... Are there any countries or cities you're particularly stoked to play in?**

DS: We're fairly certain it's the same region for each gig... Europe is always so good to us, even for a small band like ours. It also goes without saying, we're stoked on being to opening for our friends in Ancients. I will definitely be taking notes as usual, watching that band.

**AU: What does life on the road look like for Wiz? Best/worst parts of touring? What are the**

**band members' touring roles?**

DS: Eugene Parkomenko (drums) is the most effective member of the band business-wise, and then the rest of us attempt to follow. Most of my involvement is with the music, writing riffs and composition. Road life is everyone at their best, so many insults and lots of making fun of each other. Best parts are hands down the shows, playing the tunes for new ears, seeing old friends and making new ones. Worst parts are mostly your typical van break-downs, rented gear not working out or cancelled gigs, anything of that nature, really.

**AU: What is Eugene going to do if you can't find any fried chicken or pho soup in Europe? Is there a backup plan?**

DS: First off, Eugene will always find the best meat and or food anywhere. And then follows Adam, both of them are big food connoisseurs. They pave the way and I just kind of follow when it comes down to food on the road. It's the best. Luckily, Europe kills it when it comes to hospitality, and the food changes constantly cause you're hitting so many different countries in such a short amount of time. It's great.

**AU: How likely is it that you will be left at a gas station somewhere in Europe?**

DS: Haha I was never left at any gas station... Just ask my good friend Tom Croft, he has all the proof. BUT hypothetically if I was left behind and forgotten over in Europe, I would just find the closet pub, drink, and then use someone's internet to get ahold of any of the boys. For the unfortunate abandonment in Manitoba, I bought six Labatt Blues outta this dude's truck filling up on gas, a bag of ice from the gas station, stuffed all the beers into the bag of ice and sat outside shirtless asking to use peoples' phones; everyone either said no or had no service. It was quite the experience, haha!

**AU: On the topic of nearly losing a guitar player, what sort of precautions will you be taking this time around to avoid lighting the van on fire? What happened that first time, anyway?**

DS: Our van lit up in flames while we were sleeping in a hotel outside of Green Bay. Hell of a

wake-up that morning, I can still remember the phone screaming in the morning in our hotel room full of six grown men. Adam picking up the phone, screaming "What!?" Slams the phone down, "Our van's on fire!" And everyone getting to their feet in massive panic... The cop, who was there before the fire department, threatened to shoot Eugene with his gun when he tried to unhook the trailer from the van. We gutted and cleaned the entire van that day in the parking lot while Eug and Evan attempted to re-do the electrical, it was fucked. It happened to be Eug's birthday as well, and we also missed out on VIP passes to Metallica that night. And to top it off, I usually sleep in the van and the firemen said if anyone had been sleeping in there that night, they wouldn't have woken up from the smoke before it was too late. Kinda eerie when you think about it.

**AU: What happens after this tour, do you have more road-dawgin in the works, more videos? Or is it back to the studio?**

DS: Since we got a new record coming out, naturally we'll be hitting the road fairly hard once again, which is great because we got a whole new set of songs we're stoked on that we can throw into the set now. To tell you the truth we're not really into whole music video thing (mainly me), but apparently you HAVE to have one. We did our first one ever for a song called "Feast or Famine" off the new record, and there's been talks of doing another.

**AU: Any final words for our readers?**

DS: Thanks so much to everyone who has supported us and has taken the time out of their busy days to have a listen or come hang out at the gigs! Good times and friendships are the best payoff any of us could ask for, you know who you are. And thank you *Absolute Underground!*

[blackwizard.bandcamp.com](http://blackwizard.bandcamp.com)

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PHOTO CREDIT: Milton Stille

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## Royal Thunder

Interview with drummer Evan Diprima

By Erik Lindholm

**Absolute Underground:** Good morning, where are you now?

Evan Diprima: Good morning! Right now I'm laying in bed... I actually have been super sick the last few days. We had to cancel two shows because of it, it sucks but my body just gave out. Resting up to rock the last two shows this weekend! Surrounding me are many things, the TV on constant Netflix rotation, a glass of Gatorade, and my dog Bang laying on his pillow... Luckily we were in Tennessee and it was a short drive home to Atlanta to rest. I fought for about five days on the road and my body just gave out after the Nashville show. We are gonna hit it back hard in Birmingham tomorrow.

**AU:** Your music is enjoyable, and difficult to categorize. You can hear elements of rock music from multiple decades, with distinctive songwriting blending them together. What were your favourite bands and artists when

you were, say, sixteen years old?

ED: Thanks a lot for the kind words! When I was 16 my favourite bands were Metallica, Metallica, and Metallica! I WORSHIPPED them.

**AU:** What influence does being based in Atlanta have on your sound? Do you feel connected to the city?

ED: I think Atlanta has a great blend of rock and metal musicians, a ton of great players in a tight-knit community. I wouldn't say the area creates a sound, but I believe that we are just very lucky to have a melting pot of great players. I feel very connected to the city, born and raised. I definitely would love to move out of Atlanta one day though, for the experience.

**AU:** What has been the most enjoyable part of creating of your newest record, *Wick*?

ED: I feel that this record is a more focused album, more raw and extremely fun to play live. We always change the songs up a bit live, but I feel this one really has the ground to come across 100% on stage. What was most enjoyable to me was how natural the creative process between all

of us was in the studio.

**AU:** Is there a song which you're listening to right now, that really speaks to you, which you wish people were aware of?

ED: Trans Am, "Motr," I hope people know this one. The guitar solo gives me chills and brings tears to my eyes every time. Beautiful.

**AU:** Is there a favourite city to visit in Canada while on tour, and why is that? Please share a story with us.

ED: Vancouver! SBC, baby! Last time we rolled through we played SBC and it was one of the most fun shows of all time! The promoter was one of the best and the club has so much history.

**AU:** The lyrics and impression of your band is one of being connected and aware of emotions, acknowledgment of the difficult ones. Do you have advice for dealing with stresses of the touring band life, and perhaps life in general? What works for you, to feel centered again?

ED: Just keep going, keep going and going and going. It's never going to be easy and accept it. Put out your feelings on stage, positive or negative. I never really feel centered but life would be boring if I did I guess. Quiet days doing nothing every now and then help, I guess.

**AU:** Last thoughts to those Canadian metalheads reading this magazine, wondering what to do with the weekend.

Ed: Be yourself! Do what you want to do with your life! Don't be scared!



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## SNFU

Interview with Marc Belke

By Jason Lamb

**Absolute Underground: I have with me Marc Belke, the founding member of SNFU, guitar player, primary songwriter - at least for the music part of it.**

Marc Belke: Always a pleasure to talk about SNFU.

**AU: Concerning the history of the band, we will go back all the way to about 1981, Edmonton, Alberta. How did everybody get together? Your twin brother Brent, we know how you guys met!**

MB: We were wombmates, right. So we were together intrinsically, we did everything together for a very long time. We all met because the punk rock scene was just burgeoning. It was a really small scene, and you would gravitate to the people you would see at shows. One of those people was a guy, Ken Chinn, he was on the best skateboarding team in Edmonton, the Skiers. They had a huge half-pipe, and those guys would totally tear it up. We had this common interest in skateboarding and punk rock.

**AU: What kind of punk rock was exciting you back then?**

MB: I remember being really excited about the first Devo album. We had a friend who would bring over these cool records. He'd be like, "Oh, check out The Ramones," or Sex Pistols, things like that.

**AU: What made you guys decide to start a band?**

MB: Well, because that was the punk rock thing to do. Like when punk rock started, as some people may or may not know, it wasn't about how talented you were. It was just about doing it, making a band and going out and performing. I'd started to play the guitar and someone showed us some bar chords, which unlocked the whole Ramones catalogue - which was amazing.

**AU: You had a previous band called Live Sex Shows, tell us about your first gig.**

MB: It was a smoke-in, a marijuana freedom thing outside in a park in Edmonton.

**AU: Back then in Alberta, in the early 80s, that's gotta be pretty ballsy.**

MB: We got grounded the next day. I didn't really have any idea what it was. I didn't smoke weed, I didn't even drink - I was only 15 or 16 years old. But we had the band and we were there. The hippy promoter was like, "Who wants to see Live Sex Show!", and everyone went crazy, and then we started "Nervous Breakdown," the Black Flag song, and quickly the crowd dispersed.

**AU: Did that instill the joy of performing in front of people?**

MB: Not so much the whole idea of being in a band, and creating music, and just playing the guitar. It's all I wanted to do when I was in high school. My brother sort of knew I was skipping school, and then my parents eventually found out and were like "What are you doing?" Seriously, I would just go home and try to learn, like Sham 69 songs on my guitar.

**AU: So how did SNFU morph into SNFU, and who came up with the name?**

MB: I think me and Brent came up with the name. There was a lot of different ideas, and it's sort of a bad name. Having an acronym name is not really...

**AU: But there are so many of them, that's a pretty punk thing.**

MB: It was, it is, we've come to accept it. Especially considering the way the world is now, I think it's a good name because "Society's No Fucking Use," when you look at it politically.

**AU: You guys started gigging, and it seems that things happened fairly quickly in comparison to other bands?**

MB: Yeah, it was a small scene. We worked really hard, we practiced all the time, we loved doing it. We rehearsed five times a week, and Chi is an endlessly interesting person.

**AU: Was he always that flamboyant on stage from the get-go?**

MB: He was sort of flamboyant, but he developed over time, just like I learned to play guitar. He would just keep hacking away at it.

**AU: Some highlights from those days?**

MB: Well the original hall in Edmonton was Spartans Men's Club up in the North End, it will always be near and dear to my heart because that's truly where it all started. It was a really open, free environment. There weren't any security guards, there would be 100, 200, 300 people at a show. It was crazy. People were hungry for

something different, especially when you're not quite drinking age.

**AU: As far as recording, the Stern brothers of Youth Brigade had BYO Records, and they were putting out a compilation. How did you guys get hooked up with them?**

MB: They had toured through western Canada a couple of times. The first tour they came through with Social Distortion when they were doing the movie, *Another State Of Mind*, so it's well-documented. Then they did a follow up tour and we made sure to get on a couple of shows. They liked us and wanted to do a compilation album, the *Something To Believe In* record that featured Canadian and American bands. They were born in Toronto before they moved to the States, so they had a fondness for Canada. We managed to get on with a lot of great groups at that time, Personality Crisis, The Nils, and it was one of the first records at that time that featured Canadian talent from across the country. Then they signed us, they liked the song and they offered us a record deal.

**AU: Then you went down to L.A. to record *And No One Else Wanted to Play*.**

MB: A document in studio naïveté

**AU: Is that when things started to open up for you in terms of recognition?**

MB: It was progressive, things always got better. We would set simple goals for ourselves and do them, like we gotta play Winnipeg, or we gotta play LA, then tour the States. Then up the East Coast, and Andy Warhol came to our show in New York.

**AU: You were in the band for close to 25 years, you left in 2005 and you were on every album put out except *Never Trouble Trouble, Until Trouble Troubles You*. Would you say you wrote the majority of the music?**

MB: More towards the end for sure. I know *In The Meantime* I wrote pretty much all the music, but it was always a collaboration where people had their two cents.

**AU: And Chi Pig wrote the lyrics?**

MB: Chi wrote all the lyrics.

**AU: Would you write the music first, and then he would write the lyrics?**

MB: Yeah, there were only a few songs where he would come in. There is only one song, "Hole In Your Soul," off of the *Meantime* record where he came in with the melody. But almost always we'd come in with the music and then tweak it a bit. He'd be like, could you play one less line on the verse.

**AU: The solid line up through all those years was yourself, your brother, and Chi Pig, but you did go through a number of drummers and some bass players. John Card, he was a very prolific drummer.**

MB: John is one of the best drummers in that whole scene, and maybe one of the best rock drummers in Canada, for sure. He could have drummed for anybody, he could have drummed

# THE PUNK SHOW

for Guns N Roses. John's main thing was Personality Crisis, who were a legendary Canadian band.

**AU: Now the band is still going, now with a completely different line up other than Chi.**

MB: Yes, the current bass player played bass for us on the second album and we toured with him, Dave Bacon. One guitar player, Randy Steffes, did sound for us on a couple tours in Europe. So that's okay.

**AU: Do you miss being in the band?**

MB: I miss parts of it. I think about it all the time. I did it for so long, I love touring, recording.

**AU: Have you or your brother been approached to reform for any sort of anniversary?**

MB: A promoter in Edmonton contacted me about doing a show in October. It would be the 30th anniversary of our second album, *If You Swear You'll Catch No Fish* and he wants to do a show where we do that album.

**AU: Are you open to that?**

MB: Yes.

**AU: Okay, well you heard it here first.**

MB: We'll see. As long as Ted can play drums, we'll do it. I asked my brother and he was like, "Ehh, I don't know, maybe."

**AU: You still play and tinker around?**

MB: I wrote a bunch of songs, and I was going to put out a kids' album. I have seven or eight songs that I've started recording.

**AU: You run Rake Records, and not too long ago you unearthed some fairly interesting tracks. It was basically you and Chi messing around back in the day?**

MB: Yeah, it was at a point where we were just demo-ing anything. Like those two songs, not necessarily a happy song about Human Cattle, we sent that around. We actually tried to get Jello to put that out but he's like, "I don't know, that's not edgy enough." Instead of doing something that's predictable, it's just something that SNFU has always been about, we just want to do something that's a little different. We never wanted to be like everybody else.

**AU: Do you have plans with Rake Records to do other things?**

MB: There's another 7" with some outtakes from *In The Meantime*. I'm a really bad businessman and I really just want to use Rake Records as a vehicle to put stuff out that I create. I might do the kids' record, and another project I have called Based On A True Story.

**AU: Final words?**

MB: I enjoy talking about the band, it was a big part of my life and I loved doing it, that's why I did it for such a long time.

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## "People have the right to live at risk"

That statement was recently posted on a thread of mine where I was lamenting about someone's so called 'friend' smuggling a gift of booze into the hospital to give to a person who is badly emaciated by the effects of a liquor fueled lifestyle. They are fighting for their life. They need to quit drinking.

Seems that there are a lot of people really trying to embrace sobriety these days. It also breaks my heart when I see my peers that are still gripped by drugs and alcohol. Many amazing people in music are losing this battle. I fear mostly for all the weekend warriors playing 'Fentanyl in your rail' roulette. I'll never understand addiction. I don't think anyone truly does. Generally people use substances to deal with pain and loneliness. There are plenty of unhappy souls to commiserate with. It's amazing to share the stories of the hell you've been through over some drinks and snorts.

I started dabbling as a teenager in the 70's to be cool. Easy rider cool. Rock and roll cool. Smoke pit cool. Outsiders cool. I was the edgy black sheep of my family and I wore that spiked, vested and leathered. I embraced it all. Hard was the key to my survival. It masked all my pain.

It's weird how substances grip people different ways. There are some addicts out there that you would never know

them to be maintaining users. Then there is the all out style fiend. I was the latter with Freebase Cocaine and after I escaped that shit, the raging alcoholic that drank until dawn almost every time.

As a sober person now, I'm all for intervention with loved ones.

Then come the enabling based, rhetoric spewing, human rights "Woken" people. Stick your Sociology textbook up your ass. .

So if a person is not in their right mind when under the influence then how can they be rightminded to make the decision to continue to live a self harm lifestyle?

"It's up to them to want to quit"

"They're an adult, nothing you can do"

"It's not them talking, it's the drugs."

"An addict will lie, cheat and steal from their sweet grandma"

The cliches never end.

But fuck, can't you comprehend they're not in their right mind because they're wasted? That approach to addiction has me scratching my head.

Let's not get started with the huge enabling factor that the poverty and addiction services industry has blown up into. Can't fuck with their big money head count. Why would they want to lose money with people getting better.

In 2005, a political platform point I had was 'all in one' streamlined services with detox as a major component to the harm reduction solution. They finally got to the all in one concept recently. Over a decade later. The

Governments suck. All talk and passing the buck. Tortoise speed action. And the corpses pile up.

Possible solutions. Hmmm how about -

Drug addicted minors - mandatory detox

Member of the Justice system's revolving door of property crime to use addict - mandatory detox.

A family member is begging you to help their loved one get clean. Help them!

The Governments can't stop at just shoeboxing them together with disjointed resources and ridiculous waiting lists.

People need to be given some power to help their loved ones get clean.

The only tool left it seems is intervention. But then all those other pesky factors like how cost prohibitive private detox facilities are and the addict's rights about not wanting to quit factor in. Plus, you have to find those same loved ones still have enough empathy after being the victim of the addicts bullshit for too long in most cases.

I'm sickened seeing the jaws grinding, the anorexic, thinner style walking skeletons, tweaking into traffic with scabbed over skin. These people are abandoned to fend for themselves, thinking no one fucking

# ABSOLUTE SUBCULTURE

cares anymore. Wait. Keep waiting. Death occurs before help comes. The Overdose Prevention Team is fighting a losing battle with no backup.

Yet, another cheque day comes and goes with the death dealers holding court outside the addicts bank while the cops seem to turn a blind eye. The only people that seem to give a shit are those armed with naloxone kits trying in vain to save these lives.

It always seems to be that one turning point a person reaches to quit. The sun was creeping through the curtain crack of the windows. I was staring at my blackened fingers from cooking down the spoons, then over at my fiendish ex-boyfriend tweaking for more and my once lovely now sweaty, twenty something roommate who was wasting her life. My daughter was

stirring in her bedroom. It was dawn. All the dope was gone after an all night freebase bender. That was enough for me 20 years ago. Cold Turkey. I was wasting my life being fucked up.

I then turned to alcohol, bad. I almost killed myself. I prided myself on being the drinking queen when really I just ended up being loser pissed and in a constant state of black out. I'm amazed I was still a functioning boozier completing life and business tasks. Keep drinking and die, the doctor stated. Cold Turkey again. My liver grew three sizes, not my heart. Don't worry the Grinch is still alive and well inside my carcass. Surly and pissed off as ever. One day at a time.

-wendythirteen

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## Mac Sabbath Drive-Thru Metal

Interview with band manager and spokesman  
Mike Odd

By Ira "Hamburger Helper" Hunter

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

Mike Odd: My name is Mike Odd, and I am the manager for the band Mac Sabbath.

### AU: And you're also in a band of your own, Rosemary's Billy Goat?

MO: Yeah, I sing in a band of my own called Rosemary's Billy Goat, it's a theatrical horror rock band, that's how Ronald found me.

### AU: Were the theatrics of Mac Sabbath what drew you to them?

MO: What happened is I was running a freak museum in East Hollywood in the 2000s called Rosemary's Billy Goat Odditorium. We would have all these art openings, all these oddities, and variety shows to bring the unusual and strange out. And when you put yourself into the world of oddities and start chasing down all these freak things, what happens is it starts chasing you. Even years afterwards I'm still getting calls, "You have to come down here to my shed and



check out this two-headed otter skeleton." So there are people that have chased me down for being a purveyor of this sort of entertainment. So I get this anonymous phone call long after we closed down that says come down to this burger restaurant in Chatsworth, California and it's going to change your life. So I'm like okay, I'm going to go down there and see the Virgin Mary burned into a hamburger bun, or whatever it is. I go down there, I'm sitting in this booth waiting and this crazed abomination of a clown just busts through the door all dripping with red and yellow, and dirty tassels dragging on the ground, and this skeleton caked on make up and starts spewing all these concepts all over everybody's lunch about time travel and how like real rock, and real food died in the 70s, and how he's from there and how he wants me to manage the band from above ground, and before I know I'm in the basement of one of these places watching this Mac Sabbath show. Watching these mutated parodies of fast food mascots playing these Black Sabbath covers, screaming about GMOs, and Monsanto... it was

the most amazing thing that ever happened to me at the time. Three years later it's become a full time job. It's amazing and I'm still dealing with this guy, and he's very difficult, and very elusive, and it's a drive-thru life style!

### AU: Drive Thru Metal, that's the category?

MO: Yeah, Drive Thru Metal, that's the genre that Ronald Osbourne has coined. Saying that all these guys are taking food out of his mouth, and Burger King Diamond this, Cinnabon Jovi that, that darn KFC/DC, and he's got all these nemesis running around in his head, but it's hard for me to find any of these things manifest. Or at least that's what I thought until I was out on tour and Burger King Diamond kept popping up and causing trouble.

### AU: Are they a party band? Do they like to partake in any secret sauces?

MO: Interesting thing about it is that Mac Sabbath is not what people think. They see this ominous heavy metal, but his thing is to be a family friendly band. There is no real bad language, he doesn't curse, or talk about sex or drugs. His whole thing is to be family friendly, and pushing for all-ages shows. One of the first things I did for them was that I managed to arrange for them a gig where they played a Halloween show at a kids school in Silver Lake and they played for an audience of elementary school kids. It's so hard because the band seems so heavy, and at the same time there is something so cute about it. At one point he's screaming and they're up there doing their thing, and the kids are confused.

Some of them are crying, some of them are screaming and laughing, I didn't know what to do. This lady comes up to me after and goes, "Are you the one responsible for this?" And I'm like, "I'm so sorry, what did he do?" and she's like, "What? No, I just wanted to say this is fantastic and you should do this more and try and associate more with schools and play with kids, I think this is so great." I think she was the principal of the school or something. And then I was thinking maybe we will play schools during the day on tour, and for the drunks at night. Do a special health food set in the cafeteria and get that Michelle Obama

money, but that never happened, we went more for the night crowd.

### AU: What are each of the band members names and what are their superpowers?

MO: Ronald Osbourne, his thing is definitely time travel. And because he travelled here from the 70s, his weakness is technology. I can't really speak with him about mp3s, or phone recordings. I tried to talk to him once about people holding their phones up in the air at concerts, and he just looked so confused I could see the wheels turning in his head. You could picture these people holding up these rotary phones on cords from their house. You gotta watch out with technology because he'll get upset and then you'll end up with seltzer water in your camera or a pie in the face. He's a 70s clown and he doesn't understand that stuff. That why I have to be his conduit. Grimalice's superpower would definitely have to be eating. He didn't used to be able to sit inside the van, he'd run outside the van. But we got him doing that so much that we got a hold on it and he's coming together. He's doing well now, fitting

through doors. Which is a great superpower to have, fitting through doors. The Catburglar, well I suppose his super power was kleptomania but he's on parole. He's a very active kitty. We'll stop in parks and he'll do parkour. And then Slayer MacCheeze, he's a guitar player. He's got a big head.

### AU: Is the Catburglar's parole the reason you haven't been up in Canada?

MO: It's going to be hard to get that bunch through, I'm not announcing anything yet, but I think we may have found a way.

### AU: Just take a canoe across the water. That's how they do it, eh!

MO: Haha! I'll look into that.

### AU: How has the road been treating the band?

MO: We just did those three shows with The Dwarves. It was fantastic! They came out and played with us. Nick Oliveri came out with us and played "Nervous Breakdown," a Mac Flag song. Blag Dhalia and Fresh Prince of Darkness came out at the end and played an Oreos Speedwagon song. Blag and Ronald sang together.

### AU: Can you share some of the Mac Sabbath songs and how they parody the original?

MO: "Organic Funeral," which is a parody of "Electric Funeral," which is a song about the death of real food, as Ronald says. It's all about Monsanto, and GMOs, and certain ingredients that are in hamburger buns that are outlawed everywhere but the United States that are considered to be poisonous. Mac Sabbath sings about the evils of food, whereas Black Sabbath sings about the evils of human nature in general.

### AU: Do they have an album out?

MO: There was a release of a colouring book, which is some misadventures of Mac Sabbath guys that end up in a haunted house. Inside the colouring book there is a vinyl flexidisk with the song "Pair-a-Buns" is on there. That song is also on our YouTube.

### AU: Who did the artwork?

MO: The colouring book was done by D.W. Frigandal. He's a fantastic horror artist in LA.

### AU: Do vegans support this band?

MO: Everybody takes out of it what they take out of it. There are a lot of vegans that like this band, and there are a lot of people that go out and get hamburgers and take pictures in their Mac Sabbath t-shirts. I think it could go either way. If you want to pay attention to the lyrics and dive into the lyrics there is a lot of heavy useful information about the current state of sustenance, or if you just want to go to the show and have a good time, the live show isn't heavy handed. You're watching a clown do his thing, which is kind of fun.

### AU: Ever scalded your mouth on the old school deep fried apple pie?

MO: No, but I've heard stories about that.

### AU: Do you remember when that burger place had pizza?

MO: No, was that a thing? Did it have little tiny hamburgers on top? Pickle slices would be good.

### AU: It took awhile to cook, like eight or nine minutes. It was slow food.

MO: That's contrary to the whole idea. I don't know how I feel about that.

### AU: Do you know about the secret menus at certain fast food restaurants?

MO: You sure you're not thinking of Led Zeppelin-N-Out? Ronald's always in my ear about this all the time! Twisted Sizzler, Iron Maidenny's, it goes on and on... Gwarby's!

### AU: Is anyone in Black Sabbath aware of this project?

MO: Actually, on January 1st 2015, Black Sabbath posted the "Frying Pan" video on Facebook and Twitter and skyrocketed the thing and now it's got over a million views. That's what really skyrocketed the thing in the first place and on Ozzy and Jack's TV show, they actually showed a picture of Mac Sabbath a few weeks ago, and mentioned Mac Sabbath.

### AU: Any new songs you can tell us about?

MO: Yeah, there is actually a new song called "GMO Blind," a parody of "Snow Blind," about having your blinders on when eating genetically modified organisms.

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

# Hansom Jeff

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## Danielle Harris

Danielle Harris  
Interview by Michael R. Allen

Danielle Harris is an actress based in Los Angeles. She has appeared in dozens and dozens of films, including *Halloween 4: The Return of Michael Myers*, at the very young age of 11 and *Halloween 5*, just a year later. She has also appeared in the two *Halloween* remakes, shot by Rob Zombie. This film fan and critic knows her from her work on *Stakeland* (2010), *Hatchet II* (2010), *Hatchet III* (2013), *See No Evil 2* (2014), *Havenhurst* (2016) and now in Christopher Lawrence Chapman's *Inoperable*. Harris is a prolific and talented actress who has chosen to specifically work in the horror genre.



**AU:** I was watching some of your older material, like *See No Evil 2*, yesterday. I rewatched your death scene there, when you were basically stabbed through a door. At any point, were you actually scared while working on *See No Evil 2*? I know Kane (Glenn Jacobs) is a fairly intimidating guy.

Danielle Harris: All of these guys that play these big killers are the nicest, kindest, most friendly, soft spoken sweetheart men. And, they play these big scary monsters. They are so not that guy.

There were no moments when I felt in fear of my life.

**AU:** I also looked at some of the material from *Hatchet II & III*. At the end of *Hatchet III*, you kind of got impaled

on a tree branch, by Victor Crowley.

DH: Kind of? I really did.

**AU:** What was it like to hang sideways like that? Was that you, or a double?

DH: It was horrible. Yes, it was really me. What was horrible about it was that they rigged it in a funky way. We were actually in the swamps. They had pulled out a branch and created a hole in the tree. And, they had pulled out something from the hole in the tree. It had been covered with red, fire ants. So, they sprayed the tree with poison.

**AU:** It sounds like dangerous work. Last night, I rewatched *Halloween II*, shot by Rob Zombie. In the film, you play Annie, and you're stalked by Michael Myers and killed in a bathroom. What were the difficulties in shooting this scene? There was blood everywhere. Rob Zombie mentioned (on the commentary track) that it was cold at night, even though shooting took place in Georgia in July.

DH: This was my second film with Rob and BJ [McDonell]. He was the camera operator, and had directed *Hatchet III*. I had worked with him on the other *Halloween*, so there is a level of comfort between all of us. We kind of just did that scene off the cuff. The scene was not originally written that way. Originally, there was a bathtub full of water. It just seemed to me, after reading the script, that my head would be laying on the side of the bathtub. Originally, the tub would be full of blood. Then, he would drag me out of the bathtub.

I thought it would look worse and more traumatic if I was naked and covered in blood. Like a fetus - you know?

**AU:** Yes, the scene looks very gory.

DH: Yes, I just laid there naked and they just dumped buckets of blood on me. It was pretty intense, and definitely different. It was better this way, than how it would have been. There is a scene leading up to it, where you don't really see what happens to Annie. You just see little flashes with Michael and her in a bit of a struggle. That was off-the-cuff, again. We just kind of went for it. It was not scripted. In the script, there was no scene between Michael Myers and Annie. That would really suck for fans, if I die in a *Halloween* movie by Michael Myers and no one gets to see it! So, we played around with that, for a bit. Rob let us have freedom to do what we wanted to do.

**AU:** Now, *Inoperable* has come out on Dec. 1st. You play Amy, who is in a hospital, and events repeat over and over again. It is definitely a horror film.

DH: It is dark and twisted, a bit like *Groundhog Day*.

**AU:** Can you tell me and the readers a little more about your character, Amy?

DH: Yes, she is in a bit of a car accident. She finds

herself stuck in this hospital, and she is finding out - unfortunately - that she is having to live this day over and over again. There is an eye of a hurricane above the hospital. It is causing all of this strange shit to happen. She can't decide what is real and what is not.

Plus, there are all of these horrible, twisted things going on around her. She is trying to put the pieces together. It is called resetting. As she is learning how to get out of the hospital, she is

resetting the time of the day, every day. She is trying to put the pieces together and gather information, from what is around her. She is trying to figure her way outside of the hospital.

**AU:** Is the hospital a supernatural location?"

DH: There is definitely nothing supernatural about it. It is more like *Twilight Zone*-esque. We shot it in an abandoned old hospital. There were bats and black mold. If anyone has told you that making movies is glamorous, they have never made a movie.

**AU:** Shooting indie, horror films is not glamorous

at all. What stood about the script, when you read it?

DH: It was a cool mind trip. It makes you think, and it is hard to figure out. I did not have it figured out, in the beginning. In some scripts, I know what is going to happen. And, I felt that I had done a lot of slasher movies, you know, where I am fighting for my life. I thought that



this was something more cerebral, and it was interesting to play someone like that.

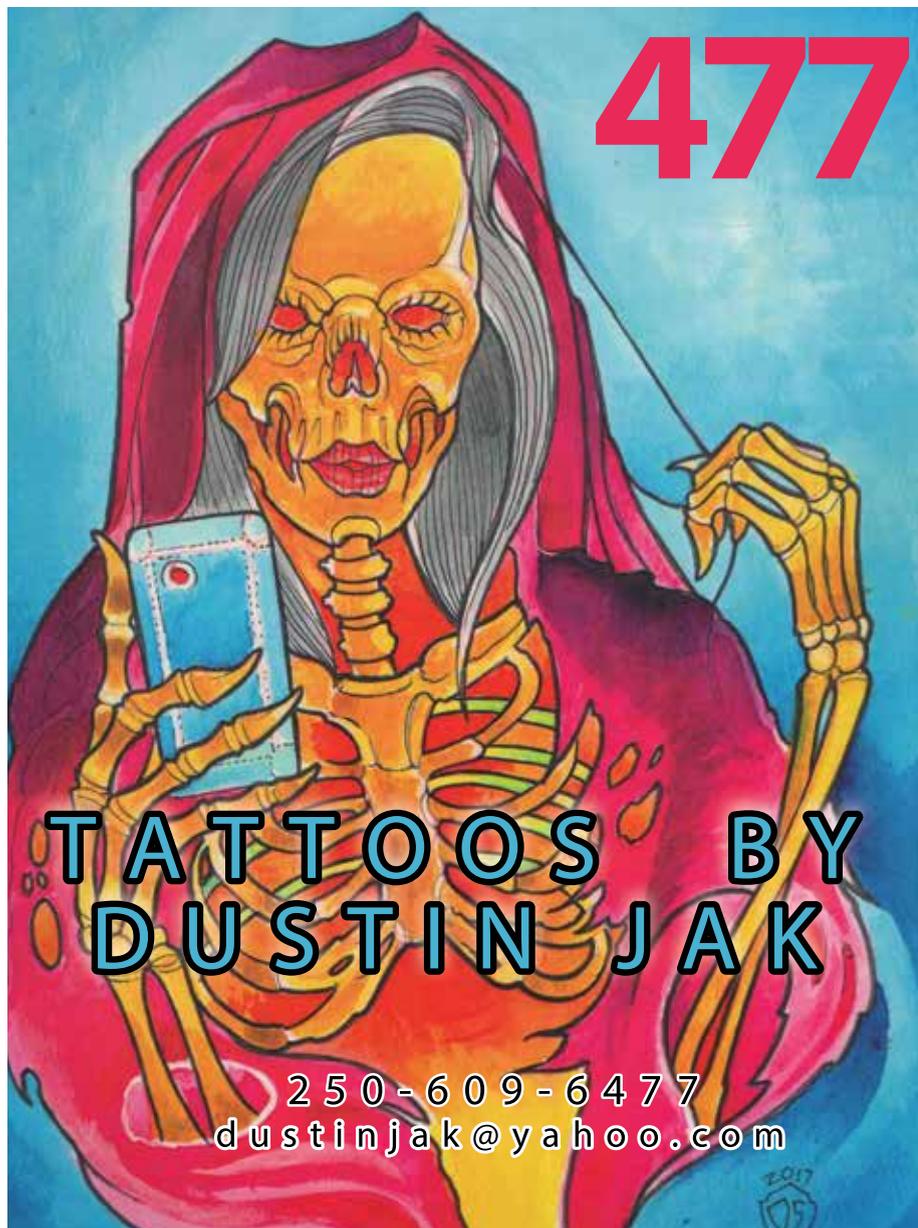
Also, we shot it in sequence, which I have not often done before. When you shoot a film in order, it allows you to play around a bit. You

have to get very creative. Otherwise, it would get really boring if you don't take chances. I like that our director of photography took some real chances creatively and visually. It really shows.

**AU:** Just to wrap it up, you have a website at [DanielleHarris.org](http://DanielleHarris.org). People can order some of your merchandise here, including signed material.

DH: I have some cool stuff. We are taking some more pictures at the end of December. We will have some cool, new stuff up soon.

[DanielleHarris.org](http://DanielleHarris.org)





# Cory Bowles

## From Music to Trailer Park Boys to Black Cop

Interview by Ed Sum

Making the journey West, fellow Trailer Park Boy Cory Bowles is coming to Victoria, BC for the 2018 Victoria Film Festival to answer questions about his debut film, *Black Cop*. This multitasking actor-turned-director is not looking to change the world, but he has a lot to say in this drama; it is filled with sociological concerns.

Before he started appearing on screen, he was performing on stage. He's a professional dancer and choreographer, and has trained in Africa, Brazil, States, and Canada. "I studied [dance] since I was 18," Bowles says, "What I learned was a backwards trajectory which started with break dancing, and that developed into what we know as modern street dance. In addition to appearing in *Trailer Park Boys*, I'm a musician and teacher (at Dalhousie and Bishop University)."

**Absolute Underground: How did your music career come about and how active are you with it? One act you're often identified with is Aide-de-camp.**

Cory Bowles: That started in 2003 and Aide-de-

camp was cool. I had fun playing with them. We broke up in 2007; it fell apart when the record deal came. [Since then,] I've been in a bunch of bands. For me, I signed with a label called Murder Records back in '94 with a hip-hop band ... and then they morphed into a sort of large pop band that we called Len. Afterwards, I played with a lot of small, underground groups.

The most recent is with a band called Bloodbath, put together from members of other groups, where we play Halloween-themed covers — we'll perform *The Exorcist*, *Gremlins* and shit like that. We have a pretty good following and offer a lot of hijinks. There's a lot of blood and spraying audiences with guts and things like that. We played a lot but now, we get together around maybe twice a year. I'm also with a little band called Wolly Nazareth.

**AU: With *Trailer Park Boys*, are there any stories from the set you'd like to share?**

CB: There are so many. From a director's point of view, you know the three main characters, Rick, Bubbles and Julian, are three of the most sensitive, most self-conscious people I've ever worked with. Especially with Ricky (Rob Wells); he doesn't know how funny he is a lot of times. He's hard on himself for the work he does, and we try not to laugh at it. He'll get really upset and take it. When something didn't work for him, we'll be saying, "No, it's great. We're moving on." He really is amazing athlete and I think he's got that same sort of mentality he brings [into the role].

**AU: How have things changed since the original director Mike Clattenburg left? He's still credited...**

CB: Oh, a lot. It's funny because Mike is obviously big mentor and idol of mine. Now, there's so much happening in the creative level with the whole group working together as opposed to one person bringing ideas in. Personally, in my role in directing, my goal is to honour what Mike did. We were in a sort of sitcom format which was more related to the

movies that he was doing at the time. I study his stuff as much as possible and a lot of times we will add new directors. When we do, we will change the dynamic no matter what, because everyone has a different touch on what the show or scenes are to them, and for the newer directors that haven't been there when Mike was, they have to jump right in and move differently than he did, what his pace and timing was.

**AU: What's in the future for *Trailer Park Boys*?**

CB: We're not really going to have big things happen. It was hard for us when we lost John Dunsworth this past year, this past fall. It's different when people leave the show. It really didn't feel right for us to continue a show as it is without John there. We have some things planned, though. The producers have talked to me about some of the specials and things like that. We may make another movie, but we'll see.

**AU: When did you decide to become a director?**

CB: I've been working on that side in theater and as a choreographer since about '96. It was a natural progression for me. I can add in whatever I know about any other piece of work I've done.

**AU: When compared to your other careers, how did that balance out?**

CB: I started to not want to dance as much. There are times where I just wanna watch. Also, I thought I was done with acting. I only resumed when I went back to the show and then, suddenly, I was appearing in a bunch of other programs. At the same time, I directed short films — hitting the odd commercial or a music video.

**AU: And from the short, *Black Cop* developed into being a feature, correct?**

CB: With a short film, you can push the limits and explore a lot of stuff that you don't normally get to do. I find telling a cohesive challenging story in ten minutes is hard. It's dope when you get it done. Originally *Black Cop* was going to be a feature. And then once when I made the short, I realized how I wanted to make the feature. There's things in the short that are the same as the feature.

**AU: How would you describe the protagonist in this piece?**



CB: He's the anti-hero, a character of vengeance, an angel of vengeance — albeit a little misguided... misdirected, maybe.

**AU: What was the reception like when it premiered at TIFF 2017?**

CB: Pretty amazing. We sold out at Toronto. The first night was electric and really tense. The second night, there was a lot of laughter in the most uncomfortable places. A lot of conversations took place in our Q&As. I think it's a big order to change life for the better [with this film]. I want a work that is an experience you can take away. That's the role of making art; to give an experience and having a conversation is all I can do.

**AU: In closing, is there anything you like to say to our readers?**

CB: Keep it real. Keep it right. We are in good times right now. Even though they're scary and weird, we are in times where things are out in the open [for us to hear about]. And it's happening in our generation. Voices are important, and voices got to be heard. Yes, it can be scary. Take a stand, of course.

To read the full-length interview, please visit [absoluteunderground.tv](http://absoluteunderground.tv) or [otakunoculture.com](http://otakunoculture.com)

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- 02 HIGH KICKS  
AS ABOVE + ALL HANDS ON JANE  
+ LESS MISERABLE
- 03 BURNING EFFIGY
- 09 TRENCHFINGER  
IN/VERTIGO + MOUNTAIN SOUND BRIGADE  
+ BEBE BUCKSKIN
- 10 SLOWCOASTER

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**16 FAKE MUSTACHE**

**17 HANG THE DJ** NO COVER BEFORE 10PM

**22 CARTER & THE CAPITALS**

**24 GOOD RIDDANCE**  
A VULTURE WAKE + JULIUS SUMNER MILLER  
+ MANDIBLE KLAW

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- 05 NAILBOMB
- 10 BELVEDERE & DOWNWAY
- 15 REVEREND HORTON HEAT  
UNKNOWN HINSON + IGOR & THE RED ELVISES
- 16 REVEREND HORTON HEAT  
UNKNOWN HINSON + IGOR & THE RED ELVISES
- 17 ST. PATRICK'S DAY  
REAL MCKENZIES + RAYGUN COWBOYS
- 21 WEDNESDAY NIGHT BIG BAND
- 24 HANG THE DJ NO COVER BEFORE 10PM  
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- 29 THE FOREIGN RESORT
- 30 HOT MESS

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## Vinyl Envy

Interview by AU Editorial

### Absolute Underground: Tell us about your business, how, when, and why did you start it up?

Michael Cline: Vinyl Envy is a record store as well as an all-ages venue, hosting bands and artists from across Canada as well as touring bands from around the world. The store was opened three years ago, on April Fools Day 2015, with the first in store live performance held February 2016.

### AU: What styles of music do you specialize in?

MC: I started the store to fill what I thought was a void in the local vinyl record market. At the time I didn't realize that the all-ages venues in Victoria were so scarce. I just wanted to support the local scene by hosting local bands as soon

as I could find the right "right-hand man or woman" to do it with. In Matt Andrade, I've found that person.

### AU: I understand you put on lots of all-ages shows at your shop? Why was that important for you?

MC: Quite quickly we noticed that we were striking a chord, so to speak, with both musicians and the local music community. We were hosting local and touring bands in a safe and unique space, which felt needed.

### AU: Do you have special events and themed nights there? What bands have played there so far?

MC: Our past live show calendar is stacked with great acts such as Caleb Hart from Tobago, Civil Villians from the U.K. and The Hague from Portland, Oregon. We've hosted punk bands from Nova Scotia, alt rock bands from Tasmania and funk bands from just down the street in Fernwood.

### AU: What else sets your store apart from others in Victoria?

MC: What sets us apart from other stores is just the fact that the space was designed to be both a retail store as well as an all-ages venue from the beginning, a safe "house show vibe" where everyone is there to listen to live music. Regarding the store, it stocks a wide variety of genres, from funk and punk to jazz, blues, soul. We also carry an abundance of classic rock, country and folk.



There's a listening area so customers can listen to any used record as well as a house drum kit they can play, if they feel the urge.

### AU: Have you learned any valuable lessons over the course of running your business?

MC: The lessons learned have been many but most importantly, be genuine in your support of the music community, much like the musicians who play in the community. Go out and support local and touring bands and get involved.

### AU: Any cool upcoming shows to promote?

MC: Upcoming events include our three-year anniversary weekend on the April Fool's weekend, which will include Kathryn Calder of The New

Pornographers with her own three-piece band, Vancouver gem Buckman Coe, Evan Cheadle, who's currently on tour with The Deep Dark Woods and Peach Pyramid, who've recently signed with Calder's new label, Oscar Street Records. We're also working on a larger show which will take place in the church nearest our store. It'll be a two-night showcase with four bands each night called Psych and Soul, and it'll be held in early June. Mark your calendar, it's going to be a beauty and something unique in the city at this time.

[vinylenvy.com](http://vinylenvy.com)

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## The Vibrators

### New Vibrations

By Aeryn Shrapnel

The Vibrators are back at it again with their new album *Past, Present and Into the Future!* Their 22nd studio album was written and performed by both current and former members. We talk past, present, and future with former frontman and founding member, Knox.

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

Knox: This is Knox. I used to be the singer/guitarist with The Vibrators, only I'm now semi-retired. I still help make the records but I don't tour any more. I occasionally do a few songs with the band if they're playing locally.

#### AU: You've got a legendary lineup right now, bringing different eras of the Vibrators together. Who all worked on this album?

K: It was the original lineup of myself (vocals/guitar), John Ellis (vocals/guitar, Pat Collier (vocals/bass) and Eddie (drums); then with Gary Tibbs (vocals/bass - Pat Collier's replacement), and then the touring lineup of Pete Honkamaki (vocals/bass) Darrell Barth (vocals/guitar) and Eddie (drums) when we made the record.

#### AU: Who's going to be touring? You'll be going through Europe, anywhere else you have in mind?

K: The current touring lineup is Nigel Bennett (vocals/guitar), Pete Honkamaki (vocals/bass) and Eddie (vocals/drums). I think they're mainly doing Europe. They're currently just over halfway through a five or so weeks tour out there. Then gigs around the UK. I don't think the band will make it back to Canada or the USA again. I don't perform with the band any more, and they are getting to be too old to do the relentless tours we used to do.

#### AU: The Vibrators were hugely influential in punk and still are, inspiring bands like The Exploited and Stiff Little Fingers. What were your influences when you started and what keeps you going now?

K: I was lucky enough to be around when rock 'n' roll started, and I guess I was always attracted to the most intense stuff as well as the most romantic stuff. Also when you're a kid growing up doing bands means you have your own world, nothing to do with your parents. I think that was and still is important in a way. You have your own hip little world. I was lucky enough to see people like Gene Vincent, Hendrix, The Who when they started, The Beatles and The Rolling Stones.

#### AU: What was the biggest catalyst in forming The Vibrators in the first place?

K: Eddie the drummer asked if I'd like to be in a band with the others. I said yes, as I was having a break from doing gigs from advertising for work in *Melody Maker* (a music paper). I really thought it was going to be another one of those bands that gradually falls apart and doesn't get anywhere.

#### AU: What's the story behind the band name?

K: That was chosen by John Ellis. I think we all thought the band was just going to be another band so it didn't matter if the name was a bit rude. But I think later it kept us off the TV and the radio, so we didn't get that extra bit of exposure, and as a result we probably missed out on making millions of pounds!

**AU: The new album has fresh recordings of some of your classics, but it's mostly new tracks. What direction were you trying to go with it?**

K: There is never a clever plan when we make our albums. We all bring demos of our individual songs to the recording studio (if we haven't already given each other copies), and we choose the ones



we like and the ones that fit in. Also we don't have a very large budget, so you tend to really get on with recording.

#### AU: You're known to be pretty relaxed when it comes touring, but over the years you must have dodged quite a few bullets. Care to share any stories?

K: I think all bands have these stories. I guess if you go out there in the world stuff happens. I can't remember really bad things. One time we were staying out in the country on a farm in Germany when we were woken up by terrorist police with machine guns at six in the morning, as they thought we were a terrorist group who had abducted a German politician.

#### AU: What are some of the differences between the music scene back when you started and now?

K: I suppose there was less choice of music then, and to hear it you had to hear it from records you had, or go round to your friends' houses to hear stuff, plus listen to particular shows on the radio. Now there are tons of different styles, and it's far more accessible because of the internet.

#### AU: Any favourites in your music collection right now?

K: I do a music charity shop so I get exposed to tons of stuff. I find as I get older I listen to and appreciate lots of stuff I wouldn't have listened to before. Also if stuff gets repeatedly played in the shop you sometimes find you start to like acts you didn't like, and others you go off.

#### AU: I know you like to paint in your spare time. What are your favourite things to paint and how long have you been at it?

K: I've always done it really. I went to art school and sometimes painting was how I entirely earned my living. I like doing a whole variety of styles but I suppose I do mainly representative painting. I generally like real painting as opposed to all the other types of art, so I guess I'm quite a traditionalist, painting portraits and landscapes. It can be equally relaxing and hard work!

#### AU: Any words of wisdom?

K: To quote Blondie, "dreaming is free." However to follow your dream you need to be passionate about it, so you can put the hard work into it. But if you do this, you will really get so much back in return.

[thevibrators.com](http://thevibrators.com)

[facebook.com/thevibratorsofficial/](https://facebook.com/thevibratorsofficial/)

[knox76.com](http://knox76.com)

PHOTO CREDIT: Fishbone



## Nailbomb

Interview with Max Cavallera  
By Erik Lindholm

**Absolute Underground:** Good morning, where are you now? Can you describe your surroundings for us?

Max Cavallera: I am in California, at Hybrid Studios, Santa Ana... recording the next Soulfly. Cables, mixing boards, guitars, drums, basses and people!

**AU:** What is the last thing you had to drink? I just had a strong coffee.

MC: Coca cola with ice in a clear plastic cup!

**AU:** The state of metal music industry today... what do you think we have too much of? And also, not enough of?

MC: Too much repetition, not enough originality.

**AU:** Nailbomb after 20 years. How does it feel to touch on the same material, and reapply the same lyrics and attitude to today's society?

MC: Nailbomb was made for today! The record is more relevant now than when Alex and I first made it!

**AU:** Do you have interaction with Alex Newport who you started the band with? He is producing and recording records these days, of all genres.

MC: Only indirectly.

**AU:** What did Newport think about the tour? Do you think there could be new Nailbomb material in the

future, with the two of you working together?

MC: We are both pretty happy with what we are doing. He was cool with the tour!

**AU:** You've played with many bands including Sepultura, Soulfly, Nailbomb, Cavelera Conspiracy. Each time you express something different, a different theme to the music. What do you think makes Nailbomb unique in your catalog? How would you describe the sound of the band?

MC: Nailbomb came out of a spontaneous situation. We never even knew we were

making a record! The sound is based on our curiosity of industrial music, metal and punk, blended with a sampler.

**AU:** How did you get your bandmates in Soulfly ready to play and embody the material onstage?

MC: We listened to the record a lot and figured out a way to turn the electronic sound into an organic band, playing for real. We spent a good amount of time rehearsing. My son, Igor, learned how to use the sampler and studied Alex's vocal patterns. It sounds great!

**AU:** The industrial side of this music speaks to kind of desolation. What visuals are in your mind when you think of Nailbomb's music?

MC: Nailbomb visualizes riots, anger, corrupt leaders! We even nicknamed this The Hate Project!

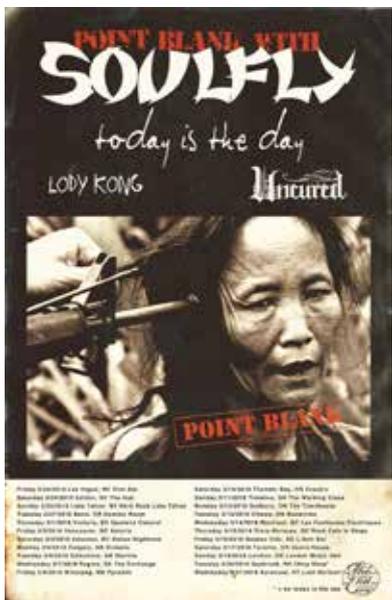
**AU:** What's the most fun you've had with metal music in recent years? What keeps you going and inspired?

MC: I really enjoy having Zyon and Igor on stage with me during Nailbomb. It has been a dream of mine since they were little. To me, that is the definition of success.

**AU:** Last message to Canadian metalheads across this wild land:

MC: You all better be ready to FUCK SOME SHIT UP! Feels good to be punk loser!

[wikipedia.org/wiki/Nailbomb](http://wikipedia.org/wiki/Nailbomb)



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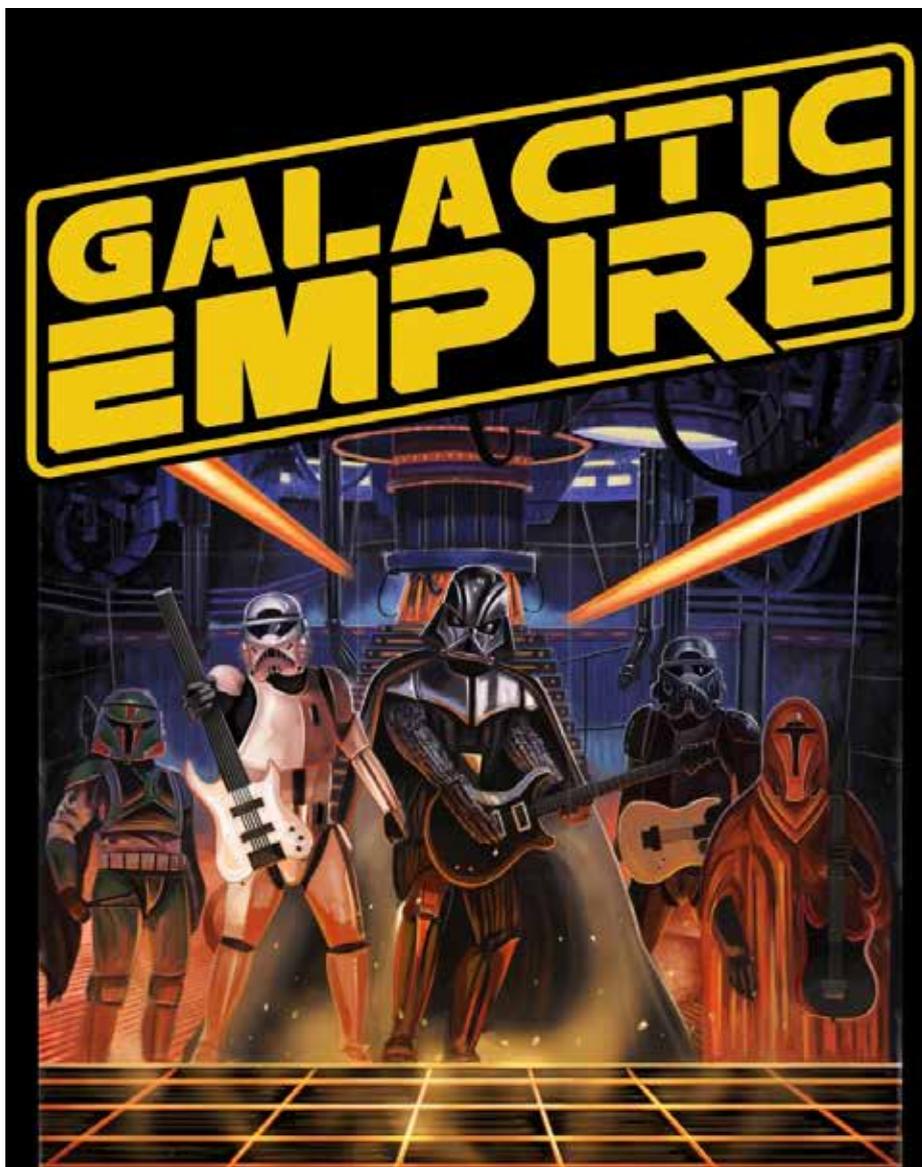
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# Galactic Empire

## Rule The Universe

Interview with lead guitarist Dark Vader

By Ira "Bounty" Hunter

### Absolute Underground: Who are we communicating with?

Dark Vader: This is Dark Vader, commander of Galactic Empire.

### AU: Who else is in the band and what is their function?

DV: Our ranks begin with myself, of course, on lead guitar. Our rhythm section is composed of a bounty drummer called Boba Sett, and a surprisingly accurate trooper known as Bass Commander. The remainder of our guitar work is carried out by a former member of the Emperor's personal watch called Red Guard and, as of recently, a rather unstable student of the dark side named Kyle Ren. RIP Shadow Ranger.

### AU: What was the the Death Star plan when starting this band?

DV: Our intelligence showed us that Earth's population is far easier to influence and control through what is known on this planet as popular culture. By adapting the brilliant work of composer, John Williams, to a more modern, heavy metal style, we have successfully created the perfect task force to carry out the Emperor's orders.

### AU: Tell us about your first album. Any plans for another release?

DV: Our first album was a collection of John Williams' most iconic scores from our world. It was important that we appeal to the masses as much as possible in order to lay the ground work for our planetary coup. It was released by the aptly named Rise Records last year. Our next effort is nearly complete and is designed to inflict far more damage.

### AU: What can people expect from your live show?

DV: Simply put: The music you love, the rulers you adore, a strong message to local Rebel forces and one badass light show.

### AU: How crazy is your upcoming tour with Mac Sabbath going to be? How did these two

### entities join forces?

DV: Mac Sabbath are our true allies in absurdity. They see your world in a similar light; a planet of beings, many of whom call themselves free while not seeing the forces that control their destiny. They just choose to focus primarily on the dietary aspect of said forces. I cannot say for sure what these shows will entail, but those in attendance can be sure they will never forget.

### AU: The tour is called: "I got a bad feeling about this tour."

DV: It's all a matter of perspective, but we believe in the potential of this lineup. To be honest, we just needed a tag line. Folks love a good tag line.

### AU: Who makes the best roadie, Jawas, Droids, or Stormtroopers?

DV: Troopers are unreliable, droids require too much upkeep and Jawas are always trying to steal your stuff and sell it to peasants in the desert. Sometimes you have to do things yourself.

### AU: What's the biggest venue you've ever performed in, other than the Death Star, of course. Do you ever play comic conventions?

DV: Our largest audience to date was at an event called Launch Festival for roughly 1,000 Imperial Loyalists. I even officiated a wedding ceremony on stage for two of our most decorated officers. We once made an appearance at Wizard World in Philadelphia and played a show nearby to celebrate it, but we've never performed at a convention.

### AU: If you ever play for Jabba The Hutt, how would you not displease him? You don't wanna end up in the Rancor pit.

DV: Do you think that the galaxy's most feared and powerful organization fears a filthy, bloated, slum dwelling degenerate like Jabba the Hutt? We've dealt with far worse than sedentary slug beasts. He and his Rancor would do well to stay out of our way.

### AU: How do you get a wookiee to headbang?

DV: It's crazy what some folks will do when they've got a squad full of blasters pointed in their direction.

### AU: Are all songs based on existing Star Wars theme songs? Any plans to perform originals or incorporate vocals?

DV: Our act is centered around the work of John

Williams and will remain as such. To tamper with that is to disrespect all that we hold dear.

### AU: Does Darth Vader still sign autographs? I got Vader's autograph when I was young and he grabbed this kid by the throat and lifted him off the ground because the kid "Underestimated the power of the Dark Side."

DV: \*Dark Vader.\* Nothing tastes better than not getting sued. I will happily sign an autograph for anyone who pledges themselves to the Empire.

### AU: Do you think members of the Rebel Alliance may have also formed a band and are jamming out in their secret hidden base? Who would win the battle of the bands?

DV: You seem to have a lot of questions about who you think we might fear. Are you sure you're not a part of this hypothetical Rebel band? For your sake, I certainly hope not. There would be no contest.

### AU: Other than the The Emperor, who else is your biggest fan?

DV: I'm not sure we've met our biggest fan yet. Perhaps he or she will turn up at one of our shows this year.

### AU: What kind of spacecraft does the band travel in?

DV: We have a modified star destroyer that has been fitted with a trailer hitch for our stuff. Surprising lack of spare closet space on board these things.

### AU: What is on the band's intergalactic rider?

DV: It's quite extensive these days. Especially with all of Ren's prescriptions for his various mood swings. It's also not easy to track down a Bacta Tank on this planet.

### AU: Is it true you skinned Jar Jar Binks for the band's drum skins?

DV: Dear God, no. Far too primitive for our taste. Moron was running around in some battle again and accidentally found himself on the business end of an AT-AT's foot. Funny how rumours like that start to spread.

### AU: How does the band deal with all the galactic groupies? Is there lots of Nub Nub going down at the back of the ship?

DV: Well, the loss of my wife has left me

disinterested in such practices. Bass and Boba are both married so they usually turn in early, Red is in a committed relationship and Ren seems awfully fixated on some desert girl with a big stick. All this to say, any hopeful galactic Groupies are frequently disappointed.

### AU: Any problems with bounty hunters or ewoks at your shows?

DV: No outside hunters would dare set foot inside a venue when Boba is around. As for Ewoks, we usually play in cities. Not many trees for them to swing from so there's not really much a presence.

### AU: Did the Cantina Band song require any special instruments to record?

DV: If you're referring to our rendition of Cantina Band, no. Just guitars, drums and bass. As for the original, you'd have to ask John Williams.

### AU: Plans to bring the Dark Side of the Force to Canada one day?

DV: Our plans to conquer this planet include all major territories. Canada is no exception. It is only a matter of time.

### AU: Any other movie series that should have bands?

DV: I'd personally like to see an Austin Powers themed band so I could order the destruction of whatever tacky, lava lamp lit garage they practice in.

### AU: A non-spoiler review of the latest instalment The Last Jedi? How was the soundtrack?

DV: The movie was amazing on all fronts. We strongly encourage all haters to keep their hate inside, thereby allowing it to flow through them.

### AU: Any interactions with George Lucas? What would you say to him if he gave you a call one day?

DV: None as of yet. I imagine the first order of business, after thanking him for the original trilogy, would be to ask, "Why Jar Jar?"

### AU: Final words for us frozen Canadians up in Hothville?

DV: Book some flights and come see a US tour stop!

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**VICTORIA'S MICROPRINTERY**



PHOTO CREDIT: Findingcharlottephotography



## The Dreadnoughts

Interview by Tormagh Van Slyke

Sea to squall, the Dreadnoughts played a killer, albeit early, show on January 20 at Victoria's Lucky Bar with fellow Vancouver-based bands Rival Gang and ATD (A Total Disappointment).

Self-proclaimed "one part roaring sea shanty, one part haunting folk melody, and a solid chaser of gut-crunching street punk," The Dreadnoughts position themselves as Vancouver's "biggest, baddest, drunkest, punkest folk band."

Now ten years in, The Dreadnoughts are staying true to their roots, yet changing course with the release of *Foreign Skies*, a WWI concept album filled to the brim with extreme lows and highs—lullabies and battle cries.

To the band's knowledge, they're covering completely new ground with a folk-punk concept album.

According to their blog, "Like the war, [the album] opens with confidence and bravado, and it slowly descends into chaos and suffering. Every song represents a different perspective: soldier, civilian, suffragette, child, politician. And, each is meant to commemorate and honour those perspectives because the people who lived through that period are some of the most inspiring, brave, terrifying and unforgettable figures in all of history."

I caught up with guitarist/vocalist Nicholas Smyth a few days after the Victoria show to check in and find out more about *Foreign Skies*.

**Absolute Underground: First**

**of all? How's it going? What did you do**

**today?**  
Nicholas Smyth: I left the fridge open when I got up for a sneaky snack at 4am and now I have to throw a bunch of food out. Yet another day in the life of a struggling artist.

**AU: What else is new in your life?**

NS: I've got a real red wagon!

**AU: Nice, let's talk about the new Dreadnoughts album, *Foreign Skies*. Would you say it's a WWI concept album or is that too simplistic?**

NS: Nope, that's exactly it. It's a historical concept album, a tribute to one of the most turbulent and tragic eras in western history. As the songs go along, the themes move from hope and confidence to tragedy and suffering.

**AU: What was the inspiration for the subject matter of the album, both the initial idea and some of the specific songs such as *Black Letters*?**

NS: The album portrays the loss of innocence that our culture went through 100 years ago, a loss we are still totally unable to deal with. It just seemed like a great idea for a concept album, and since there aren't any real concept albums in our genre, we thought: What the hell? And, *Black Letters* is just a specific song inspired by a real-life Canadian soldier whose final words were sent back to his young wife upon his death. He actually wrote:

"By the time you read these words, there will be no more war for me, only peace." You gotta put that in a song!

**AU: What was the inspiration musically for the album?**

NS: Oh, you know, our usual

wacky, nonsensical blend of influences. We'd been listening to our usual punk rock songs (the Distillers are still the best punk band of the century), sea shanties (Johnny Collins and Stan Rogers) and polka music (Mylon Floren, the accordion god). But, this time, in order to create a few epic songs/soundscapes, we started listening to Queen.

**AU: Tell me about the relationship between The Dreadnought, the battleship, and The Dreadnoughts the folk-punk band.**

NS: It was just a name at first, something that sounded really cool and nautical at the same time. That's what we wanted: a band that was both cool and nautical by nature.

**AU: This is the band's first self-released album, and you released it on Remembrance Day. Was this always the plan? Why was it important for you to do it this way?**

NS: Yeah, that was the idea, though we weren't super happy with the way some people took it. They thought we were doing a "Yay soldiers!" album because Remembrance Day is sometimes treated as a kind of military-patriotic holiday. But, the whole message of WWI is that when young, thoughtless men swarm off in droves to the tune of some nationalistic nonsense, the world can actually break and fall apart. So, yeah, Remembrance Day is great, but let's remember what actually happened: lots of people were brave, many died for a good cause, but let's remember what actually happened, yeah?

**AU: How long has this album been in the works?**

NS: Geez, two years now! Time to forget about it and focus on the next one...

**AU is primarily distributed in the following major cities:**

Victoria, Vancouver, Calgary, Edmonton, Toronto and Seattle. Which cities have you played and what first comes to mind when you think of each city?

NS: In **Victoria** we get to visit Big Bad John's, and that makes every gig worth it. In **Vancouver** we get to take the bus home, and that's nice.

**Calgary** is always totally wild and we've had some absolutely epic after-parties there.

**Edmonton** was the scene of an Epic Fail Gig where we (a) ate too much at an Indian buffet beforehand and (b) opened for a band that sounded exactly like Creed. It was the worst. We are still mad at the entire city for that. Put your \$12.99 Indian buffets out of reach next time, please!

In **Seattle** we played with a touring Japanese grunge band that was seriously as epic and catchy as Nirvana. We loved their set so much we told them to just keep playing and cut into ours...never done that before.

Oh, and sorry, not sure about "**Toronto**." Never heard of it, don't think we've played there. Is it near Chicoutimi?

**Is there anything else you want AU readers to know about you or the Dreadnoughts?**

Nothing at all. We are as boring as six sacks of shit.



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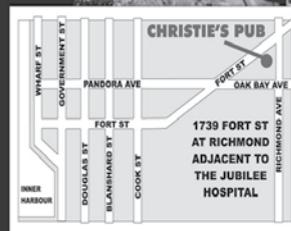
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rock and roll (literally).

**AU: Give us a brief band history. Where are you from, how did you form?**

JF: We're from Nanaimo BC. Pete (guitar) and Heidi (drums) started the band in 2010. Heidi was tragically killed by a

the fat was trimmed and we have our current lineup.

**AU: Describe your music for someone who's never heard it before!**

JF: Straight up punk rock, with a greasy rock and roll influence.

**AU: What themes or topics do you write about? What inspires you as a band?**

JF: Death and positivity. A few of us survived some heavy drug use, so we are inspired by those that didn't make it.

**AU: What can we expect to see at an Awkward A/C live show?**

JF: High kicks, nut sacks in mini skirts, helicopters and wet leather.

**AU: What is your most memorable show to date?**

JF: We played with the Dayglos at a weed dispensary, we were so baked that we forgot we had to play. The weed dispensary closed down the next day, so we're not even sure that actually happened.

**AU: When can we see you play next?**

JF: We just played a bunch of shows over the last few months with some great Canadian bands, and we are working on our album now.

**AU: What do you guys have coming up in the new year?**

# AWKWARD A/C

Interview by Roger the Shrubber  
**Absolute Underground: Who are we talking to and what are you most infamous for?**

Jay Flett:  
We are Awkward A/C. We're infamous for breaking gear, tripping over each other and sweaty, tits-out

drunk driver in 2015. The band continued unhappily with a couple asshole members until

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**Any tours, recording, videos?**

JF: Pressing a record, tour planned for June, Awkwardfest in August and maybe shoot a video.

**AU: Where can we find your music online?**

JF: Link on our Facebook page or Bandcamp.

**AU: What should we know about Awkward A/C that we don't already?**

JF: The "AC" doesn't stand for Antichrist... but it might.

**AU: Any final words for our readers?**

JF: Life is short, don't be a dick, treat people rad.

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## Cole Pauls

Interview by AU Editorial

**Absolute Underground: Introduce yourself! Who are you, where do you live, and how long have you been an artist?**

Cole Pauls I'm Cole Pauls, a Tahltan comic artist and illustrator hailing from Haines Junction, Yukon. Currently located in Vancouver BC, I graduated from Emily Carr in 2015 with a BFA in Illustration. I've been self-publishing my own comics for ten years now, but I've been drawing my entire life.

**AU: What mediums do you work in? Are you trying anything new these days?**

CP: My usually practice includes printmaking, illustration and comics. Currently, I am focusing on *Dakwākāda Warriors*, a Southern Tutchone language revival comic book about two native power rangers protecting the earth from a cyborg sasquatch and an evil pioneer. It's printed with a Risograph machine, so each colour has its own individual layer. So adding a second colour and language is new to me, haha!

**AU: What is Pizza Punks all about? How did it start, and what does it look like now?**

CP: Pizza Punks started from my friend Will Anderson (of WEED) asking me to contribute to his newspaper DUNK (published by Lucky's Comics, a local comic shop here in Vancouver). It started as a self-contained gag strip of three panels, with no recurring characters, just punks eating pizza. Now, almost six years later, I've made the strips longer, ranging from a full page to eight-page storylines. I even have plans for a Pizza Punks graphic novel once I'm done *Dakwākāda Warriors*.

**AU: What makes Pizza Punks unique, and why has it remained your passion project for the last few years?**

CP: Pizza Punks started out as a silly gag strip involving food jokes. Then I started to incorporate more of the punk side of Pizza Punks. I started incorporating Vancouver as a character, making the situations location based. I started to involve local bands into Pizza Punks. The further I got into the series the more I developed the setting and tone. Self-publishing your own work, you can experiment with whatever you want and I got to do that with Pizza Punks. I could write a six-panel comic, then a four-page comic and then try one-panel comics. Pizza Punks allowed me flex my storytelling muscles and that's probably why I stuck with it for so long!

**AU: What is it about a 'zine format that attracts you? What other zines and publications have you contributed to?**

CP: When I was about 14, I had a mentor who introduced me to a book called *Nog a Dod*, it's a collection of Canadian 'zines from the 90s & early 2000s. I read that and thought, "I could do this!" And I drew my first self-published comic. Ten years later, I'm still going strong on self-publishing zines! I think it's the freedom and ability to create whatever you want and print as many copies as you want that attracts me to zines. You can create personal work and have it accessible instantly!

Lately, when I am not doing my own comics, I have been teaching comic workshops in elementary schools, and as a class we will create a zine. I made one with the Queen Alexandria Elementary Grade 4 & 5s called *Pizza Robot & Tombstone Feet* last spring. We created exquisite corpses as a class and I curated it all together.

**AU: You're traveling to some local schools to do some presentations, is that right? What are they all about?**

CP: In December I was hired by the Yukon School of Visual Arts (SOVA, where I attended their foundation program) to travel to a couple high schools here in Vancouver to spark interest and recruit students to go to the Yukon's only Art School! I got to hang out with my old professor for the week when we did it. I got to talk about my experience attending SOVA and show my current work to students!

**AU: What drives you as an artist? Your art clearly communicates pride in your First Nations heritage – are there any ideas, stories, figures, or elders that you find particularly inspiring?**

CP: Once I left the Yukon for Vancouver, I started to realize how small of a community I am actually from and how much that meant to me. So I wanted to create a story for the north. I wanted to show my heritage and make something that would inspire future Yukoners to become artists. A children's book I really liked as a kid was Chris Caldwell's *Alsek ABCs*. It's an ABCs book about Yukon life, specifically around Haines Junction, my hometown. It's probably one of like four other books that's located in Haines Junction. I wanted there to be a fifth book so I made *Dakwākāda Warriors*. I also wanna give a shout out to Vivian Smith and Khasha, the two language preservers

who helped me translate all the Southern Tutchone in my book. Vivian taught me Southern Tutchone from Kindergarten to Grade 12, I know how to sew and bead because of her! And Khasha, a life long friend who is really pushing the Southern Tutchone language revival. My book wouldn't be half as important without them.

**AU: What challenges and/or benefits do you encounter as an artist living in BC?**

CP: Now that I'm a full-fledged BC citizen, I get a lot of Yukoners sending me art applications to do stuff back home. But unfortunately I can't submit to most of them because I'm not a Yukon resident anymore! But lots of opportunities are here in Vancouver so I'm glad I'm here.

**AU: Building on that, do you think your northern roots or small-town upbringing give you a different perspective about art or life than folks might experience down here on the west coast?**

CP: Oh definitely, growing up in a small northern town as definitely given me a unique perspective on big city life. I've written a lot about this for the

upcoming Pizza Punks graphic novel!

**AU: What is next for you as an artist? Do you have any upcoming projects you'd like to tell us about? Any particular goals for the future?**

CP: Right now, I have to finish *Dakwākāda Warriors III* for May- I am tabling at TCAF, the Toronto Comics & Arts Festival and VanCAF, the Vancouver Comics & Arts Festival. *DW III* is the final chapter of the series and I'm really excited finish it! I also plan on having a new zine out for Print Ready at Dynamo Arts Association on March 24 & 25th here in Vancouver.

**AU: Where can we see your work next? Will you be presenting at any fairs coming up? Do you have any art on display in BC or elsewhere?**

CP: Print Ready at Dynamo Arts Association on March 24th & 25th! TCAF May 12th & 13th! VanCAF May 19th & 20th! I also have a piece in the Yukon Permanent Art Collection, currently being shown at the Kwanlin Dūn Cultural Centre in Whitehorse Yukon, which is up until March 4th.

**AU: What should we know about you that we don't already? Do you have a particular philosophy when it comes to creating art?**

CP: Create art for you first and the reader second.

**AU: Where can we get more information about Pizza Punks, and your art in general?**

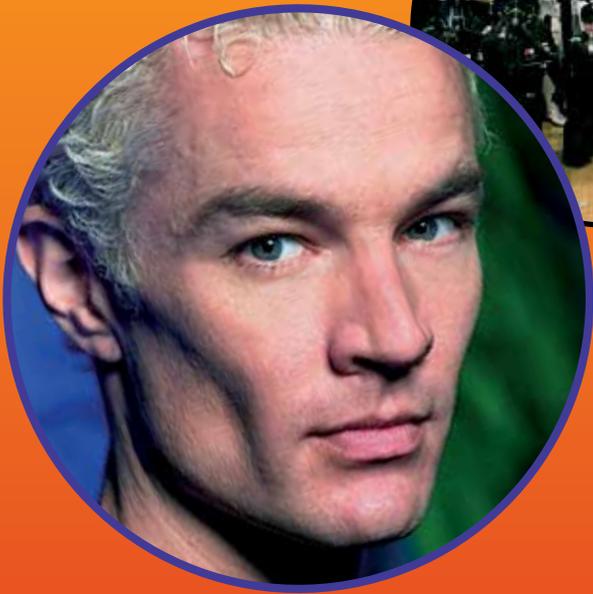
CP: Follow my Instagram, @tundrawizard. I am so bad at updating my website, contact me through my email [tundrawizard@gmail.com](mailto:tundrawizard@gmail.com) for inquiries! You can read most of the Pizza Punks strips for free on [pizzapunkscomix.tumblr.com](http://pizzapunkscomix.tumblr.com), as well.

PHOTO CREDIT: Kirsten Hatfield



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# Those Damned Parasites!

## A history of body-jumping horror fiends

By Vince D'Amato

Since Satan himself leapt from the pea-soup-spewing teen Regan MacNeil's possessed body and into Father Damien Karras in William Friedkin's seminal 1973 horror film *The Exorcist*, horror writers have been enchanted with the plot idea of parasites and soul-crushing demons moving from one human host to the next. However, where William Peter Blatty's story left off (cinematically speaking), this horror-movie plot twist was just getting started.

Speaking of seminal horror films, we could then point directly to Jack Sholder's horror-sci-fi actioner *The Hidden*, which would gain its own cult status momentum after its initial release in 1987, when it was unleashed into the late-night television and home-video market (the fertile distribution grounds where many cult films and filmmakers found explosive audiences with their post-theatrical-releases). Flash forward three decades and the Manufacture-On-Demand (MOD) arm of Warner Bros., dubbed the "Warner Archives Collection," saw fit to give Jack Sholder's cult classic an HD upgrade to Blu-ray. In the 1980s, Jack Sholder was a solid talent in the directing field of Hollywood horror films, having helmed *Freddy's Revenge*, the sequel to Wes Craven's horror classic *A Nightmare on Elm*



*Street*, in 1985 and the sordidly-underrated *Alone in the Dark* (the 1982 home-invasion horror film, not the 2005 video game adaptation); but without a doubt *The Hidden* was, and remains, the highlight of the director's career. Starring a young Kyle MacLachlan and *Flashdance*'s Michael Nouri as a pair of mismatched lawmen that find themselves hunting an elusive alien monster on earth, *The Hidden* is the first major horror entry, or at least the most memorable of them, to employ the jumping-from-one-host-to-the-next characteristics of the evil horror monster; one who is simultaneously and homicidally running amuck as it evades its protagonist hunters.

*The Hidden* is pure excitement and a violent unraveling *Grand Guignol* as we watch the good guys chase down the alien monster – the twist being, of course, that if they harm or kill the current host, the parasite quickly moves to the next, orally invading the bodies of its victims. I would venture that much to the filmmaker's surprise, the movie inadvertently became a hugely influential breeding ground for human-host-jumping monsters in the horror-creature canon for both cinematic and literary horror sources.

The late, great horror author Richard Laymon wrote one of his best novels, the award-winning



*Flesh*, in 1988 (which was published two years later); Laymon's story also concerns a human-host-leaping flesh-parasite, which manipulates its hosts into engaging in endless blood-splattering antics. Laymon's novel is wildly exciting, even though the influence is transparent. Like *The Hidden*, it becomes the protagonists' sole mission to catch up to the ever-leaping parasite and put an end to the bloody horror. Following this, post-1990, Hollywood got a hold of the host-jumping idea yet again and recycled it in two entirely unexpected scenarios – an official (and the first) *Friday the 13th* reboot through New Line Cinema, and a Denzel Washington action-thriller vehicle...

The better of these plot recyclers was the Sean S. Cunningham-produced *Jason Goes to Hell*, which was the first of these host-jumping stories to

mash-up the ideas of a body-exchanging lifeform with the supernatural aspect – in this case, Jason's spirit. In a wild, careening twist to the *Friday the 13th* series, Jason meets a spectacular demise within the first few minutes of *Jason Goes to Hell*, after which his evil soul moves from one human host to the next, predictably turning them in raging homicidal maniacs in an effort to get back to Camp Crystal Lake, intent on taking over the living body of his kin, his hitherto-unmentioned blood sister. But even more surprising than Jason's appearing-out-of-thin-air sister was the Hollywood turnabout that would attempt to lift this premise and place



# Absolute Horror

it in the lap of the generally-reliable Denzel Washington in his 1998 thriller-vehicle *Fallen*. *Fallen* sees Detective John Hobbes [Washington's character]

frantically tracking down the spirit of a serial killer as it hops from one innocent person to the next in order to elude Hobbes and to continue to feed his homicidal tendencies. *Fallen* takes the host-jumping premise completely into the spirit world, the antagonist able to move from person to person merely by touch, as opposed to the more graphic and fleshy bodily invasions presented in any of the previous incarnations of this plot idea. *Fallen* also has the dubious distinctions of being the highest-budgeted of all of the films previously mentioned, as well as the one that ultimately makes the least amount of sense, and in an unintentional way dumps all over this entertaining horror premise.

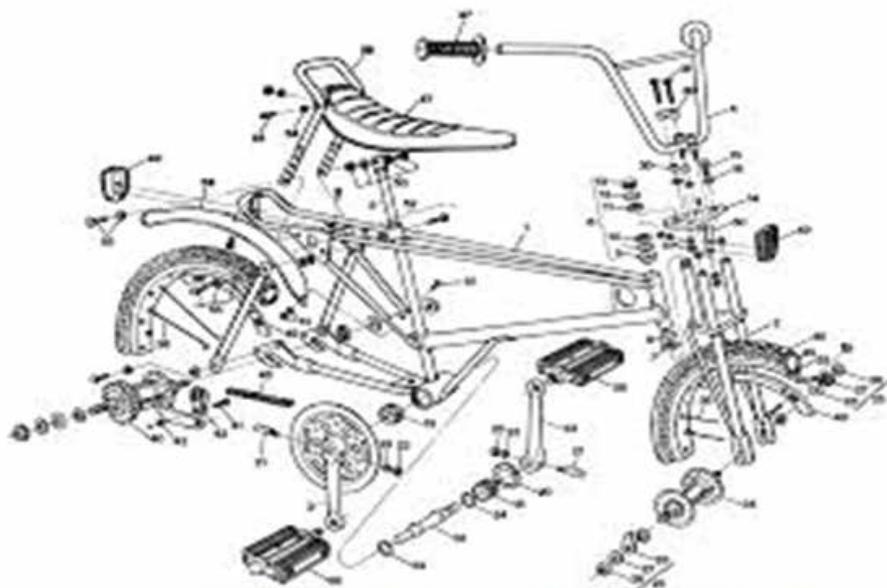
Like the finales of all of these horror stories, this parasitical premise seemed to have been considered dead and done with by the end of the 1990s... but also like these horrifying host-jumping creatures, the plot reworkings were not quite done with us nor with the horror genre. Thankfully, independent filmmakers David Robert Mitchell, Rebecca Green, and Laura D. Smith saw fit to wrench this host-hopping premise from the clutches of its own death and reappraise the entire scenario into the heartpounding *It Follows*, which became the independent horror hit of 2015. This time, the unstoppable malevolent ghost moves from attacking one host to the next, its string of horror connected through explicit sexual contact; and in an insidious twist to the plot the ghost-stalker refuses to leave the previous host alone, even after the sexual contact. Thus, the film's scenario actually becomes a conservative-cautionary tale regarding premarital sex and sexually transmitted infections; and despite the phenomenal strengths and effectiveness of this new brand of intense horror

film, *It Follows* is ultimately, and unfortunately, undone by its own overly conservative subtext.

Now, decades beyond the VHS era and well into the Netflix era, we will also find independent horror filmmaker Mike Mendez' 2017 over-the-top horror-actioner *Don't Kill It!*, starring Dolph Lundgren (*Rocky IV*, *I Come in Peace*), on the popular movie-streaming service. In *Don't Kill It!*, Mendez' body-jumping monster is of the demonic variety, and Lundgren plays the heavy-handed demon-hunter with a lowbrow Western swagger. Probably the most blood-splattered movies of all of the aforementioned body-invasion horror films, *Don't Kill It!* is a ton of gory-action fun as it relentlessly toys with the kill-the-host-and-you're-fucked notion of the plot. Mendez is no stranger to taking a darkly comedic stance and flipping classic horror scenarios on their ear, it's been part of his creative horror movie signature since he started out in independent horror films in the mid-90s with his first films *Killers* and *The Convent*. With *Don't Kill It!* Mendez delivers one of his most entertaining flicks on the creatively wild level that one familiar with his low-budget horror work would both hope and expect from him.

Now that Warner Archive has seen fit to resurrect Sholder's popular and original cult classic on Blu-ray (which was coincidentally around the same time as Mendez' 2017 release), it's actually very cool to see how it holds up thirty years later in the wake of the aforementioned more recent releases. Sholder's *The Hidden*, which incidentally was also produced by Robert Shaye through his then-independent New Line Cinema production company, remains an eruptive snapshot of not-so-subtle action-movie staging and subtext, and dated gory ultra-violence straight out of the 1980s. On top of this, we get another chance to see young Kyle MacLachlan playing up the character of an awkward FBI agent outside of David Lynch's *Twin Peaks*.

<https://jess-franco.blogspot.ca>



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**Hey, Val! What's your association with Just Cause?**

Chris "The Heathen" Valagao: Ten years ago when they recorded the record, Gene [Hoglan] was originally playing drums, and Patrick asked me, "Do you want to come sing some intense vocals? It's not really your style but I think you can do it," kind of shit.

**AU: In a French Canadian accent, right?**

Heathen: Yeah that's a really shitty French Canadian accent, but you know. So I did, and it turned out really good and it was a lot of fuckin' fun. So the beast raises its ugly head again, and he asked me if I wanted to sing on the new record, and I said, "Fuck yeah." So that's

**JUST CAUSE**

**Just Cause**

**20 Years Of Rippin' It Up**

Interview by Ira Hunter

**Absolute Underground: Who are we talking to and what band are you from?**

Rico Forrester: I'm with Just Cause and this is Rico Forrester.

**AU: What just happened at Logan's, that was the fastest shit I've seen, you tore this place apart, dude!**

why I'm here.

**AU: There was a shitload of smoke machines blazing tonight.**

Heathen: It's ok, it was vegetarian organic eco-smoke. It was gluten-free vegan smoke.

**AU: So what else did people miss? Ever since Great White, there's been a fire ban, but then tonight there were massive fireballs.**

Heathen: I don't know what you're talking about!

**AU: I have so many old Absolute Underground magazines in my basement**

**archives, and my dad's old friend, his job was hitting fire extinguishers with a mallet, and he looks at my [archive] and is like, "Class A fire hazard!"**

Heathen: I'll tell you what happened with the fire-breathing thing, Jed Simon, that mother fucker had a KISS tribute band, a long time ago. We were drinking one day and he goes, "Okay, I gotta show you something, Val," and he fuckin' showed me how to breathe fire. It's a massive adrenaline rush, you might as well be smoking a crack rock. It's super fuckin' addictive.

**AU: Especially with**

**a beard...**

Heathen: Well the challenge is to keep the beard, but I'm addicted to it! Any opportunity I get, I'll fuckin' breathe fire.

**AU: It's a nice low ceiling so it was really flowing along the ceiling... extra nice effect when you see the flames go across the ceiling.**

Heathen: Yeah I like it, it looks dangerous and it is.

**AU: I think the singer, Patrick, said something about his eyebrows missing...**

Heathen: I think he's completely fuckin' bald and that's his own fault.

[www.facebook.com/justcauseallmetal](http://www.facebook.com/justcauseallmetal)



RF: Right on, that's what we do! We fuckin' blow shit up! Rip it up, that's what we do.

**AU: You guys blew me away, from the first song, just killed it. You've been around for 20 years, I'm from Victoria, I think I've heard the name but never seen the show. What have we been missing for 20 years?**

RF: This is the first show we've done in ten years, man! So life happens, shit happens, we're back! Ready to kick some fuckin' ass. Glad you liked the show!

**AU: So I came to the show expecting a metal show, but I don't wanna brand you guys metal, it was like a metal hardcore crossover... how would you describe Just Cause for people that have never heard you?**

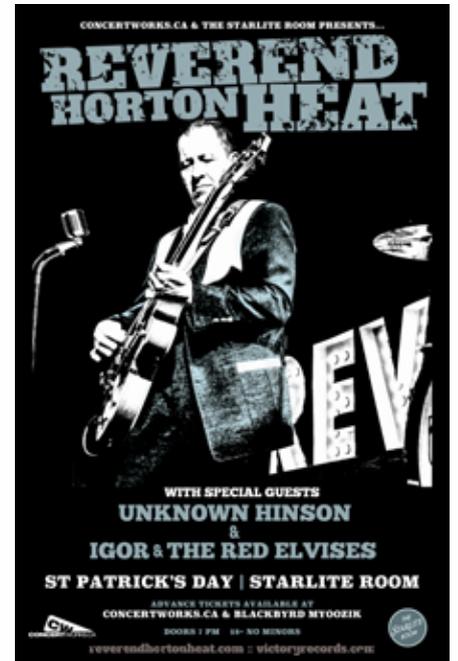
RF: Kick in the fuckin' nuts. Speed metal... I dunno man, I dunno how you'd categorize this shit. You've gotta see the show. Kick in the fuckin' balls metal. Speed metal, death metal, whatever you want to call it, I don't give a fuck.

**AU: You tore Logan's a new one tonight!**

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# Absolute Album Reviews



**A Devil's Din - One Hallucination Under God**

Island Dive Records

A Devil's Din are psychedelic in a Cream-meets-early-Floyd sort of way. The primordial beginnings of metal are heavy in a frighteningly historical way, not unlike the Beach Boys sounds that consistently spew out of Ghost. Sometimes all that extreme-tech-futuristic guitar riff stuff comes off as one-dimensional, like a Polaroid stuck on your fridge door. Nonetheless, this three piece is definitely a heavy one, but in a Quaalude sort of way and not in the standard, "brutality is best."

The harmony-infested delirium of "Nearly Normal" is something Papa Emeritus would love belting out. Their inclusions of seriously psychedelic guitar leads are enough to give you vertigo with the massive doses of wailing counter melodies. "Home" gets the kaleidoscope images spinning furiously and the grooves will have you swaying like a tree caught in a strong breeze.

If you're looking to depart for Planet Syd then this aptly titled record wants to be the soundtrack for a deep space journey to the center of your mind. Bring sunglasses.

-Dan Potter



**Warcall - Invaders**

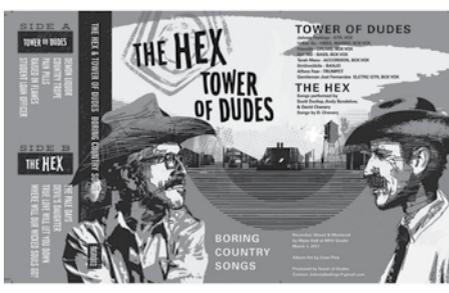
Plan B Music

The opening track, "Mission Commando" is a great Motorhead-inspired take on ferocious thrash. The vocals are reminiscent of Randy Blythe's cave troll growls and they sit interestingly on top of a Lemmy-approved blast fest. The song itself is about the cost of war, which is definitely a classic metal topic.

Having set the stage for some well-trod musical areas, the track "Riding with Zombies" really takes things up a notch with some cool hooks along with some nasty riffage. Horror always pleases metalheads and this short but sweet track doesn't disappoint with its ripping screams and shredding guitar solos. Things could get out of control with the thrashy but superheavy track "Mass Extinction," which is reminiscent of pouring gasoline on a three-alarm fire while listening to Maiden; it's pretty explosive.

Just when you think the battlefield could use some Sabbath-y dirges, along comes the song "The Man Who Suffers," which has enough chug-a-lug guitar playing to flatten whole tank squadrons. This album is a brutal offering from a tight three-piece.

-Dan Potter



**Tower of Dudes / The Hex - Boring Country Songs**

Self-Released

On March 2, 2018, *Boring Country Songs* will bring two Victoria-based acts together for an exciting theme album. The Tower of Dudes (ToD) and The Hex got together to bring a lot of attitude dressed in country

twang into one album. This release is aptly titled and hardly mundane. The occult side of what defines rock and roll lurks within the lyrics. Best of all, this album is being offered across different mediums, from cassette to online. I can have fun slowing down the music or speed it up to find hidden messages!

Of the five tracks offered by ToD, "Demon Liquor" and "Raised in Flames" speak to me. This collection explores themes like dealing with alcoholism, youthful violence and how to pay those damned student loans! Yeah, I'm still working on that. Although these tunes can be considered easy listening, there's more to the work than meets the eye. I have on a feeling that this album is their most personal to date.

This album also has a great schtick. The tunes are composed in the key of G. Folks with that ear for chord progressions can hear how similar the compositions are. Seven possible notes can be used and three common progressions are most likely represented. However, for what people are listening to, the words of wisdom offered by the Tower of Dudes is a benediction.

The next set of songs are from three-person rockabilly band The Hex. Technically, they are a gothic country punk band, and they describe themselves as having experimented with mix of various styles in their evolution. Their debut low-fi, vacuum-tube sealed *Daydream Deceiver* is not a riff of the song from The Monkees, and they experimented with genres like fuzzy pop and explored stone punk—but if I had to summarize the tunes from this new album, I'm reminded of how The Traveling Wilburys tends to layer their songs. "Where Will Our Wicked Souls Go?" moves from easy

## Absolute Crossword Answers last issue



listening to a pulse driven anthem. Of their four tracks, "Devil's Daughter" screams with the most potential. Coupled with ToD's "Raised in Flames," I wonder if a music video pairing can be made? A story could have been told, had the tracks been arranged in a different order.

- Ed Sum

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10 DADDY ISSUES WASTED STRAYS LEGION OF GOONS 9PM	11 HOOTENANNY FREE // 4PM - 8PM WORMWITCH SLUMLORD - FEEDING SHALLOW END 8PM // \$12	12 VORPAL GNOME GAMES NIGHT 7PM // FREE
13 BLACK SHEEP COMEDY // 8PM GRAYSON WALKER'S KARAOKE FREE // 9PM - 1AM	14 VALENTINES DAY LIVE DATING GAME 8PM // FREE	15 GNASH RAMBLER TORSTRUM PET FAIRIES 9PM // \$10
16 INTERZONE PRESENTS EIGHTIES ROCK DANCE PARTY 9PM // \$5	17 VIC MUSIC GEAR SWAP NOON - 5PM // FREE SEX DEATH RELIGION OCEANSIDE 85 KLUBOVADER 9PM // \$10	18 HOOTENANNY - OPEN MIC - FREE // 4PM - 8PM
19 VORPAL GNOME GAMES NIGHT 7PM // FREE	20 BLACK SHEEP COMEDY // 8PM GRAYSON WALKER'S KARAOKE FREE // 9PM - 1AM	21 CAVITY PRESENTS VIDEO NIGHT BIG SCREEN VHS MOVIES TAPE SALE + VIDEO GAMES 8PM // FREE
22 INTERZONE PRESENTS GOTH NIGHT 9PM // \$5	23 Benefit Show For Darby THE MAGS CAPITAL CITY STALKERS PHANTOM THIEVES 9PM // \$10	24 FEVER FEEL SUBJECT HEAVY TRIP KILLER DEAL 9PM
25 HOOTENANNY - OPEN MIC - FREE // 4PM - 8PM	26 VORPAL GNOME GAMES NIGHT 7PM // FREE	27 BLACK SHEEP COMEDY // 8PM GRAYSON WALKER'S KARAOKE FREE // 9PM - 1AM
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# BUSINESS PROFILE



## DPK Promotions

Interview by AU Editorial

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

Taylor Stuart: Taylor, having sick mosh.

**AU: Give us a brief history of DPK Promotions. How did you start, what's your team like, and what kind of shows do you book?**

TS: When I first moved here, there weren't many hardcore shows happening and I didn't enjoy the vibe of the shows that were going on. I decided to start doing my own shows and creating what I felt was how a hardcore scene should be with the help and support of all my friends. There are so many great bands in Vancouver, they just needed a venue and representation, and someone to bind them altogether. We've worked really hard over the last few years and I'm proud to say that Vancouver Hardcore is back on the map.

**AU: Do you have a philosophy or particular approach when it comes to booking shows?**

TS: Make shows all ages and as affordable as possible. Provide the best experience for both bands and showgoers. Make them want to tell their friends how sick Vancouver Hardcore is.

**AU: You're celebrating four years in business, congratulations! How have the last four years**

**seen the company evolve? Do you have any particular goals you've accomplished or are working towards meeting?**

TS: Thank you! It's crazy to look back at the last few years and what we've accomplished. We had very humble beginnings when 50 people coming out was a big deal. Since then, we've made a bunch of great friends, booked some of our favourite bands like Trapped Under Ice and Xibalba, created a lot of awesome memories and developed a community we're extremely proud of. It's also important that we're able to provide a platform for younger bands. Our anniversary show is going to become an annual event and we're hoping it grows into a miniature hardcore fest.

**AU: You've got a rad anniversary show coming up on Saturday, Feb 10th at 333... tell us about it! What kind of bands can we expect to see, are there any that you're particularly looking forward to? When does the show start, and where can we get tickets?**

TS: It's gonna be our first time doing an all day event, and we're super excited about it. We got Xibalba from Los Angeles coming up as our headliner. They're absolutely crushing and one of my favourite bands. It's an absolute honour to have them play. If you've never heard of them they sound like Crowbar/Obituary. We'll have a mix of hardcore bands playing from all over Western Canada like Enemies (Calgary), Meantime (Winnipeg), and Contention (Edmonton). We have Instant Death from Seattle. Ingrown is coming out from Boise, ID. Ingrown has been here a few times before, and it's been totally bonkers. We have a handful of awesome local bands playing like Woolworm, Wasted Breath, Backbite, Wormwitch, Your Problem and World View. The show starts at 3pm, it's all-ages and there will be no presale tickets available. Show up early at 2:30pm to get your spot because the venue is small and this will sell out!

**AU: You often book shows at underground venues like 333; do you prefer booking at "unofficial" venues to those that are more on the radar, and if so, why? What is the importance of underground venues to the heavy music scene?**

TS: Originally, we booked 333 out of necessity. For years, Vancouver has been plagued with a lack of all ages venues. Since then, we've developed a great relationship with the staff there. Occasionally we volunteer our time to help them because it's a community space. We all have a responsibility to make sure those who have access to 333 respect the space and take care of it because we're very fortunate to be able to use it. I also love 333 because it's perfect for hardcore shows, I wouldn't want to book anywhere else. Underground venues and underground bands are

absolutely crucial to the heavy music scene.

**AU: Are there any other venues you frequently book at that you'd like to give a shout-out to?**

TS: Bully's in New West is another awesome all ages venue. It's great to give kids from the suburbs easier access to our shows. Every show we've had there has been an absolute blast!

**AU: What are some of the challenges you face as a promoter in the Vancouver heavy scene?**

TS: Lack of all ages spaces is a big one. We're working really

hard to grow and bring bigger bands through. Unfortunately, we have to book bars because halls are much too expensive. Bars shows have a wack vibe, people are more concerned with drinking than actually supporting the bands. Another issue of being in Vancouver is that we're isolated. Most tours skip the North West because it's so far out of the way. Finally, getting bands over the border can hinder our scene from developing because many bands just can't get over.

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

TS: We love moshing!

**AU: What should bands know if they want to book a show with DPK? How should they get in touch?**

TS: Hit us up on our page with a message and



a link to your music. Or come to a show and say what's up! Most of the local bands we book consist of people who frequently attend our shows. We're always down to support those who support us.

**AU: How can we keep up-to-date about your events and news? Website?**

TS: You can check out our facebook page <https://www.facebook.com/dpkpromotions/> or join the Vancouver Hardcore page. We're constantly sharing our events on either forum.

**AU: Any final words for our readers?**

TS: Go to shows, start a band, get involved and MOSH!

[facebook.com/dpkpromotions/](https://facebook.com/dpkpromotions/)

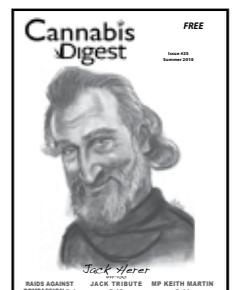
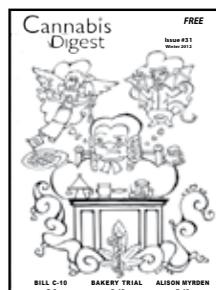
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## Absolute Comicgeddon



### Capital City Comic Con

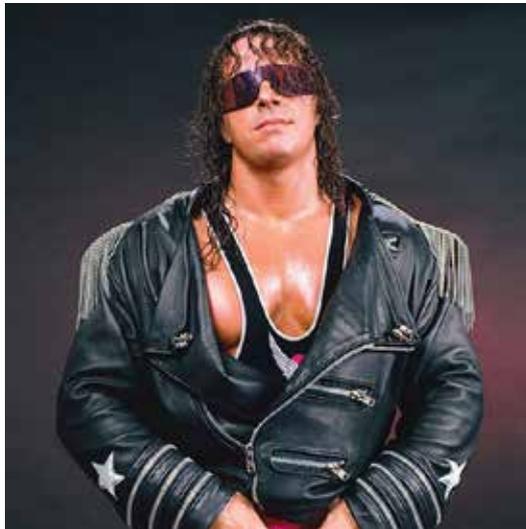
By Ed Sum

Nobody has called the garden city of British Columbia Nerdtoria... yet. Capital City Comic Con plans to transform the Victoria Convention Center to geek central on March 16-18th, 2018, and people don't have to visit the corner of Broad and Johnson to get their geek on. This city has had similar events in the past, but they never lasted. Swap-meets are one thing and genre-specific shows are another, but creating an event that will stick around



is challenging. Biagio Woodward of Cherry Bomb Toys is one of the convention producers and said, "This city has its own tastes, its own feel... we're going to do what's best for the city to highlight the tourism and what the downtown core offers."

By working with the Downtown Victoria Business Association (DVBA) and Tourism Victoria, the



convention's hope is to do more than revitalize what this city is about. Resident artists like Ken Steacy (*Astroboy*), Gareth Gaudin (*Perogy Cat*) and Dan Schoening (*IDW's Ghostbusters*) made this city their home for a reason. Even legendary creator/artist Todd McFarlane (*Spawn*) lived on the island. At time of this printing, confirmed attendees include Gareth Gaudin, local author Jordan

Stratford (*Wollstonecraft Detective Agency* series), Bret Hart (wrestler), Patrick Warburton (*The Tick*), Leah Cairns (*Travellers*), Graham McTavish (*Preacher*), and James Marsters

(*Buff the Vampire Slayer*). More names will be announced through social media as the event approaches.

All aspects of geekdom will be represented at this show. With groups like The 501st Legion recruiting and the burlesque group Geekenders entertaining, there will be no limits imposed for this inaugural event. Local clubs like the Victoria LEGO User's Group will be present and there'll be plenty of

activities to do. This event isn't just about panels, shopping and meeting celebrities. The costume contest takes place Sun afternoon and entrants



have to apply online at [www.tourismvictoria.com/capital-city-comic-con](http://www.tourismvictoria.com/capital-city-comic-con).

Biagio wants to help bring not only the local community together but also folks from afar to experience

what this city is about. Timing will never be perfect since this event is taking place between two major shows in the Pacific Northwest

and negative nancies are always around. But for those excited for this event, Woodward offers: "Everything we have planned will emphasize who we are as an island and when you come here, you are joining the island experience. We want the people from afar to come, relax and enjoy their stay here. Ultimately, [as our reputation grows] we will expand this event so there is something fun and exciting for everyone."

[www.tourismvictoria.com/capital-city-comic-con](http://www.tourismvictoria.com/capital-city-comic-con)



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## BRINGING FILM TO LIFE



## Victoria Film Festival 2018

By Ed Sum

The cinematic treats offered at the Victoria Film

Festival (taking place Feb 2 to 11th) never fail to amaze. The 2018 show has plenty of range, from animation with *Mary and the Witch's Flower* on Feb 11th to zombies with *Les Affamés* on Feb 3rd, the gambit is covered. Special guests this year are Armistead Maupin (*Tales of the City*), Aiden Gillen (*Game of Thrones*) and Cory Bowles (*Trailer Park Boys*). Included in this issue is the condensed version of our interview with Bowles, which looks at his career and his debut directorial film, *Black Cop*.

Other selections include:

### *The Little Girl Who Was Too Fond of Matches*

Sun | Feb 4 | 9:34PM | Odeon 5

Set in rural Quebec in the 1930s, when the father suddenly dies, and his progeny have to fend for themselves, just what they learn can be gravely disturbing...

### *Bombshell (The Hedy Lamarr Story)*

Sun | Feb 4 | 6:15 PM | Silvercity 3

Starlet. Screen Siren. The Most Beautiful Woman in the World. All phrases used to describe 1940's Hollywood actress Hedy Lamarr.

### *The Great Buddha+*

Thurs | Feb 8 | 9:00 PM | The Vic

Comedy and scandal involving Taiwan's business,

political and religious elites is looked at ... perhaps in the style of *Dumb and Dumber*.

### *Sammy Davis Jr., I Gotta Be Me*

Thurs | Feb 8 | 6:30PM | The Vic

Filmmaker Sam Pollard looks at the life of Davis Jr. through archival footage and recent interviews.

### *Darkland*

Sat | Feb 10 | 9:00pm | The Vic

Dar Salim ("Exodos," "Game of Thrones") offers a strong performance as he plays the avenger, Zaid. When his brother never got out of the criminal underground, and what happens to him shows how important family ties matter.

### *Indian Horse*

Sun | Feb 11 | 6:15pm | Silvercity 3

This work is adapted from Richard Wagamese's 2012 novel of the same name, and the result, is perhaps director Stephen Campanelli's finest—a look at Canadian history from a different perspective.

### *Maker of Monsters:*

#### *The Extraordinary Life of Beau Dick*

Sun | Feb 4 | 2:00pm | Odeon

Mon | Feb 5 | 9:00pm | Silvercity

This documentary explores the life and times of this artist, environmentalist, political activist and role model. Not enough can be said, but more is revealed about how Beau Dick used the voice of his ancestors to call for a change.

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

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### Lake Town Rock Festival

## Loverboy

Interview with lead guitarist Paul Dean  
By Ira Hunter

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

Paul Dean: My name is Paul Dean and I am the guitar player for Loverboy.

**AU: How did you first get involved with music?**

PD: For my first performance I was four, and I sang "Peter Cottontail" at a school function, and that was my first taste. My second one was at a talent show at my high school in Windermere that we actually won, so that was pretty cool. That was my first brush with fame, I guess.

**AU: Where did you grow up?**

PD: I grew up in Windermere BC, which is near the Radium Hot Springs, in the Columbia Valley. It was a pretty awesome place to grow up in, although I was happy to get to the city. As soon as I graduated Grade 12 I hit the road, because



that had more of a music scene. In Vancouver, I went to UBC for a couple years and my first day out I actually ran into an old friend of mine and they were looking for a guitar player, and I volunteered, so immediately I went from playing surf music to RNB, and that was a bit of a challenge for me because I had no idea what rhythm and blues was. So I learned a lot of rhythm guitar and listened to a ton of Motown records. It was quite a change from playing The Ventures, The Fireballs, and the Shadows.

**AU: So you were in Streethart before you joined Loverboy?**

PD: I was, yes. That was a great band. I still know

them all.

**AU: How and when did Loverboy form?**

PD: When I left Streethart, not by my choice, but by theirs. I was in Calgary and I was thinking I was going to do a solo career because I was starting to get really burnt out on singers. I was working on my solo album and I heard Mike Reno sing, he came down to hang out with this guitar player he knew, so they were in a room rehearsing and I heard them and was like, "Wow what a killer voice this guy's got," and I just became like an instant number one fan, and now it's almost 40 years later. So we got together, and I kind of cornered him and said, "Are you working with this dude?" and he said, "No, I'm just down here hanging out with him." So I asked if he maybe wanted to get together and come back tomorrow and see if we can work and write some songs together. So the first night Mike came back we wrote a couple tunes that first night, so that was pretty awesome

relationship.

**AU: You also have a new Loverboy album out?**

PD: Well we had an album of all-new songs called *Unfinished Business* out a couple years ago, and a couple new songs on a compilation album we sell at our shows, and we released a few with videos over the past eight months or so. And yeah, we are just keeping busy, working and writing. I have an album's worth of stuff I've been refining over the years; one of these days I'm going spring them on Mike and see what he thinks, and if he wants to sing it.

**AU: You were also recently inducted into the Canadian Music Hall of Fame, right?**

PD: Yeah that was a few years back, but that was pretty cool, we went to the Junos and that was pretty thrilling, I saw Bob Rock, who is another one of my idols, I owe a lot to him and he really has taught me so much. We recorded with him a few years back, a few new songs and that worked out. Of course it's always a great honour to be recognized by the fans and your peers, so being inducted into the Hall of Fame was really good.

**AU: What do you know about the Laketown Rock Festival?**

PD: Only what everybody else has been saying and what I've seen online. It's a good solid Canadian rock and roll weekend, just about everybody is there. We have probably played with everybody on this bill at some point or another, like we have played tons of shows with Prism. I think it was right after our first album, we did a half dozen shows around western Canada with them.

**AU: It's amazing how many legendary Canadian bands are playing at this festival.**

PD: Yeah we have played a few times with Trooper too, and they are just an amazing band, they are always great live.

**AU: What can people expect from a live Loverboy show?**

PD: Well they can expect some amazing guitar playing. That's about it, everyone else in the band sort of sucks, but the guitar playing is incredible.

## BLAST FROM THE PAST

Seriously though, we play our hits and we play them a little different tempo-wise. It's such an honour to be playing with these guys still. I love what I do. We have played these songs thousands of times, but we still go out every time and it's like they are brand new, so every night we give it to the max. Our frontman is a really funny guy. It's been almost 40 years and he still has it down.

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

PD: It just blows my mind that the fans are still supporting us the way they always have. The response we get when we play and the number of people coming out seems to be getting bigger. All of the 80s bands are seeing a huge resurgence and it's really incredible.

**AU: I noticed there is a Poison and Def Leppard tour happening.**

PD: Yeah we played with Def Leppard on a tour in England, and they are scary good, like just too good. They are really good friends of ours.

**AU: I guess it was good timing for Loverboy with MTV?**

PD: You know, I was in Wichita Kansas and I flipped the TV to MTV, and I remember staying in my hotel room going, "This is unbelievable." Video after video of all the newest and greatest stuff on the planet, and not very long after that our record label, Columbia Records called and said, "Listen, MTV wants a video from you guys," and we were just like, "Are you kidding!?" so we jumped on the next plane to New York. So after about a month of MTV starting, we were on there and we rode it all the way with contests, and videos. The winner of one of our MTV-sponsored contests was actually taken with the band to Lapland, Finland to meet Santa Claus. MTV sent us on a Concord jet, back when that was still a thing, so they were always a huge support for us and they really did wonders for us.

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



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## Art Godoy

Interview by Malcolm Hassin & Dustin Jak

**Absolute Underground: What's your name where you from?**

Art Godoy: I am Art Godoy, I dunno where I would say I am from, I was born in Mexico City and I moved to Canada from California, so from around here somewhere.

**AU: What year did you start skating and what were your influences?**

AG: The influence to start skateboarding was that we had moved to the United States from Venezuela and we grew up in Central and South America until we were about eight, and then we didn't really like society because we were discriminated against. We tried the team sports and even though we were good at it, we didn't give a fuck about it, so something individual like skateboarding came along through a friend that we had named Mike Gallun, and we thought, "This is what we want to do." It's individual, we don't have to depend on anybody, so you're not going to be made to feel like a piece of shit because you dropped the fuckin' ball and the team lost. During that time, the influences were kind of each other and pushing each other to excel at it, but whatever we would see in the magazines and the people we use to skate with at the time.

**AU: Just to be clear, you're using the term "we" in telling the story, could you clarify that for me?**

AG: Yeah there two of us, we are twins, Steve and I started together at the same time. And I guess if you wanted to talk about time period, we started end of '76 beginning of '77. [It was a] magical time because all the stuff in the mags was so great, Jay Adams, Tony Alva, Stacy Peralta, and when punk came over from England to New York and then down to the town where we lived, Lancaster Pennsylvania, which was Amish country, so we got punk and skateboarding and they reflected the way we felt, and that's why we started.

**AU: What were some of the companies you rode for back then?**

AG: The first real company I rode for was Zorlac, I got sponsored by Zorlac and Gullwing after we

skated a contest in Dallas, Texas. Then my brother got on Powell Peralta and Independent, and they were trying to decide [if they were] going to keep Ray Underhill or Steve Godoy. Then we were on Zorlac together... we skated for so many companies over the years, Kryptonics, Vanture Trucks, Tracker Trucks, we had our own company, Iron Cross, which was at the end of our skateboarding career. I skated for H-Street, we skated for Skull Skates, which we shared a model on.

**AU: Any funny stories about skating with Jason Jessie?**

AG: Everything was funny with him then, the thing about him was he didn't give a fuck, and that's the kind of person we like around, because in our world you prove your worth by your daring and how far you are ready to commit, and that guy committed, the stories are funny but long. If you wanna hear them, come to the shop (Funhouse Tattoo), I'll tell you stories all fuckin' day. One overlooked fact... we got him on Santa Cruz... and look how he blew up!

**AU: Who did you first see with tattoo work that made you want to get them and eventually do your own?**

AG: When we first started thinking about getting tattooed, we bought the Cockney Rejects album *The Power and the Glory*, and on the back of the album there were pictures of the band, they were really tattooed. Steve and I had little knick-knacks here and there, but when we saw them, we thought we wanna look like that! We had already gone through enough rebellion through skateboarding and punk but at that time, what's more gnarly than a hair cut, or shaving your head and looking like a skinhead? Then getting tattooed at the time that was gnarly, so that's what inspired us. We started doing home-made shit all over ourselves... we did "1977" for when we started skating. It was just homemade pokes.

**AU: First music you were into or related to?**

AG: I dunno if we could really relate, but the first music ever when we were kids was stuff that our folks would listen to. My dad was into classical, so we kind of had an appreciation for that, but

it really didn't speak to us... then we got into KISS, but when you're 11 years old and he's singing about how he's gonna fuck tonight, and we didn't really know what to fuck was. It's cool though, by the time you're 12, you're putting fingers in and that was an achievement, but we couldn't really relate.

For us, the first music that really hit home was punk, The Clash and The Sex Pistols, spoke to us, like that's how we feel!

**AU: You have been in the tattoo industry for over 30 years now, what's the difference between tattoo shops then and now?**

AG: We started tattooing in '85, we were struggling in our professional skateboarding careers at the time in Dallas. There were only two shops and no one wanted to apprentice us because we couldn't commit to being there full time, as we were on the road always traveling. The first shop we got into was about four years later, in San Diego; it was different because it was biker-run, so you had to deal with biker politics. Now it's very mainstream, of course. It's quite a turnaround, because I have a shop of my own, now it's dealing with finding good artists and catering to the clients because the client is the most important, making sure everything is health compliant, it's not just the regulation the city will put on you, but the regulations we put on ourselves, because we are more stringent than a lot of shops in town. We follow protocols that are like California,



Oregon, Hawaii, which are the gnarliest stringent health-compliant laws and that's what we follow. So yeah, now it's quite different, I set my own hours, but I work like a dog anyway, doing eight or ten hour days.

**AU: Do you have any advice for kids growing up now?**

AG: Too much! To start, I think you need to think about your status, everything's a contract, silent contracts. You can control your contracts; tell cops, "I do not consent," "Excuse me sir, I do not talk to police officers," I dunno, do what you want.

PHOTO CREDIT: Adam

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### IN MEMORIAM

## Justin "Juice" Williams

Shocked and saddened by the news of the death of our friend Juice from Innisfail. He was a punk rock champion and we love him. We will never forget all the years of shows that guy did. A legend.  
- Daylo Abortions

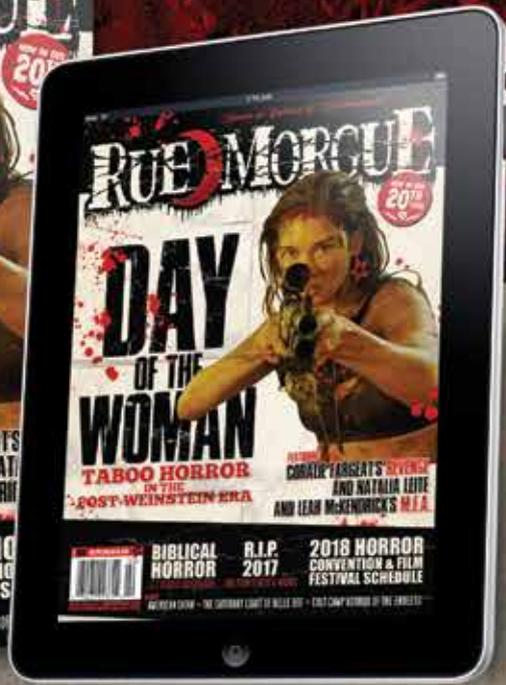
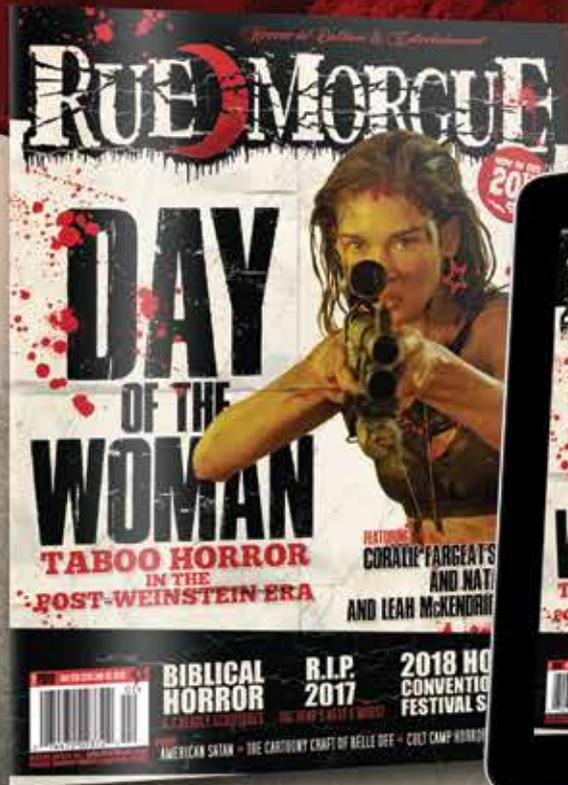


You helped us when ever you could you treated us like gold when we played Innisfail and always had my back no matter what was going on... I raise my glass to you good sir this world is way worse with you not in it and I'm heartbroken to know you are gone. Here's to a few homie!  
- Mark Russell, Calgary Beer Core

*Horror in Culture & Entertainment*

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