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Vol. 14 - #6 - Issue 84 - October/November 2013

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Strawberry-Rhubarb Pie

Ingredients:

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2 cups all-purpose flour, plus additional flour as needed, up to 1/4 cup
1/2 cup cake flour
3 teaspoons sifted powdered sugar
1/2 cup butter-flavored shortening
1/4 cup salted butter
Pinch salt
1 egg
2 teaspoons vinegar
1/4 cup ice cold water

Filling

2 1/2 cups chopped red rhubarb, fresh
2 1/2 cups de-stemmed, washed and cut strawberries (in larger pieces)
1 1/2 cups sugar
2 tablespoons minute tapioca
1 tablespoon all-purpose flour
1/2 teaspoon lemon zest
1/2 teaspoon lemon juice
1/2 teaspoon ground cinnamon
1 teaspoon vanillablossom™ vanilla extract
3 tablespoons butter, cubed small
1 egg white beaten with 1 teaspoon water
Large granule sugar

Directions:

Crust Preparation - Using 2 pastry blenders, blend the flours, sugar, shortening, butter and salt. Whisk the egg, vinegar and water in a 2-cup measure and pour over the dry ingredients incorporating all the liquid without overworking the dough. Toss the additional flour over the ball of dough and chill if possible. Divide the dough into 2 disks. Roll out 1 piece of dough to make a bottom crust. Place into a pie dish. Put dish in refrigerator to chill.

Preheat oven to 425 degrees F.

Filling Preparation - Mix the rhubarb, strawberries, sugar, tapioca, flour, zest and juice of lemon, dash of cinnamon, and vanilla. Mix well in a large bowl and pour out into chilled crust. Dot the top of the filling with the butter. Brush edges of pie crust with egg white wash. Roll out the other piece of dough and place over filling. Crimp to seal edges. Brush with egg white wash and garnish with large granule sugar. Collar with foil and bake at 425 degrees F for 15 minutes. Decrease temperature to 375 degrees F and bake for an additional 45 to 50 minutes, or until the filling starts bubbling. Higher altitude will take 450 degrees F and 400 degrees F respectively.

Let cool before serving.

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AU: Give us a brief history of your band – why choose Turbonegro covers?

Rodeo: Started in the early 2000s with Jono and the Denim Demons. Deathtime is a jugend band. There are several members depending on who's available. I, myself have been in the band for the past four years taking over for SEOG, who is now a part of the Hip Priests.

He now lives in the UK: Turbo Gino and Bearded Buzzard have also taken part in shows locally. Jono was the founding member of the jugend and band. It's just a bunch of dudes that love Turbojugend. Danger Kid, a.k.a. Jake is our lead singer and Devon is our drummer. Rayce Shiddy is the second axe on our recent line-up.

Cobra: TBRNGR won't be coming back to BC anytime soon. So it's up to us.

AU: Do you have any shows coming up? What do you hope audiences take away from your performance?

Rodeo: We are playing October 27th at Logan's

Pub. I just hope everyone has a good time and comes because they love denim, party and Turbonegro.

Cobra: Fat old men in denim are damn sexy.

AU: What are your plans for Halloween this year?

Rodeo: There are three turbo kids, Max, Milo and Megan. So I guess candy and beers?

AU: What does the coming year have in store for you as a band? Any plans to tour, record, etc?

Rodeo: No tours, we hit Nanaimo in the summer and that's about it. Maybe a west coast jugend event? Who knows, I will talk to the powers that be and plan a big event.

AU: Are you guys involved in any other musical projects in Victoria that you'd like to tell us about?

Rodeo: Wrong band to ask, we're all band whores. I'll just name bands we're a part of, except me. Gnar Gnars, Real Mckenzie's, Rival Gang, Total Shit, Buzzard.

VICTORIA'S LOCALS ONLY

Cobra: Start With The Cobra is playing Seattle this month, Gung Hos are recording at the end of the month, Rival Gang is playing in November, and Angry Snowmans have a sleigh full of shows in December for our ten year anniversary. Busy end to a great year.

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

Rodeo: Nothing, Victoria knows us. Best Turbonegro tribute in BC.

AU: What advice would you give to all the other musicians in cover bands this season?

Rodeo: Love the band you want to cover, that is all.

AU: Any final words for our readers?

Rodeo: Drink beer and party.

Cobra: Put your denim on and stay free.

facebook.com/deathtimetjvictown/

PHOTO SOURCE: Deathtime

Deathtime

Victoria's Turbonegro Tribute Band

Interview by AU Editorial

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

Rodeo Jones: I guess I'm known for my cut-off shorts, and no shirt?

Cobra Commander: TJ president, and downing

photo by Lee Irvine, schleep.com

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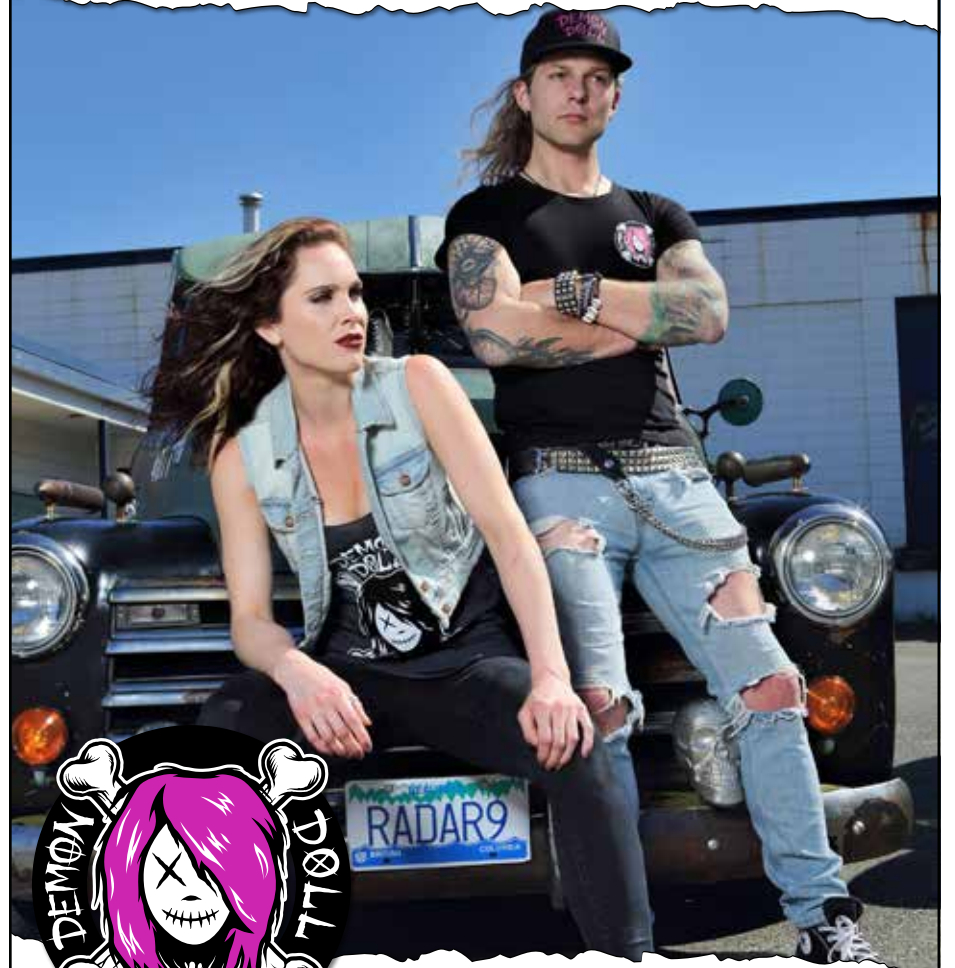
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Turbo Vixen

Interview by AU Editorial

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

Aaron Bell: Aaron the drummer, well I guess I'd be mostly known for being a more "extreme" metal drummer, rather than a rock drummer.

AU: Give us a brief history of Turbo Vixen – who's in the band and what are you all about?

AB: So I was traveling fairly extensively from 2014-2016 and when I was in Thailand, Grant from Unleash The Archers asked if I wanted to join a more rockin' band upon my return home... I met the singer, Jesse, when I moved to Vancouver and arranged a jam at Suna Studios. As soon as I heard J.J. warming up on his guitar, I was in. We played some cool shows the first year, did a three-day tour, put out a demo called "One Track Mind" then when we got into the studio for the full length. We parted ways with Jesse and hired Dan Cleary from Striker for guest vocals... now we have a full length, but it's only myself and a guitar player J.J. Rowlands.

AU: You just released your debut album, *Drive Into the Night*, is that correct? What can we expect to hear on it, musically speaking?

AB: Well, it's being well-received and most people seem to dig it, even more elitist metalheads. Actually the only person who told me they didn't like it at all was my jazz playing uncle, haha.

Expect a modern take on 80s rock and metal with great production, played in the key of P(ussay!)

AU: What topics does the album touch on lyrically, do you explore any particular themes?

AB: I'm glad you asked that, because that's an easy one... It's rock'n roll, so women, driving cars, drinking, and WOMEN!

AU: What inspires Turbo Vixen to make music?



AB: Ok can I be honest here? Since we lost our other members, we find it harder to get inspired or motivated but we're in in for the long haul. Sometimes J.J. will hear a riff and play something like it and he basically waits for me to be stoked, then if I am, he will go with that. Also a good night of boozin' and YouTubeing can get the juices flowing!

AU: Where and when can we see you perform live?

AB: We haven't played a real show since last Canada Day and I don't see anything in the super near future, until we find a singer. We played a big house party in Victoria a few months ago with a buddy on vocals, just for fun but it wasn't advertised or anything.

AU: You've mentioned online that you're looking for a full-time vocalist... have you found one yet? If not, can you tell us about some of the qualities and qualifications you're looking for in an ideal vocalist?

AB: Well, they have to be beautiful and PERFECT. No, just have a good voice, a job is always a bonus and a good attitude. We haven't even had anyone contact us yet... Maybe people don't dig this style anymore? Or maybe the range is too crazy? They don't have to be as great as Dan, even someone like Bon Scott would be killer, not the best, but someone who has the grit and balls to be a good frontman!

AU: Are you looking for other band members as well?

AB: J.J. is firm that he's the only guitar player and I have to respect that. We have a guy that will do local shows and recordings for bass and he's a bloody ripper, but he's not a guy for tours or anything like that.

AU: What does the coming year have in store for Turbo Vixen? Are you planning any tours, music videos, more recording...?

AB: Well, I'll be pretty busy with my other band

Burialkult, but we're basically in the writing phase for album two! If we came across a singer you could bet that we'd be booking shows right away!

AU: Aaron, you play in several other groups – do you hope to make TV your main project going forward?

AB: Well monetarily speaking it's the best option for a career if either band were to blow up but my heart is in dark, evil metal... don't get me wrong, I love rocking out and I won't be able to drum that extreme shit forever and I'm pretty sure I could play 4/4 rock beats till I drop!

VANCOUVER VENGEANCE

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

AB: We already have half an album written and it's heavier, catchier and will blow your head off! Also J.J. is a virgin and he looks for true love!

AU: Any final words for our readers?

AB: You can buy the album on iTunes, CdBaby, etc, and ROCK OUT WITH YOUR COCK OUT!

facebook.com/turbvix/

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Nightseeker

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Interview with Deaner (bass and vocals)
by Irocker

Deaner: How's she goin'? I heard yer doin' a Halloween special that's Hallowtastic.

Absolute Underground: What would it say on your Tinder profile if you're trying to pick up goth chicks?

D: I'd say like, I'm into black cats. I only party at night. I sleep all day, and I have a can of black paint. It's good to let ladies know you're a proper handyman, even goth chicks.

AU: What would it say on Terry's Tinder profile?

D: He'd say, I'll take what I can get. Cousins included.

AU: What was it like having Vice follow you around for that TV show?

D: The thing is that they actually like to give'r, so in a lot of ways that was good because they didn't care that we were partying all of the time. So a lot of the stuff that you saw on the show was "party influenced" if you know what I mean.

AU: Could you give us a Season One summary for people who missed it?

D: We were up in Fort Mac and there was a big fire so we had to come back to Calgary. Part of the fire relief was that they were going to give you money, like \$800. Terry took his money and he invested it wisely into the internet and I invested mine into a rock band and recording a single.

AU: Tell us about the new Nightseeker album.

D: It's what they call a concept record, right? It's called *3069: A Space Rock Sex Odyssey*. Basically I took all the coolest parts of music, like dragons, space, sex, sexy ladies, weapons, like magic weapons, like axes and warlocks, and I put all of those elements of music and put it into the record. It's a long beautiful tale, like a dragon's tail, but actually a story tale. At first it was just a bunch of songs, and then I was like whoa, okay all of these songs are working together and they're making this amazing story. This woman from Ottawa did like paintings for each song. At the beginning I'm just gettin' loaded, shotgunnin' beers and the apocalypse happens, and then I'm all by myself and then I meet these Amazon women who came to try and like destroy me because I was the only living human left. There is like nine songs on the record, and there is nine paintings. My favourite one is for the song "The Dragon's Lair," which is me holding the Axe of Great Power just about to slay the dragon. It's awesome.

AU: Who produced the album?

D: There is a guy named Ian Blurton who did the producing. He's the guy who is the magician behind the soundtrack for *Fubar 2*. We brought him on board for this too, and man, it sounds so

good.

AU: Are you touring the album across Canada?

D: Yeah, we're doing kinda select dates right now because the band, you know, everyone has got jobs and shit. They all have other bands, Nightseeker is their side gig. For now we have a couple of dates in Alberta, and we're going to plan some more soon.

AU: The first single is called "Shotgun Beer"?

D: Yeah, the first single is called "Shotgun Beer" and we've got another single and video out called "The Nightseeker."

AU: The song called "The Dragon's Lair." Is it anything to do with the videogame?

D: No, not really. The story behind that tune is that my character, I got sort of lost, and I finally found the band and they were trying to help me out and get like back to the real world. But they had troubles with their ship, it crashed and so I had to find another source of power. The only other source powerful enough would be the dragon's essence. So it was up to me to actually find the dragon and slay it. Then we got enough power and energy to return to where we needed to go. The problem was that I got too much power from the dragon, and then I got all powerful. There was this universal goddess who was called in by the wizards, who said Dean's gotta take it down a notch because he's going to ruin the entire universe. So then I had to face off with her. But, instead of battling her, I used love and then we made this communion between the two of us, and then we saved the universe.

AU: Are you becoming a better musician with time?

D: Yeah no, I was always just kind of amazing. For the most part, I've always been so good that I'm not really getting better. I'm just staying awesome.

AU: Did you lose the second testicle in *Fubar 2*?

D: Yeah, that's what happened. It was a rough time there, but the good news is I go these nifty new metal ones. Well, they're not metal, they're heavier than metal. They're actually made of polymer plastic and the slogan is "Polymer Testicles: as Heavy as Metal." They're not made of metal because apparently you don't want that going through customs and stuff.

AU: Has it affected your love life at all?

D: No, not at all. In fact, there is this sort of

freak show curiosity factor with a lot of ladies.

AU: And you don't have to wear condoms anymore.

D: That's the real beauty, yeah. Those are a thing of the past.

AU: What are your plans for Halloween?

D: I'm going to go dressed up as She-Ra, the warrior princess. Just because a girl I was dating said I had to if I lost a bet with her.

AU: What is the best Halloween costume you ever had?

D: One time I went as "Hell on Wheels" that was my favourite. I put on the whole fire engine red devil makeup, I had those crazy horns and this super tight red

leotard, and then I had rollerskates on. I rolled up to the party in my old Ford, and I was wearing my roller skates when I got out of my vehicle and then I literally roller skated my way into the party. It was awesome.

AU: What is the best Halloween trick you played on someone who didn't give you a treat?

D: Toilet paper in the tree. There is just something so satisfying, the sound of the toilet paper as it unrolls itself in the night wind. I used to be an egg guy, but as you get older you get a little more responsible and you realize you may as well cook those eggs instead of wastin' them.

AU: What's your favourite part about Halloween?

D: I like scarin' the shit out of little kids. They'll just be walkin' around, doin' their Halloweening, and I'll just sneak out behind the bush with a Jason mask. I just scream at the top of my lungs and send them runnin' down the street. The truly is what I think Halloween is all about. If you can't make kids piss their pants, then you're not trying hard enough.

AU: What are some of your favourite movies to watch in October?

D: Real big fan of *Hellraiser*, and I also like John Carpenter's *The Thing*. That's a rad movie. Before you go to sleep, you want to watch something that is incredibly scary so that you have totally insane nightmares the whole night. I think if you don't wake up with the cold sweats from a horrifying nightmare on Halloween, then you're doin' it wrong.

AU: What do you think about pumpkin flavoured beers? Has Pilsner released one yet?

D: Nightseeker is actually sponsored by Pilsner, for

CALGARY CARNAGE

real. I used to be a bit of a, I wouldn't call it a snob, but I was like, if it wasn't a straight Pilsner I'd be like "Oh, that's garbage." But I've kind of opened up my horizons a little bit. Pumpkin beer, sure why not, but I'd rather have a beer and a pumpkin pie to be honest. Like why do you guys have to put my pie in your beer? Like just keep your shit separate.

AU: Did losing the testicles help you reach the high notes?

D: Oh absolutely. I'm a castrati now (sings). It was truly a transforming experience. I was a good singer before, but all of the sudden I became basically a magician of the high octaves. I can hit notes that even seagulls can't hear.

AU: Do you like punk rock as well or are you a rocker through and through?

D: In the 1980s I remember there was this big separation between punkers and metal guys. The punk guys had the short spikey hair, and the long hairs were the metal guys. I'm at a point now where I'm like, hey man, if you are in a band and you tour and you have guitars, and you got bass, and you're playing power chords of any kind, like we're on the same team. Unless you're singin' the emo shit (singing "Ohhh, I

wish I was in another band"). So yeah, I'll got to punk show and rock out, those guys know how to give'r.

AU: Will there will be a *Fubar 3*?

D: There could be if someone calls us up and they're like, "Hey what are you guys doing?" and we're like, "Nothing," and they're like, "Can we come over?" and we're like, "Okay," and then you got *Fubar 3*.

AU: What other projects are you involved in?

D: Right now the big one is Nightseeker. Plus I'm working on the next record called Deaner Goes Country.

AU: What were some of the bands that influenced the Nightseeker sound?

D: We really like Thin Lizzy, AC/DC, Accept, Black Sabbath. You know that song "Bring Your Daughter to the Slaughter"? I remember hearing that song when I was 12 years old, and I was like, "What?! Bring your daughter to the slaughter? That's awesome!" That kinda was the one where I just nose dived into heavy metal.

AU: Where can people find the record?

D: It's on a pretty big Canadian record label called Royal Mountain Records. I would get the vinyl because you get a pretty full colour booklet with all the rad paintings and stuff.

www.facebook.com/TheDeanerMurdoch

www.royalmountainrecords.com/nightseeker

PHOTO CREDIT: Ryan Faist

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Striker

Interview by Roger the Shrubber

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

Tim Brown: This is Tim from Striker! We are infamous for drinking beer, shredding, and flexing our incredible biceps on stage.

AU: You're on the road at the moment, correct? Where in the world are you right now?

TB: We are in Greenville, South Carolina! Just got off stage actually. Another part of America shredded to a smoldering ruin. We are on tour with Unleash the Archers and Helion Prime. So far this tour is absolutely incredible, almost every show is at capacity and the crowds are going nuts.

AU: You're poised to release your sixth album, Play To Win, on your independent label, Record Breaking Records, tell us about it! Does it represent a diversion or evolution from your previous works, musically speaking?

TB: I suppose every album is a continuous evolution. We try something new on every album. This album is by far, without a doubt, our favourite album that we've done. We really took a fine tooth comb to the music and worked our

asses off on it to make it absolutely perfect in our eyes and exactly what we wanted. We tried a lot more new sounds and writing techniques, and tried to write new kinds of songs. We've done a ton of speed, power, thrash. Time to mix it up a bit on this one... Not to say that there isn't any of the heavy shit! This time there's just more of everything. Also, being independent really

allows us to do what we want. If we were on a label, I'm sure they would have forced us to make something else we weren't comfortable with.

AU: Do you explore any particular lyrical themes or topics on the new album?

TB: On this album we wanted to be more metaphorical, and try to leave song meanings more up to the listener. That being said, a lot of the lyrics centre around be independent, finding your own way in life, and self discovery. We believe a lot in positive mental attitude, and self empowerment. For example, the song "Play to Win," you have to take chances and risks to be successful. If you want to win in life, you need to play the game.

AU: This album will be your third independent release on your record label – what can you tell us about the experience of running your own label? Do you feel it gives you an edge as a band in this increasingly digitalized world?

TB: Absolutely. If you are on a label, you are living in the past. You are 20 years behind the game and if you sign that label contract you are basically signing up for your band to self destruct. Margins are so small and labels will squeeze the life out of you, especially if you aren't a legacy act. For 99% of young bands out there, if you are on a label, you are doing it wrong. Being independent is

tough though, and takes a ton of time and effort. If you are willing to make your career a priority and are willing to learn, you have the most important pieces in getting ahead.

AU: What lessons have you learned along the way, any words of advice you'd impart for those who might be considering a similar path?

TB: Like I said, it has to be a priority. If you just want to be a rock star, you aren't going anywhere. There's no room for anyone that isn't an absolute professional. Practice your shit, and take it seriously. There's an ocean of duds out there clamouring to get onstage. It's fine if you want to be a weekend warrior and play a few shows per year, but if you want it to be your career, work comes first. You don't get promoted at an office job if you show up late, get wasted on shift, aren't helpful, or prepared. It's a career just like any other. People just like to pretend to live the rock star myth.

AU: You're currently on tour with Unleash the Archers, how has it been going so far? Any particularly raging shows? Anywhere you're particularly looking forward to playing?

TB: Tour is awesome! UTA rules. All the shows are really good, and most are at capacity. The shows in western Canada are almost sold out already so looking forward to swinging by home in a few weeks! I could list basically every show on this tour as a rager. I'm a big fan of local food, so Mexican/bbq in Texas was amazing, pizza in New York and Chicago, poutine in Montreal. It's all good!

AU: What does live on the road look like with Striker? Do you have an essential tour survival kit?

TB: Haha, basically visit Chipotle everyday! A burrito a day keeps the bowels ok. We are basically stuck in the tour van 4-12 hours a day, sometimes more, and sleeping in hotels when we aren't doing overnight drives. It's hard to stay sane so make sure you take care of yourself!

AU: What does the coming year hold for

SHR-EDMONTON

you as a band? More tours, recording, videos...?

TB: New album out Oct 26, followed by a European tour with Skullfist for all of November! We'll have a new music video out just before that, and are already planning our next European, North American, and other region tours. 2019 is going to be our busiest year yet. Going to shred until we break!

AU: What are your goals or hopes for the future of this band? Any particular goals or aspirations?

TB: We would love to be a headliner at major festivals one day! It'd also be nice to finally stop doing van tours and always be on a nightliner. It makes a huge difference in quality of life. Waking up in the morning at the next venue and having your home base come with you if you need something is a great help.

AU: As this is our Halloween issue, what are your Halloween plans? Any fun traditions?

TB: We are often on tour or just starting/ending one, so we aren't usually well prepared for Halloween. We used to do lots of Halloween shows back in the day, those were always awesome!

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

TB: Striker shreds! But you knew that already.


AU: Any final words for our readers?

TB: Huge thanks to everyone out there for all the support! As an independent band, without the fans we wouldn't be anywhere. Come party at our shows, if you aren't having a good time, we aren't doing our job!

www.striker-metal.com/

PHOTO SOURCE: Asher Media Relations

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GREYBUSH

realize you were getting old?

GJ: My underwear AND my withered face, haha! A couple of years ago, I was asked if I wanted to get together a couple times a week and jam in this guy's living room. In the short time we began playing together, the original material started to outweigh the cover tunes, so naturally we began the arduous task of finding a name for this project.

AU: Who's in the band, from any other bands of note, how would you describe each of the other members if you were writing their Tinder profile?

GJ: On guitar we have Eric (Frenchie) Carr from B.F.G and the Three Tards. On drums we have Chris Dobby from Piff Break Arcade. I've never been on Tinder so I can only guess what the slutty people are into these days. I guess I'd write that they both have cars, money and they love blasting through condoms.

AU: What is Greybush all about?

GJ: We're all about jamming these songs and opening for bands that we like. (It's a great way to see a show for free). Some beers or cash for our efforts is great too, but it really comes down to just enjoying ourselves while we still can. Aging is a motherfucker, man.

AU: What are some of the songs about?

GJ: The same old stuff that people/old farts can relate to. We like to stay current and make sure there's still meaning and humour to the songs we write. We have a song about staying off your cellphone, called, "Heads up Johnny Don't Look Down!" "One More Line," needs no explanation, of course. "No Empathy" that I wrote because my common law trophy wife believes that I have none.

AU: What style of music is it? Is it skate rock? Can you describe your sound, for those of us

TORONTO TRASH

who've never heard you before?

GJ: All our songs sound different from one to the other, so it's hard to specify our sound.

We like to keep the audience interested in listening to our tunes, which explains the saxophone during "Momma!" We don't want them yawning and leaving the room because all the songs sound the same. As I'm sure you know, that gets boring real fast. I guess you could say we hover somewhere between heavy and melodic.

AU: What's new in the Greybush camp – are you releasing music, touring, shooting any videos?

GJ: We are currently recording eight songs for our album *Head South* in our friend George's basement in Mississauga and we hope to have something solid for the masses around November with a music video to follow shortly thereafter.

AU: What's the punk scene like in Toronto these days? Who are the good bands, and where are the wicked venues?

GJ: The punk scene has been downsized, but the best venues are still The Bovine Sex Club, Coalition, Sneaky Dee's, The Hardluck, Lee's Palace. The Velvet Underground is in on the scene these days as well. They used to be goth-only. The BFGs, Armed and Hammered are still the veterans but Sago is a real good up-and-comer. I'm sure there's plenty more, but I don't get out a lot these days. And for the record, Fucked Up is a joke. They get constant praise from the media for being "punk" heroes in this city. Total bullshit.

AU: What did you think of all the recent *Star Wars* movies? Remember when you shaved tie-fighters into your hair?

GJ: How could I forget? Hah! The *Star Wars* universe is always expanding with some amazing characters and potentially endless storylines. Some are great and some are not, but as long as they're still fun to watch, then that's all that really matters.

AU: What are your plans for Halloween this year?

GJ: I usually like to make my own costumes but I've never gone as Freddy Kruger before, so I'm gonna give that a shot this year.

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

GJ: Just because I'm Portuguese doesn't mean I dig the accordion.

AU: Where can we keep up to date on the happenings with the band?

GJ: greybushdudes/facebook

AU: Any final words for our readers?

GJ: Skateboarding rules! Push more, drive less.

PHOTO CREDIT: J J Seager- Tamilia



Interview by AU Editorial

Absolute Underground: Who are we talking with and what are your skillz to pay the bill\$?

Gymbo Jak: Gymbo Jak, former frontman for The Dayglo Abortions and one time owner of Shred Central Skate Park. I now have a normal job like everyone else I guess, working for an ice company in Toronto.

AU: What was the genesis of Greybush? Did you look in your underwear one day and

man.

AU: What are some of the songs about?

GJ: The same old stuff that people/old farts can relate to. We like to stay current and make sure there's still meaning and humour to the songs we write. We have a song about staying off your cellphone, called, "Heads up Johnny Don't Look Down!" "One More Line," needs no explanation, of course. "No Empathy" that I wrote because my common law trophy wife believes that I have none.

AU: What style of music is it? Is it skate rock? Can you describe your sound, for those of us

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Gutter Demons

Interview with Johnny Toxik (guitar/vocals) and Flipper (double bass)

By Chuck Wurley

Absolute Underground: Tell us a little bit about the new album, *No God, No Ghost, No Saints*. Is it at all a departure from previous albums?

Gutter Demons: We always change things a bit with every album and this one is no different. We keep the same recipe but we like to stir things up a bit to make it fresh. There's definitely a more heavy, rock'n roll feel to this one and it still sounds like Gutter Demons.

AU: Will this album see you touring anywhere you haven't toured before?

GD: Absolutely! The band is full-time on the road and we are very excited about it. Obviously, it will bring us to new territories, countries and cities. You can expect the band to be more present in the US, Europe, across Canada of course and beyond!

AU: What made you guys take a hiatus a few years back? And what brought you back together?

GD: Someone in the band was in a bad place at that time. Broken, exhausted physically and mentally. The situation was unknown to the rest of the band, and it took a few years to fully understand what was going on

So, after a six-year hiatus we all really missed it and felt that a lot things were yet to be accomplished. Now that we are all committed to the band 100% it makes things easier.

AU: Are any of your lyrics based on specific real life situations? Which ones if so?

GD: For instance, the song "Room 209" is a true story. It happened at The Royal Albert Hotel in Winnipeg, and it was told by a very good friend of ours who was a direct witness. We are not looking for sordid events in the news to write the lyrics to our songs but real life events do inspire us to create crazy stories of our own. Our new album is

mostly inspired by our life on the road.

AU: How is touring with the Goddamn Gallows going?

GD: Well, a tour with the GDG cannot be boring that's for sure! We are in the middle of it as we write this. We might have liver failure by the end of it, but what a trip it is!!! These guys are exceptional in many ways and they are giving us the chance to play to crowds that don't know GD in cities we've never been to and we have become great friends. We hope to repeat the experience again in the future, maybe in Canada too, who knows?!

AU: Who are your biggest influences; any we would never suspect?

GD: We all have eclectic tastes and different influences that covers a lot of musical genres from heavy metal to country and everything in between. As we are French Canadian, there are a few French artists that we grew up on. The great Georges Brassens was one of them. One thing for sure is that 50s and 80s rockabilly was the common link that united the three of us at the beginning and will always be the core of the GD sound. As songwriters, anything we hear could inspire ideas, let it be Motorhead, a Motown bass line... or Duran Duran!

AU: What is your favourite album that your band has made, and why?

GD: Well, it will always be the last one. But *Misery, Madness and Murder Lullabies* has definitely a special place in our hearts. When we released it in 2008, the band split shortly after... We didn't really have the chance to tour much for it, but at that time it was the best thing we ever recorded. Better production, arrangements, musicianship, lyrics and artwork.

AU: How has the psychobilly scene changed

MONTREAL MASSACRE

since you guys released *Enter the Demonz*?

GD: The psychobilly scene in Canada is really a small one. It was a fairly unknown style of music when we started. GD helped a lot to promote it so now more people know what we are talking about. We were pioneers and certainly lead the way for other bands to be successful in that pigeon hole niche. I don't think it will become mainstream or anything but the Canadian psychobilly bands are now recognized by their peers around the globe. People in Canada though, will go see GD live because they like the band specifically not because they are psychobillies...

AU: What are your favourite horror movies? Have any of them been direct inspirations for any of your songs?

GD: The very bad ones are usually our favourites! *Corpse Grinder* and *Pieces* are in the top five for sure!

As for direct inspirations for songs, "Haunted Lake" was inspired by *Carnival of Souls* and "Bad Moon" by *The Wolfman*. That's pretty much it when it comes to movie themes in our songs. When we were in the process of writing the songs for "Room 209," we were already moving away from movies as a main source for ideas. Like we said, lots of things come into our lyrics. The state of the world we live in can be scarier than horror movies sometimes! There's also many angles to a story that can be used.

AU: Do any of you play in any other bands or do other musical projects?

GD: Flipper has a Rockabilly band on the side, R-1 plays in a Misfits tribute band. And I concentrate my time on GD music at the moment.

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Budtending

Why I put myself at risk to sell weed to the sick

By Julia Veintrop

When I think about what words to use to express the reasons that I do my job, I think about the state of emergency that myself and others have experienced far too often. I think about how our members feel, especially when they may not have their medicine and the panic mode that sets in.

It is a special kind of horrible when you have to go back to the basics: Do I have food, water, shelter, medicine? There are few things worse than missing one of those human needs and when someone helps you through those times, you never forget it.

That is why I get up every day looking forward to going to work. When I sell a member their medicine at The Victoria Cannabis Buyers Club, I know exactly how they feel and how much this medicine means in their daily lives. Come October 17th, I am not going to stop and no one I work with is going to either. I couldn't be more proud.

I started as a member...

It doesn't take much for me to go back to that place of desperation because technically I am still there. Out of five doctors and specialists, not one would sign an ACMPR and if it hadn't of been for the VCBC, I wouldn't be alive.

At 31 years old, I have had 16 operations in my lifetime and I am not getting any younger. My last operation was a full hysterectomy and due to my physical intolerance of opiates, the surgeons had to avoid all narcotics to reduce the pain of the surgery. I was sedated with Ketamine, anti-inflammatories and cannabis (the nurses gave me suppositories and oil in the operating room!) because the reaction I could have had to any opiate medication was too big of a risk.

If I didn't have the access to the medicine I needed at the VCBC, I wouldn't have been able to get it anywhere else and I could not have handled that procedure at all. I have no illusions about the fact that if I can't get the medicine I need at this club, sooner or later I am going to be in serious, serious trouble.

I am forever grateful...

I remember exactly how I felt when I managed to force myself to get dressed, get on the bus, walk to the club, and buy a \$2 cookie to feel healthy again. I also remember those times when the club had sold out of what I needed. I knew it wasn't their fault and they were doing the best they could, and fighting to keep providing me what I needed.

Those experiences were never unpleasant ones, because no one would let me leave that space with a hopeless feeling. I would see my friends in the box who would cheer me up while I medicated in a space that helped make me feel comfortable. More often than not, an order of cookies would arrive before I left the building.

It took a few years before I recognized it but I could always count on the fact that every time I went to the club, I left in a better mood - no matter what. Being sick for a long time takes a huge amount of endurance. I believe that the club

and the daily emotional uplifting I got from going to the box was critical to my healing and was medicinal in itself.

Now it's time to pay it forward... come fines or jail time.

Whether it be a lack of access to edibles or financial troubles in paying for medicine, people are suffering all around us. As of October 17th, 2018 recreational cannabis will be federally legal but the medicinal cannabis that has been sold at our compassion club for the past 22 years, will be illegal and I will be breaking the law.

The federal government has done nothing to protect the rights and access of medicinal cannabis patients. The Provincial Cannabis Inspectors will be closing in on members of the cannabis industry who oppose the latest regulations.

Every day that we remain open, we risk crippling fines and up to 14 years in jail. They expect us to be afraid, to close our doors, to stand by and watch people die. But we will never back down and they will surely fail. For the federal government The Cannabis Act is just another law, another dollar, a statistic and a signature but I am standing here proudly, defending the reason I am alive.

Those who want to shut us down, don't understand what we are doing.

I could walk away and find another job, try to work towards a

CANNABIS CORNER

goal that would only benefit myself. However, my health would probably mean I would get sick again. I would be right back into that state of emergency, trying to find the medicine I need. Instead, I would rather spend my time fighting to protect the place that kept me alive... come what may.

www.v-cbc.ca





Cleve Hall Monster Man

By Ira "Horrorshow" Hunter

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

CH: I'm Special FX Artist Cleve Hall. A lot of people also know me as Monster Man on Syfy Channel. As far as what I'm most infamous for... I'd have to say playing Godzilla in *Pee Wee's Big Adventure* is a high point. Stomping on tanks and fighting King Ghidorah. That's pretty hard to top!

AU: When and how did you first become obsessed with monsters and horror?

CH: I got into monsters at a very early age. Basically, my mom loved horror movies and I



hated babysitters. So she took me with her. My first memory of seeing movie monsters was around 1962. Watching Gorgo and Mothra. Giant monsters has forever been my favorite. Seeing Godzilla for the first time in *Godzilla vs The Thing* in '64 was the one that made the biggest impression on me. I knew then and there what I wanted to be when I grew up. I wanted to be Godzilla!

AU: Is it true you grew up next to a cemetery and that you drive a hearse?

CH: Yes and yes. I grew up in Jacksonville Florida living next to the cemetery my family owned. It was huge, with graves going back to the Civil War. And I love driving my Hearse. I now have a 1961 Cadillac S&S Victoria. 5 MPG on a good day but, hey... it's a Cadillac! I've named her Hearsula.

AU: What is the definition of a Goth to you? What is your goth charity all about?

CH: I've been in the goth subculture since around '83, back when it was called death rock. Having loved the films of Hammer Studios, especially Christopher Lee as Dracula, discovering a scene where everyone looked like vampires was incredible. I remember thinking, "This is too good



to last!" Now, 35 years later, still going strong. To me, the goth community is family. I love the style. Goth girls are the most beautiful women imaginable. Goths are typically very creative, intelligent, and funny as hell. The stereotype of the depressed Goth is a myth. And emos write shittier poetry than we ever did! My charity is DARK ANGELS LA. It's a volunteer organization

made up of members of the goth community.
AU: What was the first movie you worked on Special FX for?
CH: *Nightmare* in 1980. That film became rather notorious for the false claim the FX had been created by Tom Savini. They weren't. It was me doing the Florida shoot and Ed French handling the scene shot in New York.

AU: What did you do on the movie Re-Animator?

CH: I love *Re-Animator*. I hadn't read the script when I did it and didn't realize how funny it was til the screening. I'm a huge fan of Lovecraft but somehow hadn't read the Herbert West stories. Quite a departure from typical Lovecraft books. I got involved because I was working with MMI and John Buechler on several films for Charlie Band. He picked up this film and finished it, bringing us in for the FX in the climax. The hospital scenes. It was insane. We had four days until Xmas to get it all done. Solid FX. 20 hour days. Loved every moment of it.

AU: Any more Re-Animator stories to share from the set?

CH: I remember on the first day. I hadn't read the script. Just knew were were doing makeup on three morgue zombies. The shotgun blast guy. The road accident and another. Now for the chest of the road accident we just spread some foam latex on a flat surface and rolled a tire over it, then baked it.

AU: How about your experiences working on the Empire films Eliminators, and Metalstorm: The Destruction of Jared-Syn.

CH: I always enjoyed working on Charlie's films. His ideas were like 60s comics. Good casts. Tons of creatures. Never knew what was going to shoot next. Worked on several at a time. They even shot *Eliminators* in Spain while we were shooting *Troll* and *Terrorvision* in Italy.

AU: What can you tell us about Demon Wind, TerrorVision, Troll, The

Dungeonmaster, Nightmare and Ghoulies.

CH: *Demon Wind* was done by Chuck Moore, who was AD on *Twisted Nightmare* I was brought in to do a couple of extra FX that they'd added. *Dungeonmaster* I was brought in to play Jack the Ripper, and I made the Einstein character. *Ghoulies* I was brought in as puppeteer. *Troll*... Now there's an entire chapter if I ever write my biography. All I'll say is, my nickname in Italy was "Spunia Puttana del Inferno." Translated that means "Sponge Whore from Hell." I earned it.

AU: And you do acting as well as special effects?

CH: I won Best Killer award at Shockfest 2013 for my roll in *Black Dahlia Haunting*. And I'm a priest in Joe Castro's *Summer Of Massacre*. That film is in Guinness Book of World Records for most killing in a film. Rare occasion I

play a good guy.
AU: Tell us about the band Urn that you are part of.
CH: Years ago I used to play in Punk/Goth bands. Mad Love on the East Coast and Exquisite Corpse on the West Coast. Loved doing that. Really missed it. Well, couple of years ago I met with a band my friend played



guitar for Urn to discuss some stage visuals and video shoot. Loved their music. Then they mentioned they needed a new keyboard player and I became part of the band!
AU: Who are some bands you like that people should check

out?

CH: From Japan, I love Band-Maid. Five girls dressed in maid outfits who Shred! And yes, I love Babymetal! From Germany, Blutengel and Lord Of The Lost. VNV Nation. From Brazil, check out Semblant. Locally, Psyclon 9 and London After Midnight.

AU: What is the premise of your show Monster Man?

CH: We presented a side of FX not often seen. The seat of your pants, low budget world of Indie Horror. Where things are still made with your hands and blood is still wet and messy. Of course there's those who think the premise was "Look at this weirdo making rubber monsters."

AU: What what was your favourite episode?

CH: I'd probably have to say my favourite was the DEVO episode. DEVO wrote a song about me. I didn't know this until they played it and the cameras were on me. I realized what it was and teared up. Wearing the suit and doing the Kaiju battle was awesome.

AU: What are some horror films you really enjoy?

CH: The ones from Hammer Studios in England. Peter Cushing and Christopher Lee were amazing. Lee WAS Dracula, in my book. I also love the Poe series with Vincent Price. But my favorite horror film is *The Black Cat* from 1934. It was the first film Boris Karloff and Bela Lugosi did together.

AU: Is it true you have so many kids sending you pictures of the monsters they draw that they call you the "Goth Mr. Rogers"?

CH: Absolutely. Probably my favourite thing that is a result of the show. And to inspire children to create art with their hands, and to love monsters is the best legacy I can imagine. And every kid should have a role model who wears eyeliner and drives a hearse! I am now trying to put together a special yearly event for these kids. Cleve Hall's Monster Camp! Each summer kids from all over get to meet, visit FX shops, watch a steady diet of Hammer and Toho films, and build a monster together.

www.facebook.com/CleveHallOfficial
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Calgary Horror Con

George P. Wilbur

Panel moderated by Josh Spicer

AU: Let's start with *Halloween 4: The Curse of Michael Myers*, what was it like to fill the iconic shoes of Michael Myers?

George P. Wilbur: To me it was a job, I'm a stuntman, I've been doing stunts for 47 years. I got the part because I was six foot - the prior Michael Myers was like five feet. The producer wanted somebody taller and he chose me.

AU: Craziest stunt that you ever performed?

GPW: Every one of them. We would spend time working out how to do them safely. You have to be smart enough to realize if you can do it again while in character.

AU: Do you have a favourite stunt that you performed?

GPW: *Halloween*, working with the people on the *Halloween* movies, I thoroughly enjoyed that. The high falls... you work yourself up and once you get to the edge, there's no return!

AU: Favourite movies to work on?

GPW: I did a lot of TV westerns, so I enjoy doing those. I love horses.

AU: Would you say you are an actor or a

stuntman?

GPW: Stuntman always, I'm a bad actor, that's why they put a mask on me in *Halloween*.

AU: You've been responsible for some of the best kills in the *Halloween* franchise, in *Halloween 4*, piercing the young girl with a shotgun, and the nurse getting jammed up against the wall in *Part 6*. Did you have any kind of input into making these kills look as good as they did?

GPW: I followed the stunt coordinator's direction. When you're doing stunts, you have to use common sense not to hurt anybody or hurt yourself.

AU: What was it like working with Donald Pleasence?

GPW: I was down on the set several times with him and when he was between his scenes and I would sit down next to him. It was an honour because growing up I saw hundreds of thousands in films and shows. I was honoured to spend time with him before he passed.

AU: Any big injuries doing stunt work?

GPW: Yeah I got hit in the head, on my first day working, it was a Tony Curtis movie. I got almost killed but I survived. But it was just that one time at the beginning of my career but I beat it.

AU: Supposedly in *Halloween 4*, you were still using the original Michael Myers mask and it was horribly beaten up...

GPW: I had to be very careful because it was very delicate, very thin, it was stretched out so much. It was barely pliable.

AU: Did that help add to Myers stoic character? You had a particularly mechanical type of movement, in part 4 and 6.

GPW: I wasn't aware about it at the time, but obviously it did. That character, the gait that he had, the Wilbur gait, I walked on my bad leg on my left side, so when I walked, I did with a noticeable gimp. No one can duplicate that.

AU: When you were dressed up as Michael Myers, how much of that was padding?

GPW: I didn't use padding, I gained enough weight that I didn't need any.

AU: What can you tell us about your time working on *Ghostbusters 1* and *2*?

GPW: Dan Akroyd is a friend of mine, I asked if I could work on his movies and he said, "George, you'll be in it." So I was in the first one and I had the part of court bailiff in *Ghostbusters 2*. Now it's history, now it's legend.

AU: What about *Poltergeist*?

GPW: I doubled Craig T. Nelson, he had me do all his physical work on the show.

AU: So being a stunt double, what kind of preparation is involved?

GPW: You work it out in your mind, you have to be comfortable with it in your mind before you do it. You allow yourself time to rehearse it, in your mind, and when you actually do it, you just go for it, that's my attitude.

AU: Was there ever a stunt that went wrong?

GPW: Yeah, sometimes in fight scenes.

AU: Some actors like doing their own stunts. Do you think they should?

GPW: Absolutely not. Too much money's involved, if they get hurt on the set it will shut down the production, and that's millions of dollars.

AU: Danielle Harris and you had some amazing chemistry in *Halloween 4*. How did that come about?

GPW: I'm a dad myself, I raised two daughters, little girls, and Danielle was uncomfortable when I had to grab her from underneath the bed. So I'd spend time with her off-set, just talking. I'd make my corny one-line jokes and that's how I'd calm her down.

AU: When you read about the *Poltergeist* set, you hear a lot of creepy stuff went on?

GPW: No, that was all crap for publicity.

AU: In regards to *Poltergeist*, there is some question as to whether Steven Spielberg was directing or if Tobe Hooper was directing.

GPW: That was on my mind as well when I was on the set. I would say Steven Spielberg was the Director and Tobe Hooper did his commands.

That's the truth.

AU: In *Halloween 6*, there was a lot of

controversy in terms of conflicted direction between the producer, the director, screenwriter, and it became a bit of a mess. What did you experience as a part of that?

GPW: Yeah, the director wanted Michael Myers to run fast down this hallway fast and catch up with his victim and I had to say, "Excuse me, Michael Myers doesn't do that. He doesn't run. You see him from afar and then suddenly he's in your face."

AU: Do you have any advice for someone who's



trying to get into stunt work?

GPW: It's a great career, lots of opportunities. Train for it, be in shape coming in, learn karate. Get an education, then get into the business. Get the smarts and grow up first. There's too many kids in the business that don't know what they're doing.

AU: What was it that drew you to stunt work in the first place?

GPW: I was waiting for an opportunity to find something to do in life, and at that time I was riding horses on a ranch in Tucson, Arizona. I heard that the feature *El Dorado* was coming to town and I got hold of the casting director and I was tall enough at that time to stand in for John Wayne. My first job in the business was to stand in for The Duke, John Wayne. Yeah I'll take this job.

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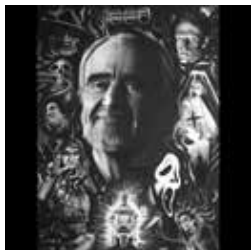


Maria Joaquin

Interview by Ira Hunter

Absolute Underground: Who are we talking to and what are your talents?

Maria Joaquin: Ello ello! I'm Maria Joaquin and I'm best known for my horror/erotic art, singing and dancing in Strvngers and eatin' mad avocados everyday!



AU: How long have you been an artist? What got you started?

MJ: Let's see... about four years or so. I'm still a wee lil' baby. Haha, honestly, I was trying to impress

this lady I was seeing. I would draw her and whatnot but she didn't really care. But I kept at it and here we are meow!

AU: How would you describe the art you create?



MJ: In a word; dark. It could be a bowl of fruit and there would still be something unsettling about it.

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

style?

MJ: H.R.Giger is up there, especially in the erotic stuff I do. I joke around calling myself a poor man's Giger. Horror films, obviously, especially from the 80s but I don't discriminate. Porn. Sex. Death. But not necessarily in that order.



AU: What mediums do you work in? Is there something you've always wanted to try?

MJ: I'm a slave to the Dark Lord that

is charcoal! It's pretty much all I work with and I would like to branch out at some point but I'm still new to charcoal. I would love to play around with oil paints especially. Something about it seems so fancy.

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

MJ: It depends. Usually something to do with what I'm working on. I would listen to Lovecraft stories when I was doing a portrait of him. Or jam some Manson when I was working on him. I'll put on films related to the piece I'm working on and listen to it in the background. Sometimes in silence like a weirdo. And podcasts. Love me a good podcast.

AU: You are known for your Horror Icon portrait style works. What are some new pieces you are working on or really want to do soon?

MJ: I finished up a classic Lugosi and Lon Chaney piece not too long ago. Right meow I'm workin on an 'Art the Clown' piece from *Terrifier*. Gotta love the clowns! Not sure what's next, I kinda play it by ear most of the time.

AU: Do you take commissions? What's the strangest thing you've ever been asked to draw?

MJ: Yasssss, I do! I've done a dozen or so commissions and am beyond grateful every time. There are so many talented artists out there to choose from, so I'm always flattered and honoured when I'm asked. Oddest thing I've been asked was a bowl of cocks and vaginas. It never 'came' to fruition but it's something I would like to do sometime for myself. Sometimes you gotta treat yo' self, y'know?

AU: Favourite horror films?

MJ: *Evil Dead 2: Dead By Dawn* is my number one. I have a few characters tattooed on me I love it so much! But there's a lot of really good ones. Some obvious favs like John Carpenter's *The Thing*, *Hellraiser*, Jason, Freddy, the usual suspects. *Frankenhooker* is a fun one. *Martyrs*, *Tension*, *Irreversible* and *Inside* are some French horror films that I really dig. Gah! There's so many favs to name!

AU: Do you enjoy exhibiting your art at conventions like Calgary Horror Con? Have you given any horror guests the art you've drawn of them?

MJ: I absolutely LOVE it! Especially at the Horror Con. I love chatting up strangers about horror films and seeing them light up when they see their favourite characters in my portfolio, it delights me to no end! I can be weird and shy, so I usually don't. But when I heard Doug Bradley, the Dark Prince of Pain himself was gonna be there, I had to meet him. He was a delight and signed the original painting in exchange for a print of a David Bowie piece I did. It hangs in his living room. Still blows my mind. Is this real life? Beyond grateful for the experience.



AU: Tell us about your band Strvngers. How would you describe your style and songs?

Strvngers is a rad band that I'm in with my musical soulmate, KC. Shout out NGP GANG! WHAT! WHAT!

It's like Lady GaGa meets The Misfits with more hooks than Hellraiser. It's all sorts of grimey, groovy goodness. It's dark and dirty but makes you wanna dance your demons out on the dance floor! There's a horror vibe to some of it, especially at live shows, we sample a lot of our favourite films. We even covered Alice Cooper's 'Man Behind The Mask' and The Ramones, 'Pet Semetary'! I've never had as much fun recording a song as I did with 'Man Behind The Mask'. Check us out if y'all haven't!

AU: What are your aspirations as an artist? Long term goals?

ARTIST PROFILE



MJ: To have fun, continue to learn and grow. And if I'm so lucky, inspire others in some way. Long term, I don't know. It's like breathing to me, so I'm not gonna stop till I'm dead. But if I could make a career and pay my bills doing this, that would be a slice of alright.

AU: Upcoming projects/artshows?

MJ: Right now, just the Terrifier piece that I'm working on. I'll be in Edmonton Oct. 20/21 for The Witchery Market. It's a really cool lil' show that has a similar crowd/vibe to the horror con, which is why I love it so much. If y'all are in the area, check it out. Here's a link to the event: <https://www.facebook.com/events/237082250268983/?ti=icl>

AU: VHS or Blu-ray?

MJ: VHS.

AU: Any special plans for Halloween.

MJ: Not really, I usually like to stay home and work on a horror piece whilst watching 'em.

AU: Where can we see examples of your art? Website? Facebook, Instagram?

MJ: Facebook (Maria Joaquin) is best as there's albums clearly labeled that you can check out. Instagrams cool for progress pics and some teasers that I usually don't post on Facebook. IG: @mariajoaquin. But I should get on having a proper website sooner than later.

AU: Any final words for our readers or aspiring artists?

MJ: Let yo' freak flag fly! To the maxx. @mariajoaquin

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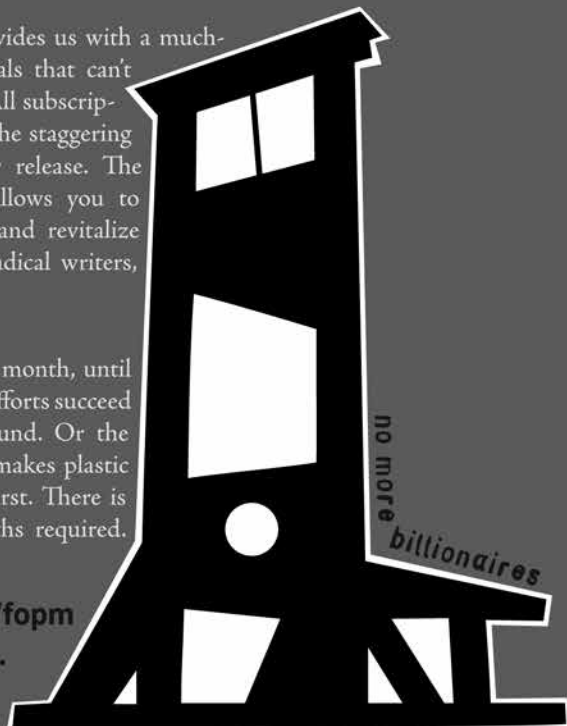
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Calgary Horror

Convention

P.J. Soles

Moderated by Josh Spicer

Transcribed by Trevor Lawrence Reid

Absolute Underground: Tell us about your iconic scene from Halloween?

PJ. Soles: Well, in the script it just says that Bob comes back upstairs, obviously it's not Bob. I'm, or Lynda is, waiting for her beer and John [Carpenter] was saying, "Just do anything to try and get him back in bed." So the only thing in the script was, "Hey, where's my beer?" and I had to make up the rest. So I just did a quick flash. I figured I was in high school so I'm not going to be overly sexy but Lynda is already in bed and horny.

AU: Was it pretty serious on the set?

PJ: Definitely not serious. I would say relaxed, which provides a very creative atmosphere. All three of us girls, felt that we could go to John or Debra at any time with questions or concerns or contributions. I think it took about four takes to get my death scene because in the first two I'm laughing. The last take which is the one he included, I'm actually realizing that, "Oh my God! This is the end of Lynda in the movie!" and I really don't want it to end. But they did stuff me in the closet for that last shot so I got to hang around.

AU: Any weird stories from Horror Cons?

PJ: It's the 40th anniversary of *Halloween* and to have all these young people coming to my table and they are just so excited to meet me. It's just so flattering and it's such an honour cause now I'm a mom and a grandmother. My kids don't treat me like that. [laughs] They don't want to take selfies with Mom. So that's my biggest shock, always seeing the younger generations embracing not only *Halloween*, and *Carrie* but *Rock 'n' Roll High School* and even *Stripes*.

AU: What did are your thoughts on Rob Zombie's Halloween remake?

PJ: I like the first one, of course. I thought it was a nice take and it's called a re-imagining for a reason. He wasn't trying to recreate it. But really, I don't think Micheal should have a psychological reason for killing people. I like what Donald Pleasence as Dr. Loomis said, "He's evil. Pure evil."

AU: Were you interested in horror movies?

PJ: When I auditioned for *The Devil's Rejects* I thought, "Ok, Rob Zombie. I've heard his music, it might be interesting." So I went to the Blockbuster and rented *House of 1000 Corpses*. After I said to my agent, "I don't know if I want to do this movie." And she was like, "Well, do you get brutally killed in your scene?" and I go, "No... but I do get slapped by a clown..." [laughs]

AU: Did you meet Roger Corman on Rock 'n' Roll High School?

PJ: Not on the set. I don't think he wanted to come for fear of being contaminated by The Ramones.

AU: What was it like working with The Ramones?

PJ: The Ramones were shy, very quiet, very from New York. When you do a movie, the first call is pretty much 6 am. So you're getting out of bed at 5, so they probably weren't too happy with that. Johnny was the most vocal and outspoken. Joey was painfully shy and then from Marky and Dee Dee, I don't even remember two words except when in the scenes. We'd had to pull out a bunch of pages cause we figured out early on that they weren't going to memorize lines. [laughs] The first day of shooting is the scene where I'm in the bedroom fantasizing and they are all singing. Joey has to come in and play on top of me and sing, then spits in my mouth. [laughs] So this is Day One on set: "PJ, these are The Ramones." "Now pretend you are smoking a joint and get undressed..."

It was the craziest first day ever! [laughs] And I had only been listening to their cassette for about a week before that. I'm more into Neil Young, Joni Mitchell, The Eagles, Jackson Browne,

I was like, "Who are these people?" So I put The Ramones tape in and was like, "What?" I had to be their number one fan. When they did their concert scene, oh my god, it was three days of shooting that and then all of us thought, "Oh my god! This is the next big thing!"

AU: You worked with some pretty big directors in your career. Any favourites?

PJ: Definitely John Carpenter. At the time that I worked with him, they weren't as well known. I was just starting out too, so for any part I wasn't thinking, "Is this movie going to



be good?" I was just more, "Am I going to be good? I hope I get another part!" My original casting session was for both *Carrie* and *Star Wars*. There were just these two old guys sitting behind a desk, one was George Lucas and the other was Brian De Palma, who was like, "I'll put her on my list."

AU: What are your thoughts on modern horror?

PJ: It's gone the gamut now. Everybody is just throwing blood at each other and slicing throats. I still really like *Funny Games* which has some horror but it's more of a psychological thriller.

AU: Anything from the set that you kept?

PJ: My outfit from the opening scene in *Rock 'n' Roll High School*. I'm wearing a jacket with musical notes and black pants and somebody gave me the lunch box. I kept my original script and my original soundtrack album. It's on display at my club, Movie Madness in Portland. It's a video store and bar. Francis Ford Coppola said *Rock 'n' Roll High School* is one of his favourite movies when he came to the store, so that was kind of exciting.

AU: What did you think when Halloween came out?

PJ: We all loved the movie, especially after we saw a cast and crew screening and heard John Carpenter's music. We didn't know that he was doing that. He didn't tell us, "I'm writing the music while I'm directing this. And writing it. And editing it." It took one good review from Leonard Maltin that kind of spring-boarded it. Nowadays, the minute someone comes out of the theatre, they are on their phone saying how great it was. It's very, very different. For one, I couldn't have been strangled with a telephone.

facebook.com/PJ-Soles-162254277231852/





Calgary Horror Convention

Tiffany Shepis

Panel moderated by Cody Cook

AU: Was your first movie for Troma films?

Tiffany Shepis: Yeah, my first feature was *Tromeo and Juliet*. I was fifteen and a huge horror nut. I watched a lot of Troma movies at our house, when my parents were out of town. I saw an ad in our local New York newspaper looking for extras, for a Troma movie. I was like, "Oooohhh! Holy shit! I want to be in a Troma movie."

So, I cut school and I went to the audition. It turned out that Lloyd Kaufman and James Gunn liked my bullshit. Because, I lied a lot in my audition. I said that I knew kung-fu, but I did not. I also told them that I was nineteen years old.

And, they gave me an actual part. I played Peter, the bodyguard, to the Capulet family. It was really funny because the night they called I was like, "I'm so excited you guys offered me this part. But, I forgot that I am not nineteen.; I am only eighteen." So, I lied again.

They totally believed it. And, we made *Tromeo and Juliet*. This is literally the reason that I am sitting here right now. Because, from that, Lloyd Kaufmann was like, "Oh yes, come with us to Cannes. We will go to France!"

AU: You were invited to host Troma's Edge TV?

TS: Yes, it was a crazy variety show. It played for Channel 4, in the UK - for a couple of years. It was very weird, very Troma. It was very political. It was interesting, because Troma is very politically incorrect. But, they are also very politically accurate and really on point.

AU: So, there was an incident in your scene, when you were shooting *Tromeo and Juliet*?

TS: In all Troma movies, this is very true, as crazy as Troma movies and Lloyd are, they really do mean safety to humans first. They run it like a real movie.

So, we had this big fight scene. It was like eight people fighting. In all of the rehearsals, we practised with my sneakers on. I was supposed to kick Stevie Blackheart right in the face. On the day of, I was wearing 6" spiked stilettos; my distance was off. The stiletto connected with his lip and went right through. He continues the scene. But, when they yelled "cut," he passes out completely. Now, remember, I completely lied to production. I thought that I was never going to act again. And now, I had just knocked out the lead actor, with my foot, because I told them that I knew kung-fu, which I don't. He still has a scar.

AU: Troma kind of started your career. And now, you are in like 136 movies.

TS: Yeah whatever [laughter]. None of them were any good. Still, what does that equal to in normal movie making?

AU: You moved to LA? Any reason?

TS: I moved to LA because, everything Troma is New York. But, we were shooting Troma's Edge TV. And, he was like, "We are going to start shooting in Los Angeles." So, I moved to LA and the show is cancelled (laughs). But, no... I have worked a lot. The way you can get to 137 films is because someone is like, "Well, we need a horror name in this, but we only have eight dollars. So, let's get Tiffany here, for four hours." And so, you can rack up a decent amount of credits.

AU: You and your friends Debbie Rochon and Lynn Lowry did a film together?

TS: Lynn Lowry is batshit crazy in that movie. The movie is called *Model Hunger* and it is super weird and disgusting. If you have young children, don't watch it with them at all. Debbie Rochon directed it. It was pretty fun to work with a bunch of Scream Queens.

AU: Any more good Troma stories?

TS: Learning how Troma promotes is why I am so good on camera, and in interviews. It is because of that Troma experience.

Being thrown into that world at sixteen years old, "Well, here is a bunch of cameras and now talk!"

You can't just freeze. The goal is to get your message out really quickly and fast - like a Scientology pusher. Troma! Troma! Troma!

I still tell aspiring filmmakers, if you want an education in filmmaking - Troma is the place to be. Go intern for them. You will actually work.

AU: So many actors started at Troma.

TS: As much as you can talk shit about schlocky b-movies... Hollywood does really respect Lloyd's business model and how it works. So, they tend to respect the people who come out of there.

AU: You have filmed *Extremity*, an Edmonton-based film. Anything else new and exciting?

TS: Yes, we have a movie called *Killer Kate*. It is about a bunch of girls that rent an Airbnb for their bachelorette party weekend. And, shit starts going massively wrong. I am part of the bad family that tries to break up the terrible bachelorette party. That's coming out in the fall.

Also *Texas Cotton* that I did with a bunch of actors from *The Walking Dead*. It also stars George Hardy. If anyone is a super B-movie fan, they will remember him from *Troll* - the best, worst movie ever. He plays my partner. And, we are cops.

This is a weird story. So, Lew Temple says, "[in Texas accent] We got this movie. It is a really crazy movie. We are going to shoot in Texas. George Hardy is in it - the *Troll* guy. And, you gotta come."

AU: This is your first convention in Canada?

TS: Yeah, I know. My husband wrote me, "Are the Canadian people different?" I said, "Yes, they are super nice and nobody smells. Everyone is really cool and funny. They gave me a white hat. And, I want to move here." That is exactly what I wrote.

AU: We need more B-movie scream queens. Any movies that only hardcore fans know?

TS: If any of you were a fan of late '90s Abominable, with Lance Henriksen, Dee Wallace, Matt McCoy and Jeffrey Combs. It was the coolest Bigfoot movie of all time. It has one of my coolest death scenes, ever! I have made a 130 movies, probably a hundred of which I have died in. So, that is a lot of deaths and this one is hands down the fucking coolest.

AU: You said you have a 130 credits. Which films would you recommend we go watch?

TS: *Bonnie & Clyde* vs. *Dracula* is super fun and is one of my favourite films. There is another movie called *The Frankenstein Syndrome*. It is an extremely smart horror. I did *The Violent Kind*, which is a crazy bikeresque alien movie. It was made by the guys who made Rob Zombie's *Halloween*. And, it played Sundance, for these horror films to go to Sundance. It was a big fucking deal. There's also *The Hazing*! Me and Brad Dourif... If you are a *Chucky* fan.

AU: Any good stories from the set of *Victor Crowley*?

TS: Yes, Kane Hodder is a major douche! No, I love Kane. But, he did pee in the water.

@TiffanyShepis

www.facebook.com/tiffany.shepis

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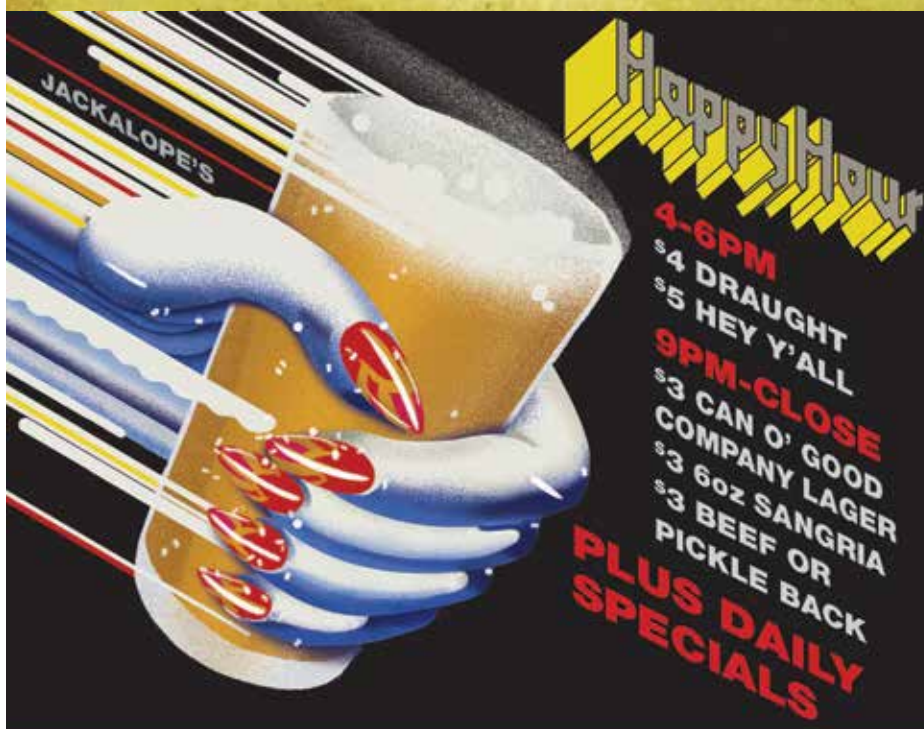
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Calgary Horror Convention

James Remar

The following is a transcription of the James Remar panel from Calgary Horror Con



AU: In *Django Unchained*, at the start of the movie, you played Ace and you get shot by Christoph once. At the end of the movie, you played Butch and you shoot Christoph once. Was that deliberate karma?

JR: Absolutely, there is nothing that happens by accident, in one of Tarantino's movies. That was by design, because it is a revenge flick. You don't have to be the same character as long as there is revenge.

AU: What was it like working with Tarantino?

JR: It was very inspiring. It was always exciting. You have to be on your toes. And, it might seem chaotic. But, it was very well ordered. Everyone who is on a Quentin Tarantino set wants to do their very best. One of the remarkable things is its shot on film and he is sitting next to the camera. That is very old school.

AU: What was your most challenging role?

JR: The one I am doing now, on *Black Lightning* - because I am old. *laughter* But, that is just being silly. I would say...probably the role of Dutch Schultz, in *The Cotton Club*. This was one of the most physically demanding and I wanted it to be the very best, because Francis Coppola was coming off of *Apocalypse Now*, with back to back wins in the Best Picture category. I am like his villain. I had my make-up done by the great Dick Smith. It was physically and emotionally a very demanding role. I felt like the gangster. Dutch Schultz was a real breathing person. And, the responsibility to play those - I take that very seriously.

AU: What was the casting process for *The Warriors* like?

JR: The casting process for *The Warriors* was very old-school. It was 1978 and in those days, all of us (actors) were clustered in New York. It was a different world back then, you were either on a stage in a play, or you were making a movie. Or, you sold-out and moved to Los Angeles and did TV (crowd laughs)..

We were all method actors. We would go and watch the pimps on Eighth Avenue, for just how to deliver one line in a movie. You know? Get your models from life. You don't copy it from the movies.

A lot of acting classes they teach from movies, which is fucking stupid (crowd laughs). I don't get it. They don't understand. That is why they (actors) are not very good, a lot of them.

Anyway, every actor in my age range and all of the ethnicities - we auditioned in a big conference room, for the director Walter Hill, Frank Marshall, Larry Gordon and Joel Silver. Marshall has gone onto to produce all of Spielberg's flicks. Silver was huge with the *Lethal Weapons*. Gordon produced lots of stuff after *The Warriors*, including *48 Hours*.

So, I went there and auditioned with a 1000 other actors. What happened for me - there was a really long conference table, made of oak. It weighed a couple of tonnes. And, I grabbed a hold of it, because I had to do the park bench scene. I am like, "Aaahhh! Let go of me lady!" and I picked up the table and Walter is like, "Woah!" Shit rolled off and I threw the papers. Then, I stormed out of the audition.

I thought, God what did I just do? I was caught up in the moment. Later on, the casting director runs up to me as I am getting into the elevator, he says, "James!" I said, "What?" He said, "Don't cut

your hair." Then, I knew I got it. (crowd applauds).

Walter would get asked, "Why did you hire James Remar to play the part of Ajax? Because, Ajax was meant to be a much bigger guy."

"I had to, because he picked the fucking table up!"

AU: Still have the vest from *The Warriors*?

JR: I do! I have the vest. It is one-of-a-kind. I think it is the only one in existence. It was in the possession of my ex-girlfriend for like 30 years. I have been offered a handsome sum for it but it is not for sale. I have the belt that I wore too.

AU: I want to know what it was like playing in *Dexter*, being that voice in his head.

JR: One little kid came up to me when

I was with Michael C. Hall and he says: "Oh, you play Harry. So, you are just a figment of his imagination." (crowd laughs) I was like, "Thanks buddy!"

I am not the character as I perceive the character. I am the character as he perceives the character, in his memories. It really is about his imagination. And so, it was a delicate dance. We bent the rules here an there. But, it was something that I could take comfort in knowing - because William Shakespeare wrote a character like that. It comes from classic literature, mainly *Hamlet*.

AU: If there was another series that you could do on television, what would that be?

JR: *Game of Thrones*. It is a bit of a pipe dream.

AU: What first got you into acting?

JR: Well, it was kind of a default choice. My brothers and sisters are very educated people. They are doctors and lawyers. And, I just did not want to go to school anymore (crowd laughs).

I am reasonably intelligent and had been exposed to acting as a fun thing, at a community theatre. I went down to Florida and I auditioned for an outdoor, historical drama. And, they gave me a job; it was fifty bucks a week. It was for like nine performances - four dollars a performance.

I asked Richard Boone, he was on a TV series called *Have Gun will Travel*, "What does someone do next, if they want to become an actor?" He said, "Go to the neighbourhood theatre."

And, I thought I could handle that, it turned out to be a very challenging experience. I met them and they said, "You can come." My dad paid for it. He gave me \$2500, in 1975. That was a lot of money. I am forever grateful for him.

AU: From *48 Hours* with Eddie Murphy and Nick Nolte, any funny stories to share?

JR: You know, I am not a very funny story kind of a guy (crowd laughs). I will say that Eddie was a *Warriors* fan.

AU: What were some of the other movies you worked on with director Walter Hill?

JR: *The Warriors*, *48 Hours*, *The Long Riders*, and *Wild Bill*.

AU: How different is it doing a voice acting role, than when you play a person?

JR: You have to get the emotional elements right, with the voice acting. You have to focus in a different way. But, you can do it in your pyjamas. When you do acting in person, you have to put on the clothes of that character. You have to put on makeup and people are touching you. They are all over you. You are surrounded by people, all day. People are pointing cameras at you. It is much more of a communal experience.

AU: Are there any directors that you would still like to work with?

JR: Guillermo Del Toro. I think that I would hit it off with him. Because, *The Shape of Water* is really a glorified *Creature from the Black Lagoon*. I would like to work with Robert Rodriguez. I would also love to work with any Japanese director.

AU: Do you have any advice or tips to success?

JR: Persevere. If you think you want to do something, you just have to do it. If there is something that you want, you have to go and do it. And, that is just across the board. Then, at least you can say: "I did my best. I gave it my best shot."





Calgary Horror Convention

John Jarratt

Panel moderated by Fear from FYFC Studios
 Transcribed by Trevor Lawrence Reid
 please read the following in an Australian accent

John Jarratt: Ask me something interesting, not that boring journalist shit.

AU: With *Wolf Creek* and the second movie, when it came to doing the role of Mick Taylor did you have a gut feeling how to portray the character? I consider him to be one of the best modern horror icons in the last decade.

JJ: The first time I played the character, I met Greg McLean, the director. He wrote the thing and I fucked with it a bit after that. Greg had never made a movie before.



I read the script and thought, "This is a really good script." I knew that it had something going for it. And God love him, Greg exploded on the screen as a very, very clever, terrific director. Then it was time to work out what a psychopath and a serial killer is all about, finding the character. I'm a father of six. I've got three grandkids and I'm fucking old and I don't understand how anyone could do what Mick Taylor does, but I know it's good cinema. I know you can do good things with bad guys. I had to find his justifications for it and try to understand not having any empathy, being a cold-hearted bastard. So that was hard. He was an outback guy and I was cool with that because I was brought up in what we call in Australia, "the bush," which is out in the middle of bumfuck nowhere.

My dad was all blood and muscle, a coal miner, a tough bastard, all right? Barrel-chested with a deep voice and very funny. He could fight and didn't take shit from nobody. He'd rip your arm off and beat you to death with the wet end. He brought us up and gave us "a good hiding" when we deserved it. I'd have a go at him and say, "Dad, you'll never hit a woman..." he always said, "Never hit a woman," you know, "But you'll bash the shit out of a kid..." So Mick Taylor is an impersonation of my dad. And I added the serial killer psychopath to the mix. I copped a bit of my dad's humour. So I put all that together and the justification? Mick is a big shooter, right? And there's a lot of feral animals in Australia. So he's shooting kangaroos

and pigs and buffalo and he's been a bit nasty along the way cause he doesn't care too much about life, and don't care about his own, really. And then he has to drive a long way to buy a prostitute cause he can't keep a woman, to live with him out there, this is my backstory. [laughs] So he's getting a bit sick of driving 400 miles for a screw, as we say in Australia, and he's in the bar talking about these bloody backpackers. These poncy tourists coming into the outback taking over the joint. They're like weeds, like feral animals. And he thinks, "Yeah, yeah. Thin out those bastards." So he starts shooting them and playing like a game and he really enjoys it. So that's the character I built. And I turned up with the weird voice and the weird laugh and thought that this is either going to be like a bad Warner Bros cartoon or it's going to be brilliant. Thank God, it was brilliant.

AU: What about the autobiographical book you wrote?

JJ: I just got the rights back for *The Bastard From The Bush*. We're going to update it and release it again.

AU: Did you give Quentin Tarantino any tips on his Australian accent for *Django Unchained*?

JJ: Did you see *Django Unchained*? Well, Quentin fucked up. [audience laughs] He had given himself a lot of dialogue, which was a mistake. Anyway, I sat next to the camera to help him with his accent. He'd be like "How do you pronounce this? Roger?" and I'd say "No, it's Rog-AH!"

AU: Are you a fan of horror?

JJ: I like horror films that I can believe in. I don't understand zombies or things with masks. I like *Psycho*, *Cape Fear*, *Hannibal Lector*. I like scary

films like *Saw*, made by an Aussie by the way. My dad used to say, "Don't be afraid of ghosts, son. Be afraid of the real people. They are the ones who can hurt you."

AU: Did you study drama?

JJ: I went to NIDA, National Institute of Dramatic Art. There was no film industry in Australia in 1971. In 1973, there was! Suddenly, I was in the Australian film industry. Of all the guys that I went through NIDA with, I was the most "Aussie" of them all so I just stepped right in there. I played *The Great Macarthy*, a football movie, and then I was in *Picnic At Hanging Rock*, my first year out.



AU: Is there a favourite kill while you're Mick?

JJ: I like killing the coppers, like in *Wolf Creek 2*, it's not right what he does to the coppers but there's a little evil part of you that giggles.

AU: Do you stay in character for the whole shoot?

JJ: I'm not a method actor, I'm a professional actor. [laughs] But as an actor, you have to be in the zone. When I was on set in the first movie, I went up to the young actors and said [in Mick's voice] "You all look so healthy and young and vigorous and I just thought you know... Veal," and then I'd walk away. When you put the costume on, I'd get in the Mick zone and I like sparring with the actors cause I'm from central Queensland and I can fight so I'd spar with them. They would be a lot younger than me and I'd smack them around and be like, "I'm 60, you should be ashamed of yourself."

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Carach Angren

Interview by AU Editorial

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

Clemens Wijers: You've summoned Clemens Wijers (Ardek) from Carach Angren. Most infamous for composing haunted music and playing a blasphemous keyboard that never sticks to one place live.

AU: Give us a brief history of Carach Angren – how and when did you form, what does your name mean, and what is the band all about?

CW: We started in 2003, originally as a side project but we quickly grew into a full blown act. From the get-go we created songs and combined them into concept albums that tell horror stories, usually about paranormal events. We come up with our own stories or combine elements of existing stories into a new twisted tale. The name means "Iron Jaws" and presents a Ghostlike portal.

AU: You've just released your fourth album, *Live and Laugh Amongst the Rotten*, which I've read represents a return to pure storytelling for the band – what does this entail? What stories does this newest album tell?

CW: There is an overall story that unfolds several sub-stories. The overall story is introduced in the first track presenting the listener a girl that is playing with a ouija-board. You hear this innocent attempt going wrong throughout the song as a demon by the name "Charlie" seems to invade the girl's life.

She gets so terrified that she tries to get away, forgets to close the portal opened through the ouija-board, so more ghosts come through telling their stories. Those stories are presented in the songs following the first track. Then towards the second half of the album there is a song called "Pitch Black Box" that breaks the pattern of stories and hints towards an important clue.

During the last song "Three Time Thunder Strikes" the listener finds out what happened after all this to the girl. We find out the ouija-board was not the cause, but the girl - being obsessed with connecting the occult - experimented with

a strange black box a month earlier, and that already set the stage for demon "Charlie" to infest her life. Then during the very last part of the song the listener hears the following lyrics: "Did you open the box before hearing this song?" Which refers to the Digipack version of the album... which also comes in a pitch black box, meaning -you- as the listener are doomed, too.

When I wrote the concept story for this album I wanted to somehow make the listener a part of it and after hearing back from a lot of fans about the clue, I think it worked!

AU: What can we expect to hear on the album, musically speaking? Does it take a different direction from your previous work at all?

CW: There is everything the fans can expect from a Carach Angren album: haunting melodies, tempo changes, aggressive and melodic guitars plus insane, fast drumming. With "Song for the Dead" we created the first ever Carach Angren ballad I think. I wrote this song like a waltz, it depicts a man not being able to let go of the dead. He wears their clothes, dances with their bodies.

Together with "Pitch Black Box," which is a catchy pounding in-your-face track, they represent some fairly new musical territory for us. We always try to keep what works and introduce fresh elements when possible. In the end we strive to keep a balance between strong individual songs and the overall conceptual story on the album.

AU: What is it about horror and ghost stories that appeals to you as a band? Do you have any favourite horror mediums or genres, movies, books, etc? Why do you think humans as a species are often so fascinated by the macabre and horrific?

CW: The horror genre is extremely diverse and that is what makes it such an endless source of inspiration. It can contain historic themes, drama, even romance as long as in the end it is covered in a utterly black veil. Seregor watches a lot of movies, when you walk into his house you'll probably want to leave within minutes if you're not into horror haha. His house is decorated with dozens of crazy masks and other horror elements. I'm more of a reader. This summer I read some

classics again. One of them being *The Castle of Otranto* by Horace Walpole. Written in 1764, it is considered the to be the first gothic novel. Personally I love those stories, building up slowly, gradually increasing tension working to an important clue. Horror also invites you to go completely over-the-top if you want. We do that too as a band, we feel it challenges listeners and viewers. We'll have a controversial element in our upcoming show during our North American headline tour.

AU: Have you ever seen a ghost or personally experienced the paranormal?

CW: When I was a kid, very young, I have a faint memory where I was in the bathtub and I felt something that I could not see was pulling me under water. I screamed and when my mother came in, there was no one to be seen.

AU: At the time of this interview, you'll be touring throughout Eastern Canada and United States... will this be your first time visiting across the pond? What are you most looking forward to?

CW: Actually we have been on several tours in North America since 2014 so we've got a great following here. We always really look forward to tour the States and Canada, the fans are extremely loyal and go crazy during the shows. Now, on our first headline tour we can play an extensive set and include some favourite songs that fans have been asking about.



AU: We're excited to see you play your few Canadian shows... What are three things you know about Canadians?

CW: Canadians don't like to be called Americans. I had a friend in high school and he was Canadian and he told me he really hated that haha. Your president has a lot of fan-girls because he speaks both English and French fluently. Your country hosts a really talented director, namely Adam MacDonald who directed the horror movie *Pyewacket*. It features our song "There's No Place Like Home" and the main character wears a Carach Angren back-patch.

You can check the trailer here: <https://www.youtube.com/watch?v=vMGprSxtlSY>

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

CW: The first year with Carach Angren we rehearsed in a big Caravan close to the woods in the backyard of our mother's house. Actually, a great deal of our first demo, "The Chase Vault Tragedy" was recorded there. Another interesting fact is that there always used to be a very angry goose walking around the caravan who would bite anyone daring to come close.

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Calgary Horror Convention

C.J. Graham

Transcribed by Tara Zamalynski

AU: How you were discovered?

CJ. Graham: Oh I have to talk? Jason doesn't talk, so I have to figure out how to get this across without breaking character. When I got the part in *Jason Lives: Friday the 13th Part VI*, I was actually running a nightclub in LA, we had a hypnotist on and he recorded a promotional video and he brought a crew in called Real Effects and they had done all the special effects on *Part 4* with Ted White so they said, "Why don't we have Jason coming through the screen? We'll use CJ's big ass, put him in the wardrobe because we still have it and he would fit it perfect." So as they say, the rest is history. I came through the screen they said, "Man we're going to cast you for Jason." Before that I'd never done a stunt in my life. I'd never done any acting. I ended up doing all of my own stunts. Kane Hodder, myself, and Tom Morgan from *Part 5* were just on a panel and they asked us what stunt school we went to and I go "School!? What school?" and Kane was like "You didn't go to stunt school?" Anyways, I got the part and it's been very successful, I happened to be right in the middle of

the series, and I get to have four iconic moments, I go to work with Alice Cooper on a music video, I come back like Frankenstein, I get to wear a Batman utility belt, and I get to be James Bond at the beginning when it opens.

AU: What were some of your favourite kills?

CJ: My favourite kill was not a blood and gore kill, my favourite kill was the sheriff where I took his back and snapped him in half and you hear the popping and the breakage.

AU: Was it hard to take the kill scene seriously when you smashed the hunter's face into the tree and it left a smiley face?

CJ: No, it was really easy. Would you like me to show you?

AU: No!

CJ: The object is to keep distance from all the actors and actresses. So that first moment of seeing Jason in wardrobe is a wow factor. It worked well, I mean I did get to kill 18 people.

AU: Any thoughts on this experience where you can go camping at Camp Crystal Lake?

CJ: It's down in Covington, Georgia. People go down there and spend the weekend.

AU: How was working with Alice Cooper on the "He's Back (The Man Behind the Mask)" video?

CJ: You gotta look at it from the iconic version of who Alice Cooper was. In the early 70s it was my first concert I ever went to. It's like now I get to play with him, thirty years ago, it's really a honour.

AU: Was your version the first "zombie" Jason.

CJ: Tom McLoughlin, the writer/director, put it together so there was a bit of comedy in it. He wanted to bring Jason back like Frankenstein, but he didn't want the true zombie version. He didn't want Jason to be just nothing, that's why you see the curiosity factors of the head tilting, he's thinking he's really connecting brain cells and trying to put his past together.

AU: How did you get your physique?

CJ: I went in the military when I was 17, I was a 165 pounds wet. I was in the infantry. I started growing and then I just developed. When I was

young, around 1984/85 I was with Chippendales. Been there, done that.

AU: How did you get your next role in the movie Highway to Hell?

CJ: I did *Highway to Hell* in about 1990. It was kind of an interesting concept, Chad Lowe is in it, Rob Lowe's younger brother. Christy Swanson, the original Buffy the Vampire Slayer, Patrick Burgin, and Ben Stiller - he's got about six seconds in it. Also the rock and roll singer, Lita Ford, she's got a part in it. And I don't say a word in it, just so you know. I'm not very good at talking in my movies.

AU: What was the makeup process like for the Hellcop, a.k.a. Sgt. Bedlam, character?

CJ: It took about five hours. The prosthetics, the nose, the ears, the head, It has some similarities to Freddy Krueger, because it's like a burn victim, and then the glasses are bolted on to the side of the head. I've got the blessing of being Hellcop and Jason, so it's all good.

AU: Who was it that did the effects?

CJ: Steve Johnson did all of the effects. He's got a resume as long as Tom Savini's. He was married at one time to scream queen Linnea Quigley. The Hellcop's face is all scarification and writing, there are biblical quotes carved into his face, but there is a hidden SJ + LQ on there.

AU: What was your favourite stunt?

CJ: My favourite stunts were the underwater stunts where I was physically chained to a cinderblock 20 feet underwater in a swimming pool in LA. I would have to signal for safety divers to come from outside of the frame to give me air. I'd take a few deep breaths, pull my mask down, and start the fight scene. The water scene was actually shot at four different locations, including a

stagnant lake with leeches, and cottonmouth snakes. The scene where I get my face jacked up, that was actually shot at a swimming pool in the Director Tom McLoughlin's mother and father's back yard. Tom went down to the local market for the pig guts for the ripping, and then of course he had to clean the pool afterwards.

AU: One of the people that you killed with the spears was actually Tom McLaughlin's wife.

CJ: Well, it wasn't personal. I was very fortunate to get the part and I did what I was told. I was given directive by Tom for what he envisioned Jason would be and he told me about his love for the 60s, Boris Karloff, Lon Chaney, the way they were portrayed and projected. Taking a look at it, killing Nancy, his wife, that was my job. They told me to jump down and stab her with a spear.

AU: How much memorabilia did you keep?

CJ: My first convention I did was Chiller, 25 years ago, and a guy came through with a hockey mask and I could tell because of how they are marked. I said "Wow, this looks like a real mask," and he said "Yeah, I bought it from a guy who worked for Real Effects," and I said, "That's cool! How much did you pay for it?" He said \$6000. I said, "Excuse me, are you out of your mind? Well I've got two of them in a box in the garage. I did sell one of them and I kept the one from the James Bond opening. From *Highway to Hell*, I've still got the glasses. If I knew what I know today I would have taken the handcuffs, the gun and badge, but who knew?!


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Calgary Horror Convention

Ken Foree

Panel Moderated by Chad Persley

AU: Tell us about the first time you met Rob Zombie. Devil's Rejects

Ken Foree: I received this script and it said, "Rob Zombie. Devil's Rejects" on the cover. [motions throwing it to one side] I thought it was some band sending me something. [laughs] My agent calls me, weeks later, and says, "Did you read that script?" I'm like, "What script?" "The Devil's Rejects? Rob Zombie?" "Rob Zombie? Was that real?" "Yes!!! Read it! They want you in the film!"

So I read it, went down to meet Rob at his offices. We sat and talked for about ten minutes and I was hired on the spot.

I did *Texas Chainsaw Massacre III* and got a chainsaw through my head, I'm a dead man. Nobody survives a chainsaw through the head. Two months later, I get a call from the distributor "Ken,

we're going to re-shoot you." I said, "What do you mean?" They said "Living!" I said, "But I got a chainsaw through my head. I died." They said, "We tested it with audiences and they didn't like that you died. So you're going to come back and live."

On Rob Zombie's *Halloween*, Myers gets his haberdashery from me. In every other *Halloween*, he's wearing my outfit, my shoes. So I said, "Yeah, I'll take this." So I knew

I was playing against Tyler Mane and he's about 6'11", 7 foot. I was in pretty good shape but all of a sudden, I hurt my knee and I went to the hospital about three weeks before the shoot. I was like, "You gotta fix me up. Give me something and let's get going."

The doctor said, "There's nothing we can do with this knee, you are going to have to rest it for a month."

So I get excited, "No no no, YOU don't understand! I gotta fight this guy who's seven feet and..."

"SECURITY!" They called security and threw my ass out of the emergency room! They thought I was going crazy, which I was.

When Tyler and I rehearsed the scene, he's swinging at me and I'm like, "This is awfully soft... I don't feel the fever here. I don't feel the anger. The emotion, I don't feel it!" So between the rehearsal and the real take, I lean into Tyler and say "Hey Motherfucker!" and mutter a whole bunch of stuff at him and his eyes got big. Oh boy.... [laughs] Anyway,



it's BANG, BANG, BANG [mimes getting punched] and I'm like, "Yeah, baby! Give it to me! We got something going here now!" [laughs]

AU: Any favourite George Romero stories?

KF: You know when the zombies are out in the parking lot of the mall? There was one guy who was very heavy set and he wore swim trunks. That's all he had on. So on the day he wore that, it was about 60 or 70 degrees out. He had to come back the next day and it had dropped down to below zero. It was cold and windy and he wore that suit, he stood out there and he turned blue. But he was a true trooper. We would offer, "Come in, come inside and warm up" and he'd say, "No, no. I'm a zombie. I love it!" [laughs]

The scene where we're at the project and we go down to the basement and see those dead bodies lined up. That was so real to me. It really emotionally shook me. The helicopter, and I get her to come back and get me as she's escaping. So I run up and there's a real copter pilot in the cockpit hovering and I just grab onto the landing runner and start pulling on it. Now I'm a big strong guy so all of a sudden the pilot is waving and going "Don't do that!" cause I could have pulled it down and killed us all.

AU: Did you ever think Dawn of the Dead would become the phenomenon it has?

KF: Well number one: I didn't think this damn thing would play in Guam. [laughs] I knew Duane Jones. We were in the same activist group for years in New York. We were close and I was a fan of *Night Of The Living Dead*. When I read the script for *Dawn*, I said, "God, they are not going to play this!" I was the only SAG actor on the set, this was a non-union film and I had to make the decision of should I do this film or pass it up. And I was like "This is not going to play America. It might play South America... so no problem!" [laughs] Little did I know that this film would be number one in *Variety* for gross sales three weeks in a row. Little did I know that they would distribute this to every theatre and every drive-in the States.

AU: Did you see much of Dario Argento on the Dawn of the Dead set?

KF: No, Dario showed up for one day, from Italy. There's a picture of him with Richard Rubenstein and George but I barely met him. I think I shook hands and that was it.

AU: In Devil's Rejects how did you and Sid Haig prepare for your roles?

KF: There's a certain connection when two guys face each other and say, "Yeah, I don't like you," but there's a strength between the two of you and you recognize that. He's a strong personality and



so am I.

AU: Ever think about what happened to your character after the end of Dawn Of The Dead?

KF: I wrote a script about that 10 years ago! I thought "How about if I wrote something about what happens to Peter after he and Francine leave." The script is called *Dead And Alive*. I just need a tanker, a schooner and a Swiss Family Robinson compound on an island. There's researchers and my crazy brother who's a scientist, making zombies and keeping them as pets. I'm now an old fat drunk and the army is coming to just kill everybody. They have to get me back in shape to fight all these people and we're all fighting zombies all the time. That's the script I wrote for that. End of story, end of page.

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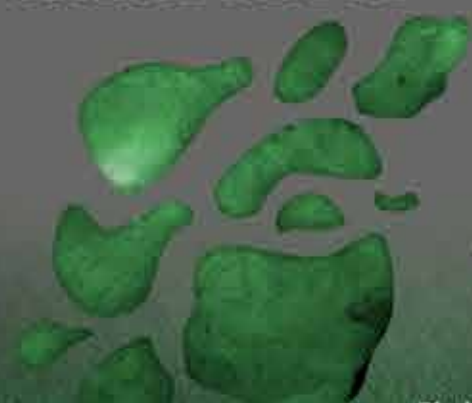


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Calgary Horror Con David Naughton

Panel moderated by Mary Reay Arnatt
Transcribed by Rea Porttrris

Absolute Underground : Although you are known for *American Werewolf in London*, I thought *Brutal Massacre* was hilarious.

David Naughton: It was a little film, it's a spoof. It's about the making of a really bad horror film called *Brutal Massacre*. Which is taken in the film to be this classic. I play the director, Harry Penderecki, this famous guy who made a ton of huge films with silly titles. It's a comedy written by Stevan Mena who directed a movie called *Malevolence*. All these wacky things happened to him during the shooting of *Malevolence*, his first film. So he decided to write his next

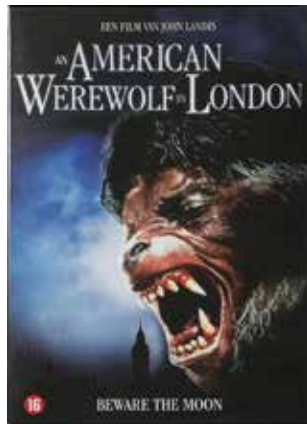
project, *Brutal Massacre*, the *Making of a Horror Film*, which he incorporated all the weird things that happened to him on the first set. For example: in our film, we pay a guy - the late, great Gunnar Hansen, who plays this ex-Vietnam vet

who gives us permission to use his house as a location. "Do whatever you want with it, it's all yours!" Then after we paid him, we come to find out, he had no authority to give us. Another example: I'm in this frantic state, trying to shoot something and we need a prop right away so I look at a person who I assume is crew. I give him money and say, "Get to town, we need this prop right away or we're going to lose this scene!" Guy jumps in the van, takes off and I say, "Who was that guy?" and they all go, "I don't know," I say, "I gave that guy \$100 and he drove off!"

AU: *American Werewolf in London* was supposedly shot in sequence, is that true?

DN: We started at the beginning which is very rare for a movie. The very first scene you see in the film - the van coming down the winding road - the boys in the back with the sheep, that was the first day. Well actually the first day of shooting

was the porn scene. The funny story about that was all these actors coming in were going to be in this mock porn scene - well the



entire crew almost quit. Crews don't really read scripts so the first day they're filming this wild porn scene and literally almost all of them almost walked out. The director is like, "No you don't understand!" That was day one. Then it came time to start shooting somewhere with no makeup required. The deal was made with Rick Baker, who won his first academy award for the special effects that he was working on for months - starting in the US and literally putting it in

his suitcases and heading over to London with no work permits. Can you imagine when he's going through customs? "Oooo look, a hairy leg!" The idea was for Rick to have as much time as he could for the serious makeup, like when Jack starts



to decay. Another reason with why we started at the beginning was the actors were easing in, we all become very comfortable, getting to know each other, and it paid off.

AU: Any other stories from the set of *American Werewolf in London*?

DN: The car crash scene, nobody had permission to do that scene. They were fighting with whoever to get the permits and use the big locales like Piccadilly Circus and Trafalgar Square. One scene where I run out into the street which makes a van careen out of control and hits a truck. How are we gonna do that? Well I know. All five stunt guys, all the cameras mounted on the buildings, it was 5 o'clock in the morning waiting for the first light. You can hear the radios "Ready? Ready! Roll Cameras!" Then you see these cars coming from all different directions - it's all the stunt guys, all these cars are going to get whacked and on "Action!"



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they hit Piccadilly Circus, then you hear "Cut! Cut! Cut! It's good!" And then everybody just disappears. All in about 10 mins.

The same with the wolf cage. At the time I wasn't thrilled with the idea. The wolves weren't trained, just fed. In this scene I wake up in the zoo, in the wolf cage! They said, "They'll be fine as long as there's no big noise or fast moves, ok. But I'm not going to be tiptoeing in this cage. They let the wolves off their leashes. You can't read them. It's the blackest stare you have ever seen, it's a lethal stare. I said, "I'm only doing this once." They called action, and the wolves notice me, I notice them. So I start to scale the set, and I'm thinking I'm gonna get pulled apart – I'm dead – but I got out and I only did the one take.

AU: How about the scene where you are naked in the zoo with the balloons?

DN: They didn't tell the extras what was going on, they told them, "This guy is gonna come out of the bush and say something to you, just look startled." They didn't tell them the guy's gonna be naked. The point was to get their real expressions. The scene took so long that the zoo actually opened and they started letting regular people in and I'm running around naked in a woman's coat

AU: How excruciating was the Werewolf



makeup?

DN: The makeup was practical, so primitive in comparison to today's. Those lenses I have in one scene were glass lenses that were painted and then put in my eyes. I was practically blind. The big scene for Rick Baker was the transformation scene. He had storyboarded it but didn't know how it was going to turn out. I was in the makeup chair for 10 hours. We'd get on set after spending all day in makeup and shoot with this small crew for part of the transformation. We'd film and then they'd yell cut. Rick would go, "What? That's it? What about the hand part, it extends!" "Yeah, we got the shot." "But it took me four months to build that part!" At one point I'm in the floor and I'm only able to move my hands and Rick's under the floor of the set and the reason the legs are moving is because they're on poles which Rick operates from under the floor – that's high tech!

AU: Did you think it was going to be such a classic movie while you were

filming it?

DN: I was certainly impressed by the transformation scene they put together. I didn't get a feel for the movie until I saw it with an audience, it's a whole different ball game. People were really coming out of their seat and scared. That was fun, John liked to do that. He'd yell, "Come on, more blood! Not enough blood!" And they'd be opening these big five-gallon jugs.

AU: The word is John Landis' son Max wrote an American Werewolf remake?

DN: My initial reaction was, "No way! Leave it alone," but then I thought kids that are going to see the remake might not even know there's an original and then it might bring attention for them to see it.

AU: What was your experience like on the ski movie Hot Dog filmed in Squaw Valley?

DN: It was funny because they asked me, "Can you ski? How good do you ski?" and actors

always lie, so I said "Yeah, I'm a great skier." And I've been busted a couple times. I grew up on the East Coast and skied so I felt confident enough, until you get up to the mountain and it's a really difficult mountain to ski. This is back in the 80s, and they had some fantastic skiers brought in. It looks easy but we had professionals doing some freestyle skiing but the rest were just locals who would do anything to be in the film. So at the end there's this Chinese downhill race and they're like "I'm in!" and I'm so surprised no one was injured on this movie because there's a lot of extreme skiing going on. It was a wild party. It snowed something like 40 or 50 feet while we made this film.



AU: What was it like working on Body Bags?

DN: Someone said "John Carpenter is doing this project, are you interested?" and I said, "Yes! Whatever it is." Because I was a fan of his. For the brief sequence I was in, it was a fun experience to see John at the helm and I thought we pulled it off. Years later I was trying to get to him at one of these conventions to talk about *Body Bags* but security was too tight. I was like "But I was in *Body Bags*..."





Michale Graves

The Lost Skeleton Returns

Interview by Ira "From Hell They Came" Hunter

Absolute Underground: Who are we talking to this October morning?

Michale Graves: My name is Michale Graves, and I am most famous and infamous for the awesome music that I made with a band The Misfits, and what I continue to do today under my name, Michale Graves.

AU: What were you doing before you joined the Misfits in 1995?

MG: I was 19 years old when I joined the band, I was fresh out of high school. I eventually met up with The Misfits and had an opportunity to audition for them. For the resurrected Misfits to launch on Halloween, they needed a singer. So they originally asked Pete Steele from Type O Negative because the opportunity for them to appear on stage, and to launch back into the music world was theirs if they wanted it. It was going to be during an encore set at a sold-out Type O Negative show in the Roseland in New York City in 1994. The Misfits called me and asked me to teach Pete the songs because he didn't know them, and during rehearsal Pete stopped everything and unequivocally said that I needed to be the singer of the band, and sing the songs that night. The rest is kind of history how my career started.

AU: Had you been a Misfits fan growing up?

MG: I knew the music, and I was a skate rat punk rocker so I would hear the music hanging out with my friends and skateboarding. I knew Danzig,

I knew The Ramones, some old Misfits ("Skulls," and "I Turned Into a Martian") but I've never really been a cliquey person, so I never really have been into a band. I've always been into music.

AU: I believe you were instrumental in making the lyrics work with the newer Misfits songs.

MG: I believe that it was part of my job. One of the things that I really wanted to do, and I believe that I achieved in that band, was to steer us on a course, using allegories, using words and lyrical content to express the things that we want to express. In the 90s heading into the new century, the old Misfits were taking a look at the 70s and early 80s, and it was really important all these years later, in my eyes, for the band to be relevant and to tap into the zeitgeist if you will. Which is one of the reasons that I lobbied so hard for the album to be called *American Psycho*. As well, *American Psycho* opens up simply with the first lyric, "Woah, woah, woah" and that was the quintessential element that made the Misfits so popular. Everybody goes back to the "woah, woah, woahs." So yeah, I was instrumental in guiding, steering and leading, if you will, that artistic expression.

AU: Was there still a mandate that all the songs had to be based on horror movies?

MG: "Dig Up Her Bones," and "Crying on Saturday Night" weren't based on horror movies, but I have released records that every song was taken from a horror movie. A solo album of mine like *When Worlds Collide*, every song was taken from a horror movie. Why is that? It was a challenge of writing, of creating. What I developed in my time with the Misfits was to look back to horror entertainment of the past, classic movies, whether it be *Bedlam* or *Astro Zombies*, or name any classic and extract the allegories and the messages and what the director or the writer was trying to get across and then make it relevant to my life, and to make it relevant to the listener. More of a three dimensional way of creating. You'll find a lot of my lyrics are abstract and artistically express on a different sort of level rather than being straightforward.

AU: What is the current solo tour you're embarking on and what can people expect

from the live show?

MG: It's called *Course of Empire Tour*, it's 50 plus American and Canadian dates. When people come to a Michale Graves show, I think that they can expect to have a really good time. I connect with my audience, my audience connects with me. I am easily accessible after the shows, I always hang out at the merch booth and sign stuff and talk to people. The set contains all of the Misfits songs of my days that people want to hear and a large wealth from my solo catalogue that's growing more everyday.

AU: What did you think of the recent original Misfits reunion with Danzig and is that something you could see happening for an anniversary of *American Psycho* in the future?

MG: I really hope that myself, Jerry, Doyle, and Dr. Chud will be able to go out and tour for the 25th anniversary of *American Psycho*. In my view, I'm all for it. I would love for Jerry to reach out and make that happen. As far as the old Misfits, I applaud it as a fan, I'm totally psyched about it. I'm really happy that at least Jerry and Glenn were able to find common ground and get to a point where they can be creative together and bring the music back.

AU: Do you have any plans for Halloween?

MG: I was just looking at Halloween costumes right before I got on the phone with you. You know what - this is an exclusive. I think I'm going to be Freddy Krueger for Halloween.

AU: I know a while ago you got in trouble with marijuana. What are your feelings now? We're about to legalize in Canada.

MG: For the record, if your talking about Brownsville, Texas, I was arrested for less than \$30.00 of marijuana. The sheriff of the county, he just kind of wanted my money. You mess with the bull, you get the horns. I think that it's very important to look at the medicinal qualities of marijuana, and CBD, and cannabinoids, and what the plant, what hemp and marijuana, can do in many forms in different capacities. Aside from THC, which is the psychoactive component that gets you high, the opposite of that is the CBD, it's the cannabinoids that is found in a hemp plant.

In the 90s, there was something found in the human body called the endocannabinoid system and it's connected to all the things in your body and it creates homeostasis which is a balance in your body. CBDs are an amazing nutraceutical, it's natural, it comes right out of the plant, it attacks cancer cells, it's a natural anti-anxiety. It reduces inflammation, it helps with chronic pain for people in profound ways.



AU: You seem very informed. Any horror movies that people should be watching this October?

MG: I always go back to the classics. *Nightmare on Elm Street*, *Poltergeist*, I hear the remake of *Halloween* with Jamie Lee Curtis is brilliant, I want to see that. *Exorcist*, the classics.

AU: How many albums have you put out?

MG: There is a lot of music that I have put out there in the past decade. It's at least a dozen releases. Everything is on officialmichalegraves.com

AU: Final words for Canadian fans?

MG: I am really looking forward to coming to Canada and bringing the show. I haven't been to Western Canada in a couple of years. I went out there to do some acoustic shows and everybody in the room was singing, it was an amazing time. I'm looking forward to getting up there and doing what I do, and bringing that message of victory and lifting people up. Recognizing each other through music and art and getting each other through. That spirit is alive and well in Canada. I'm looking forward to experiencing it.

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The Real Randy Rampage

By Duane Chaos

Ex-DOA bassist and Ex-Annihilator frontman Randy Rampage unexpectedly passed away August 14, 2018. The following is a tribute written by Rampage guitarist Duane Chaos exclusively for Absolute Underground.

In the mid summer of 2018, I ran into Absolute Underground's Ira Hunter coming back from The Damned show in Vancouver, Canada and introduced myself. After chatting about the show, we discussed the recently recorded Rampage (a band fronted by Randy Rampage) album that was due out the following month and our pending tour to support Annihilator in Europe. I had planned on providing Ira with an advanced copy of the new CD and never thought in my wildest dreams our next correspondence would be to write a posthumous tribute for Randy. Most people know Randy Rampage (Randy Desmond Archibald) as one of the seminal members of DOA and Annihilator, yet he had many other musical projects ranging from Stress Factor 9 to the Sick Ones. It is in these lesser-known bands that I personally found Randy's musical genius really shone through.

Randy was the most humble and hardest working person I have ever known in my life. He had a larger-than-life wild side and a no holds barred, no-nonsense attitude coupled with an uncompromising drive to live his life on his own terms. This was only the surface of Randy that I came to know and I want to share some lesser known traits and Rampage-isms with Absolute Underground Readers.

It is very difficult to comprehend what we went through together as a band as this is the second time in a year that Rampage has lost a member. We lost our bass player, Brent Johnson (aka Fubar), in mid 2017. Randy was completely devastated as was I. We had never seen Randy shed a single tear in his life prior to Brent's death. Randy, Danny Nargang (Kick Axe vocalist and a former member of Rampage) and I came together and cried for three hours for Brent. Randy cared deeply about his band mates, being the people in life he was closest to. Simply stated, his band mates were his family. We all felt the same.

While Randy's main claims to fame were DOA and Annihilator, he had been working on his own material during most of his life. Fake it Big Time's big hit, "Bytor," is still a staple on YouTube for metal-heads while his Stress Factor 9 project with ex-Annihilator drummer Ray Hartmann was something his fans could really sink their teeth into. Randy asked me to play for SF9 in 2006, a day that I will always remember. The emphasis here is that he "asked" and was grateful that someone really loved his material and wanted to collaborate. His humble attitude always prevailed which is why colleagues and fans alike loved him.

We formed Rampage in early 2010. When Brent Johnson first joined the band, he was sonervous due to Randy's reputation that he came to me to make a small suggestion about one of the songs. Brent believed it was not his place to tell someone like Randy how the songs should go and wanted to run it by me first. Randy overheard this and quickly set things straight. He said, "Brent, you are now an equal part of the band. You have equal



say and equal blame for everything we do". He cared about everyone in the band.

To his fans, he acted no differently. He always respected what others had to say and thought about what he could do for them to make their lives happier. Once while on tour, a fan recognized him in a coffee shop and requested a photo with us. He then expressed how much he wished Randy could sign his DOA Hardcore 81 album

but such was not possible because it was at his house over 20 kilometers away. Randy insisted we would wait and we did. The fan could not believe it when he came back to find us waiting, Randy with a sharpie in hand to sign his album. This was not a lone incident.

After Randy's passing, we received a lot of correspondence from fans all over the world. They repeated stories of how he would finish playing music then walk down amongst the audience and talk to people, often staying until the last person got to meet him (or until the bar refused to serve him anymore). While in Rampage, I can safely say no one left the parties early! When not

performing, Randy was an avid reader. We used to poke fun at his book-worm tendencies. He would literally devour between three to five novels every week. Sometimes at sound check he would be singing words out of his novels. This gave him a powerful command of the English language and an almost unprecedented literary genius. The depth of his literary skills can be read in the lyrics of Stress Factor 9 and the final recorded material with Rampage.


To me and other bandmates, Randy was a musical brother from a different mother. We were all the same person, guys who just wanted to play

music for the love of music. Often our spouses or significant others did not fully understand this passion, however when you practice, tour, write and record music with someone, you learn who they are inside and out. Rampage, his final band, was a boys' club of like minded members with a very strong bond. We all remained utterly defiant to outside influences and true to our own passion for music.

The sad part was that sometimes people who thought they were our closest friends were critical of us spending time together. Many people suspected we were just getting wasted and partying a lot. The truth was vastly different. We worked very diligently and enthusiastically. Randy had an ability to listen to new music ideas and tease out the good ones and put others on hold in a way that never stepped on anyone's ego. Conversely, when anyone in the band started to show an ego, Randy had a way of gently pulling them back down to earth. Randy had been injured from two fairly severe accidents while working as a longshoreman. We would often watch him limp in pain on to the stage, then as the first song started, he would miraculously transform himself into an acrobat and perform for the audience as if there was no tomorrow. Secretly, he was in pain and often paid for his performances later in private. He would never complain or compromise his showmanship and performed the same whether we played for 1600 people or 16. To Randy, there was no difference. His death has been very hard on the band. The remaining members are Pinto Stiletto (guitars), Tim Plommer (bass), Jan Rodgerson (drums) and myself on guitar. In processing his passing, we have come to realize that no one "owns" Randy Rampage and Randy lived his life the way he wanted. He was inclusive of everyone and hated anything that divided people. This is a legacy and a source of inspiration we will never forget.

We, the band, ask that you keep Randy in your hearts and remember him the same as we do. RIP Randy Rampage. Respect!

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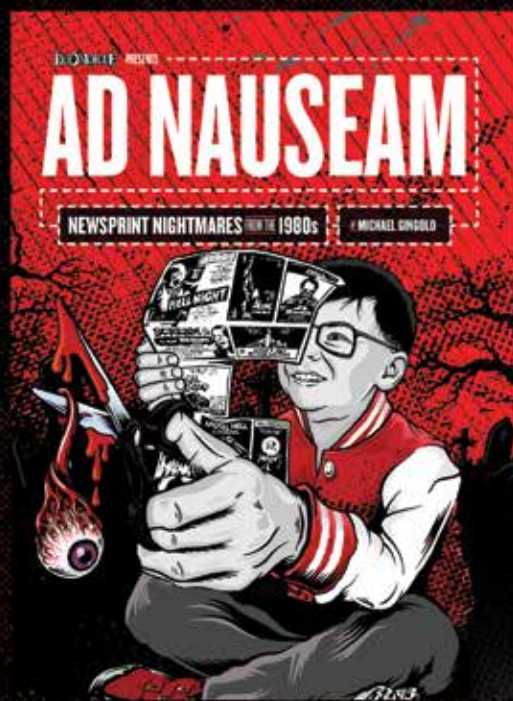
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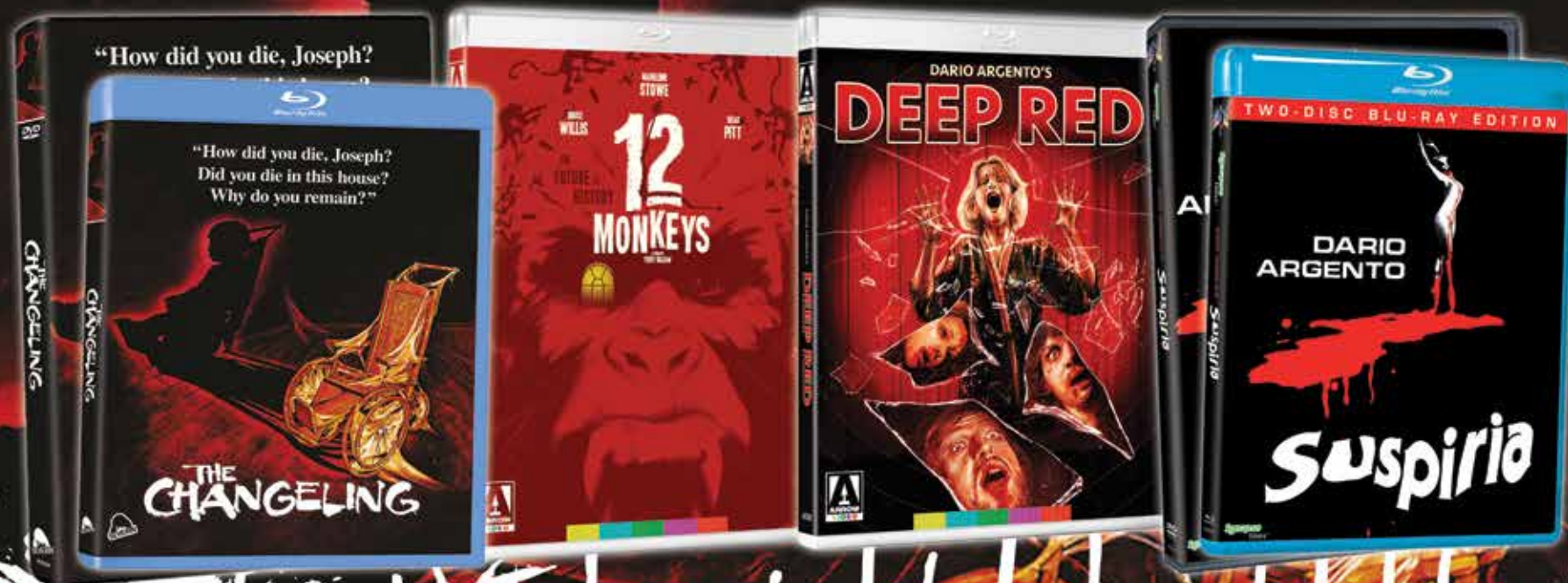
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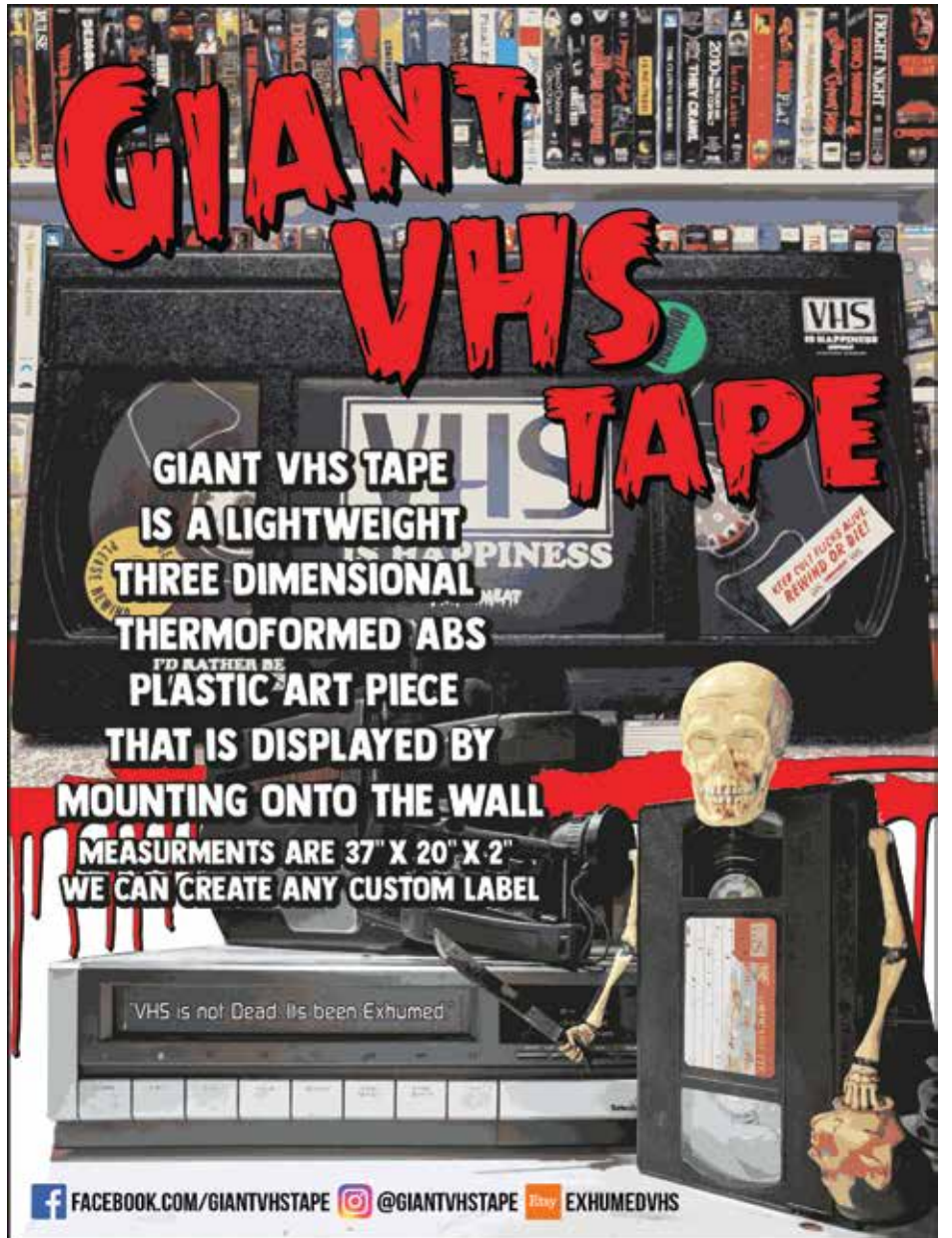
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Single Mothers

Interview by AU Editorial

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

Andrew Thomson: My name is Andrew I do vocals in Single Mothers.

AU: Give us a brief history of Single Mothers. Who's in the band and what are you all about?

AT: SM has grown into a collective of musicians, each release having been written by a different group of people. The band is roughly ten years old but there have been chunks of inactivity throughout that timeline. We're just about writing and releasing songs and touring when we can.

AU: You've just released a new album, *Through A Wall*... tell us about it! Why did you decide to release it with little to no notice?

AT: We find that the roll out process can be quite tedious. For our band, it just made more sense to release it all at once. Music is constantly changing, platforms are being developed - it's a lot.

AU: This album is being heralded as a return to a more hardcore punk aesthetic for Single Mothers; what can we expect to hear on *Through A Wall*, both musically and lyrically?

AT: Lyrically I think it's more positive and jokey than we've done in the past - sonically, I think it's a more aggressive and definitely the fastest.

AU: You have a revolving door of band members coming and going throughout your albums - what was the lineup for this latest release? Is the recording process very different each time, due to the lineup changes?

AT: Ian Romano and I wrote most of the record and we had a bunch of different musicians come in and help out in the studio with recording. The recording process is different each time, sure, but



I like that. Recording can be very boring for the singer. Each record is kind of like being in a new band.

AU: You've mentioned in other interviews that you just let the band do their thing while you

focus on the lyrics - how do you make sure the music is still true to the Single Mothers aesthetic? Do you guide the musical formation of new material at all?

AT: Everyone that's been in the band has come from our social circle, either friends or friends of friends. We all know what the band 'is' essentially. *Our Pleasure* sounds a lot different than our *S/T 7*, but it still is and sounds like SM. I usually don't have to do much guiding but if I don't like a song or riff, I'll say so. With *Through A Wall* I wanted to make a record that I would love to play live, and I love playing fast songs live, so we made a fast record.

AU: How do you choose or audition the musicians you work with for each album?

AT: I don't think we've ever auditioned anyone for the band, except maybe Brandon Jagersky but that wasn't really an 'audition' as we already knew he was a great drummer. The process isn't that formal at all. Everyone that's ever been in the band started as a friend or friend of a friend. I've been very lucky to have so many talented musicians around that like creating, and so when it's time to do something new I'll either reach out or someone will reach out to me with ideas and we go from there. With everyone living separate lives and in different cities, a lot of it comes down to who is available and up for it. Once the scheduling is handled - the fun part, the writing - can begin.

AU: You've also mentioned in another interview that this was the first album you wrote and recorded sober... would you be able to tell us about that experience? How do you feel that decision impacted your songwriting process and the resulting album?

AT: Getting sober is hands down the best decision I've made in terms of enhancing my quality of life, and probably those around me as well. It makes touring much easier, playing live and everything that comes with being on the road just that much better. No one needs to worry about who is going to drive after the show - not waking up hungover and wanting to die. I don't think it's impacted my songwriting much except I don't write about drinking anymore. When I wrote about it in the

first place the topic was almost always portrayed in a very sarcastic and dark and remorseful light. 'Blood Pressure' was a song deeply rooted in self-loathing and hating that I felt like I needed to drink to survive in social situations. That was all a spell I cast on myself. I've been able to break that spell and I never want to have to feel that way again. I think approaching this album with a fresh set of eyes made me look at other aspects of life to write about, and made for a more interesting record.

AU: You're heading out on an East Coast tour in November, correct? What are you most looking forward to about hitting the road? Are there any cities you're particularly stoked to play?

AT: We love touring everywhere but the East Coast is pretty special. We love Philly and Chicago and Brooklyn a lot. We're very excited to play some new songs.

AU: What does life on the road look like for Single Mothers? Do you have an essential tour survival kit?

AT: We've got a really good group going, all we need is that little iPhone adaptor thing so the phone will hook up to the stereo and some cookies or something.

AU: What's next for you as a band? Do you have plans for more touring or more recording in the new year?

AT: We're always working on new songs and we've got a few new things recorded already. I've got another band going that has an LP coming out in 2019. We'll be touring around a bit still. Who knows?

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

AT: People think I hate Okkervil River, when in reality they're one of my favourite bands

AU: Any final words for our readers?

AT: I honestly hope you're having a good day

facebook.com/singlemothersparty/
instagram.com/snglmthrsngang/

PHOTO CREDIT: Vanessa Hines



Ian MacDonald Tribute

By Shannon and Jay Gavin

Ian was really a Renaissance man. You probably know about Ian being a diehard metal fan, but you might not know that he was a master scuba diver, had a motor cycle, a monster truck and a stock car. Born and raised in Burnaby, Ian had an idyllic childhood with his brother Gregory and parents Jim and Patti who he loved and cherished very much. Ian was an “expert on manliness” and this is no doubt due to growing up surrounded by vintage cars, trucks, trains, boats and camping as a child.

Ian was a solid mechanic and knew a lot about electrical as well. Ian loved local history, and checking out every tiny town and landmark he came across. Ian loved TV shows and movies from the 80s and was a horror and B-movie buff. Ian was also a great nature photographer. He was an avid collector of music, movie, books and Canadiana pop culture. He was a great cook but also loved to eat out and support mom-and-pop style diners, dives and delis. He loved his Pilsner beer but became an avid craft cider drinker and lover of wine. Ian was passionate about the environment and the health of BC's waterways and fisheries. He actively protested the Trans Mountain Pipeline. For years we are always amazed that Ian could see a BC Ferry boat from a

mile away and be able to tell you the name of the ship, its layout and history. He was so proud when he got hired on at BC Ferries and was working towards his dream of becoming an engineer.

Jay and I met Ian in 2002 while Jay was in Speeddealer. Ian was their #1 fan and we invited him back to our hotel in Whistler after a December show - we've been very close friends ever since. While we carpooled to many shows with Ian over the years and saw him banging his head at the front of the stage for many others, our best memories of Ian are not just music-related. Ian was a regular at our dinner table; from St Pats, to Easter, to Thanksgiving to Ukrainian Christmas, Ian was over to celebrate year after year. He threw some great BBQs at his place too. My best memories are of our boat trips every year. Our spare room aboard was called “Ian's room” and we boated together every summer for the past 12 years. Ian couldn't wait to get of cell range and enjoy the water. With no TV or internet we fished, swam, ate, read, went scuba diving, snorkeling, kayaking, hiking, beach combing and yeah, blasted a few tunes! It is a



huge shock and great loss to us that Ian has passed. We are comforted in the fact that he died peacefully in his sleep and lived his life to the fullest. He's probably out there somewhere right now, partying it up with his heroes like Lemmy and Jeff Hanneman!



Why IT Sucks

By Jesus Maggot

Jesus has gotten into many an argument about why he doesn't like *IT*. And believe me, I could go on far past my allotted word count given the opportunity. Just ask my friends! Now we all know that adapting a Stephen King novel can be a tricky thing, but for once, that's not complaint. Or concern.

IT starts off the same as the mini series, which is an automatic problem. Trying to freak out the audience when Georgie descends into the basement was effective in the mini series, but here, we already know that Georgie is going to die outside. So what is the point of this scene? Nothing. It is of no use. This follows with the iconic boat down the drain scene where we first meet Pennywise... an absolutely terrifying... clown?

This brings up my second problem: Why does Georgie go anywhere near that thing? Any kid who would see that face would instantly scream and bolt! And this is why I hate this version of Pennywise, the people making this film clearly forgot that he is STILL A CLOWN! Tim Curry's version worked because he still looked and acted like a clown. Drawing the kids in and then having his fun with them. This Pennywise looks more like a reject from a monster of the week episode from the last two seasons of the *X-Files*.

And this brings me to the kids. Who the fuck are these children? We get so little time getting to know them that they are almost



indistinguishable. Add to that the forced down your throat notion that this is the late 80s. Now this is where it gets almost impossible to not compare *IT* with *Stranger Things*. Regardless, if they saw the show during production and steered the film in that direction, there are so many similarities that you can't not mention it. It did feel like a group of people who, liked something, tried to replicate it, but didn't understand what made it work. My children, this is *Ghostbusters* all over again, but I'll save that for another day.

As stated before, I could go on forever. From the mediocre score, silly CGI effects, whatever Pennywise is doing when he's racing towards the camera and, I mean, sure we never saw anyone actually float in the mini series. But maybe they were on the right track because, again, it just looks silly!

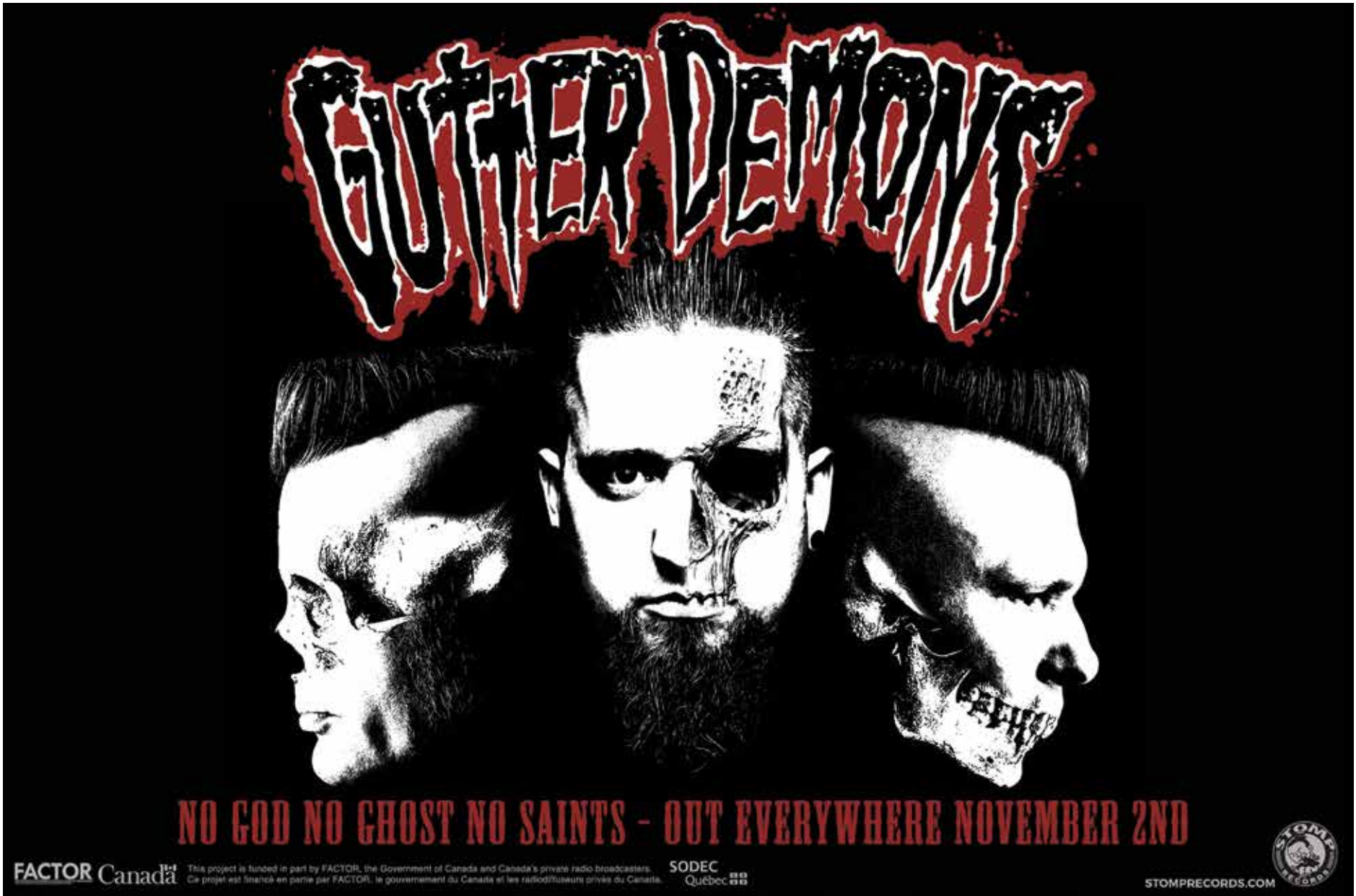
Jesus is now convinced that the only reason so many people think *IT* is a good movie is because they allowed themselves to jump on that hype train, and now, they don't want to admit they were wrong for jumping aboard. There also seems to be this weird inclusion factor that horror

fans have to like movies like this. The reason? It shows Hollywood that horror is still worth their time. Which is a fair point, if you really want Warner Brothers making your horror films for you. But just wait, over the course of the next decade this film will fall into obscurity. And say what you will about the mini-series, but I guarantee you, we will be talking about it years beyond our memory of this cum dumpster of a film.

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Revocation

Interview by AU Editorial

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

Dave Davidson: My name's Dave, I play guitar and sing in Revocation.

AU: You're heading out on an American tour in support of your new album, *The Outer Ones* – what city are you in right now? Are there any cities on this run, or on your next tour in Europe this winter, that you're particularly looking forward to playing?

DD: I'm currently in Albuquerque. Looking forward to hitting the west coast in a few days, all those shows should be pretty slamming, and of course I'm pumped for our hometown show in Boston. I'm stoked on the European tour as a whole because it's our first time headlining a full run over there and I'm excited to see how it all shakes out.

AU: You only have a couple Canadian dates this time around – any plans for further Canadian touring?

DD: We're playing four total on this run, hitting all the major cities for metal. Canada is always really good to us so we'll definitely be back for more later in the cycle.

AU: What do you hope that audiences will take away from your new record, and from your performance of it?

DD: I hope that they have a great time watching these new songs live and hopefully walk away feeling inspired or uplifted.

AU: You've mentioned that the lyrical themes on this album revolve around HP Lovecraft stories, while the overall theme of the album is "cosmic horror." Seeing as this is our Halloween

issue, can you elaborate a bit on what exactly cosmic horror means to you?

DD: Cosmic horror encompasses a whole universe that's beyond human comprehension and that's why it's so intriguing to me. You can let your imagination run wild with it and you'd still only be scratching the surface.

AU: Do you or the band as a whole have any favourite horror genres (on the less cosmic level)? Why do you think humans as a species are so fascinated by horror?

DD: I love sci-fi horror as well as anything to do with the occult. The latest horror film that I saw recently was *Hereditary*. That was one of the best horror movies I've seen in a while, it really hit all the bases for me. To quote Lovecraft on the subject, "The oldest and strongest emotion of mankind is fear, and the oldest and strongest kind of fear is fear of the unknown."

AU: Your tour ends just shy of Halloween – what are your Halloween plans this year?

DD: Not sure yet, I do have a red power ranger costume back at my place so I might roll with that or maybe I'll go as a beekeeper for a wild card option.

AU: This is a lot of touring in a short time – what does life on the road look like with Revocation? Do you have an essential tour survival kit?

DD: In the States we tour in a van to save some dough but over in Europe we'll be taking a bus, which is always more relaxing. Our typical day on tour involves driving all day, getting to the show in the afternoon to setup and then we'll play for about an hour, tear down, pack up and do it all again the next day. It's a lot of hard work but it's also super rewarding when you see folks losing their minds to your music. I don't bring anything too out of the ordinary on tour. I would say make sure you pack some floss and flip flops because

it sucks having shit stuck in your teeth and you don't want to be stuck going to the beach in sneakers.

AU: What's the craziest thing that has ever happened on a Revocation tour?

DD: We got hit by an earthquake when we were on tour in Mexico City last year. Our whole hotel was shaking and swaying. The walls were cracking, the power went out and everyone was evacuating down the stairwell like their lives depended on it. For a minute I thought, "This could be it," but luckily everyone was totally fine. After about an hour we just went back inside and passed out.

AU: What are your plans for the new year? Will you be doing more touring, writing, recording?

DD: We don't have anything planned as of yet but I'm sure we'll have some more touring plans lined up, I think there's going to be a lot of life in this upcoming tour cycle.

AU: Is Revocation a full-time project, or do you guys all have day jobs or other occupations as well? Any other bands or projects you're in that you'd like to tell us about?

DD: We all work different jobs when we're home to keep up with bills and what not. I teach private guitar lessons which is cool because I can make my own schedule. Revocation definitely takes up a lot of my time but I also have a new band that I'm starting up. We don't have a name as of yet but I'm very excited for people to check it out.

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

DD: My Dungeons & Dragons character is a half elf bard named Jingle and he is not to be trifled with.

AU: Any final words for our readers?

DD: Thanks for reading! Our new album "The Outer Ones" is out now. Pick up a copy and come see us on tour!

<http://www.revocationband.com>

PHOTO CREDIT: Alex Morgan



Star Creations Taboo Tour

Star Creations announced the upcoming dates for the Taboo Tour occurring across Canada this fall. Customers will be able to find their hand-crafted leather harnesses, high-end body straps, and body jewelry in Edmonton, Calgary, Vancouver & Red Deer. A selection of pieces from their newest collection and best-selling models will be on display in the Taboo Fashion Show, happening on the main stage of the Edmonton & Calgary Shows.

"Dare to be the star," said Veronika Starr, President at Star Creations



Many customers have responded by sharing the benefits of wearing Star Creations accessories.

Jolène from Montreal writes: "I saw a whole new woman when I looked at myself in the mirror wearing my new harness." Maria from Vancouver says she noticed a spark re-ignite in her husband's gaze after wearing a Star Creations ensemble for their anniversary. Star Creations works hard to promote positive body awareness by showcasing women of all sizes and ages in their advertising. "We make sexy lingerie accessories for all-sized women because we think every woman deserves to feel sexy and confident," says

Kelly Inglis, West Coast Sales Manager.

These body accessories can also be bought through their online shop, www.starcreations.ca. The brand is committed to bringing their creations to their clients by joining the Taboo Tour. The idea is that it comes with a special kind of customer service experience. "We help our customers discover their persona by finding the right piece to fit their body perfectly," says Veronika Starr, Head Designer and President at Star Creations. Discover their quality products and customer service experience for yourself.

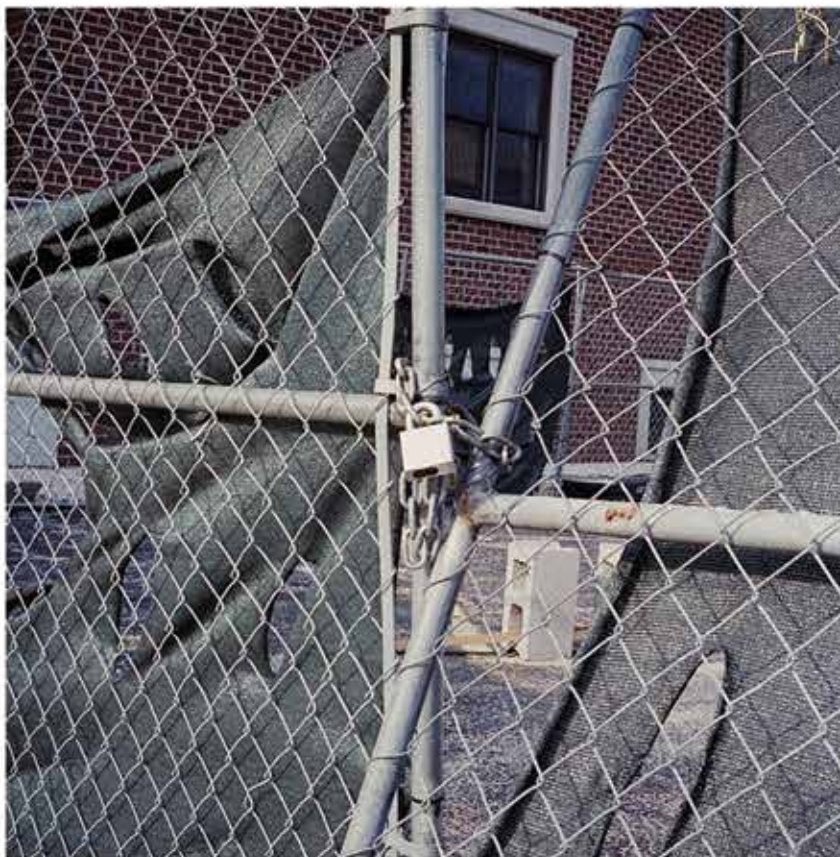
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The Star Creations PR team has announced that they will be doing a giveaway on their Instagram page for some tickets to come see the show. Actual products will also be given away to users who have signed up on their website.

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Absolute Film Reviews

Down Again

With Mark Hunter (Chimaira) as its focus, *Down Again* talks about the shit most of us won't even admit is there. Director Nick Cavalier (*Forced Perspective*) successfully ties together the experience of mental illness, its stigma, and the relief creativity can bring. From childhood to present day, we sneak a peek at Hunter's lifelong journey with bipolar disorder, his means of finding catharsis through music and photography, and the unexpected struggles he experiences throughout his career.

There's something for everybody as we all struggle with the epidemic of mental illness in one way or another... plus there's some sick footage of Chimaira performing live and some home movies from their early days. Since the runtime is only about 27 minutes, there's not much I can divulge here without the documentary losing its impact, but I strongly suggest giving it a watch.

Down Again is to be released for free on October 10 for World Mental Health Day @ downagainfilm.com

- Aeryn Shrapnel

Joan Jett - Bad Reputation

A new documentary about Joan Jett's road to (having a) "Bad Reputation" is arriving on various streaming services and theaters September 28th. It offers an intimate and passionate look at Jett's life and nicely examines the social climate of the rock and roll culture of California in the 70s. The problems she faced dealt with more than just hypocrisy with the record labels at the time, but also mi-



sogyny. Her time with the Runaways make up act one, and by act three, the Blackhearts is at the forefront of her decades long career. With this film, everyone can see why she is the godmother of punk.

Ultimately, this work is a celebration of how the Los Angeles music scene she embraced kept her going. When she is in her zone, there is no stopping her.

Not only have these tunes affected more than one generation, hearing from others how it affected them is liberating. For up-and-coming female talents, this subject is looked at, not only through Jett's eyes, but also through other rising talents. Even Miley Cyrus offers her thoughts in comparison to the 21st century struggle. Perhaps even more important is in how director/producer Kevin Kerslake's documentary includes how Jett became a leader for more than one revolution. She is just as much an animal rights activist.

When making a biography, to balance between talking heads and other footage can be tough. This filmmaker keeps his work fairly even, and to hear everything other artists like Pete Townshend, Deborah Harry, Iggy Pop, Chris Stein, Kathleen Hanna have to say about the times and Jett goes beyond what any newcomer can find in a Wikipedia entry.

This 90 minute exposition also includes archive recordings, never before seen photos and clips of Jett's most recognized songs. Those lucky enough to have attended the September 26th premiere showings will get to see additional material presented, and when this title comes to video, bonus material is more or less a guarantee.

-Ed Sum

The Nun

New Line Cinema, Atomic Monster Productions

The Ghostly Nun from *The Conjuring* franchise has her own movie! Well, sort of. When the producers don't know how to continue, a look back at where the evil came from is a must. Say what you will about Ed and Lorraine Warren (their methodology are often questioned) and their involvement with many a famous case, now turned into a movie, these theatrical presentations will always be played up for frights. It is less fact and more fiction, especially about where the Annabelle doll and The Nun came from.

The medieval back story is certainly the material ex-



pected out of a Hammer horror film. In 1952 Romania, when a sister from Cârța Monastery is found dead by the local food supplier and this news spreads, the Vatican knows and they're deathly afraid. They send Father Burke (Demián Bichir), who has dealt with demons before, and young novitiate Sister Irene (Taissa Farmiga) to investigate.

The cabin in the woods scenario gets a very Brothers Grimm-style interpretation. The monastery looks like it should be Dracula's castle instead of a sanctuary. Everyone who has followed this series knows what the evil is, and understand why its been cloistered. Should it escape into the real world

to spread, humanity is fucked. The ride is equivalent to walking into a haunted attraction at a circus. It's satisfying but you forget the next day. Just when you think the story is over, it is not. Since *The Nun* predates the first two movies, eventually all these narratives has to connect. I'm suspecting Sister Irene is related to Lorraine Warren somehow.

- Ed Sum

Mandy

SpectreVision, XYZ Films

! Spoiler Alert !

No, Mandy Bloom (Andrea Riseborough) is not the wife/ girlfriend of Paul Bunyan. When the movie by director Panos Cosmatos is titled after her, her role is critical to driving the motives of another woodsman to a brink of madness. He's a nobody about to become a somebody (more on this later). This woman is a very forlorn soul. Riseborough is the perfect choice in the role, offering pathos to a very troubled character. Because of events that occurred in the past, she prefers to live a life in isolation; her feelings for Red (Nicolas Cage) run deep. The two are soulmates. One day, on her walk home, a priest of sorts takes a liking to her and orders his minions to her kidnap her.

In the Shadow Mountains of California, the locals whisper amongst themselves about various occult activities rumoured to take deeper in the woods. Amusingly, the namesake of one particular spot where the couple lives, by Crystal Lake, foreshadows this couples fate. From demon biker gangs to secret lodges, the mysteries of Mount Shasta may well have a rival. People disappear, but I fear they are prisoners of said cult, enslaved to build

their holy sanctuary to the devil. One individual invokes the name of Christ in vain, and his disciples ... saints they are not.

The first act is a slow burn. None of these aforementioned details are known as it is a montage of Bloom and Red's life set to the music of Icelandic composer Jóhann Jóhannsson and by Act Two, Stephen O'Malley of the group Sunn O)))). Top metalhead Randall Dunn helped produce, hence giving this film's eclectic score of Pink Floyd meets Rammstein. This film is a gonzo acid trip of the senses because of this mash-up.

Gels were either placed in front of the camera or digital filters were used to give it a look almost out of *Suspiria*. In addition to a strong red colour palette, lens flares are used. This level of experimental cinematography is rarely

seen these days and this film is Cosmatos' second work. His first film, *Beyond the Black Rainbow* is just as trippy. We need more movies in this style and narrative vein of *Altered States*. When simple ghost stories or another slasher film hardly cuts it anymore, being original is tough. Mandy is a very different take of *Alice in Wonderland* wrapped in the stylistic trappings of a Brothers Grimm work.

Ultimately, this movie is a revenge-horror-fantasy. When Mandy's story is over, Red takes charge. Her spirit persists in a dream-like Ralph Bakshi animation, as he is out to avenge her. He is entering Sauron's world now, and there is no looking back. Cage is terrific in this work. When he has to look deep into himself to bring out the beast, he had better be feared! He gives life to the idiom, never piss off an angry lumberjack welding an axe. Just what happened to Red may well spawn a new urban legend.

-Ed Sum



Absolute Live Reviews

The Distillers

Sept 10th, 2018

Commodore Ballroom, Vancouver, BC

The Distillers absolutely tore a strip off The Commodore Ballroom Monday night. What a fucking great show, I had a blast! After a rough start due to the sound and Brody Dalle's vocals being too low in the mix, the soundman finally got it together and The Distillers wasted no time delivering the goods.

They played everything I wanted to hear, especially most of their classic *Coral Fang* album. Main highlights for me were "Sick Of It All," "I Am A Revenant," "The Hunger," "Hall Of Mirrors," "For Tonight You're Only Here To Know," and "Drain The Blood." Brody was in fine form

vocally, and the entire band was on fire the whole show. 12 years apart has done no damage to this band whatsoever. They sound better than ever, like no time has passed.

They played a great new song too, called "Man vs Magnet," it was very well received. This gives fans hope, that there might be a new Distillers album on the horizon. It was cool to meet Brody Dalle again. As usual, she couldn't have been nicer and sweeter to everyone that waited after the show to meet her. The whole band was cool as fuck, all super nice guys. Big shout out and thanks to Ira Hunter for helping me get a few things signed. And also for taking the great new photos of me and Brody, much appreciated dude. I can't wait for Round 2 when i see them again on the 20th in Vegas, hell yeah!

-Jason Maher

DOA

Cobble Hill Community Centre



Photo Credit Brydon Parker

Vancouver Island, BC

My cousin calls me up and says D.O.A is playing at the Hub in Cobble Hill, a community centre. I say, "Fuck yeah let's mosh the shit out of it!"

The day of the show, the news is saying Randy Rampage is dead of an apparent heart attack. I contacted Ira, the editor of this mag, and I ask if Randy was currently with D.O.A, and he says no he isn't currently playing with them. So the show will go on. I meet my cousin at the Hub, a small quaint community hall, not the typical venue for a punk band so well known and (let's face it) old. The first band is the Spinball Wizards, formerly Burning Sound, a tight band with a drummer who is 14. They opened to a audience of very young country bumpkin looking kids, old ladies, a couple of heavily made-up goth kids and some very country type folk who seemed to have come out to see what all the commotion is about. They rocked it... We got some young punk talent up in the Cowichan Valley. The next band, Hex, also threw down a great set of original songs and they seemed to have been playing

together for a long time. The third band, Crashing Into Things, put on a good show and a mosh pit sprang up consisting of little kids and and yokel locals, it was quaint, but was cool to see all these people slamming, that I generally would not have associated with the punk genre but there it was, for all to see. Normal folks getting their punk on. Crashing Into Things seemed to loosen the crowd right up. The fourth band, The Powell River Punk

Jam was joined by various members of the previous bands and also the most pure punk show I have ever seen. Onstage there was a voluptuous woman stripping down to her skivvies and wearing a marquis mask, the singer had a blanket over him and didn't come out to the end of the set another chick singing hard into a dead mic, then there was this dude who showered old underwear on every one out of garbage bags and was wearing jammies and old shopping bags and a jock which he stripped down to while writhing around being a major fuckin' punk. Underwear wrapped around his head and attacking his scalp with a electric razor all the while singing into a dead mic. He was throwing stuff around and generally dancing with a punk abandon that is the purest form punk. The slack-jawed yokels had

never seen anything like this and truth be told me either... I really got a kick out of the reactions of people, fucking hilarious. D.O.A took the stage with all the professionalism of a seasoned pro band and got right into their set and a real mosh pit opened up, and it was on. I do love the pit and the pure energy found in the hallowed circle of stompers. Joe (Shit Head) Kiethley and Mike Hodsall, Paddy Duddy on drums played a wicked set and were super fun to watch. All the old favourites that made D.O.A the band it is and some new music, "Time to Fight Back" and "You Need An Ass Kicking." Both epic new tunes that are going on my snowboard music playlist. Trust me on this, go see D.O.A. before it's too late!

-Brydon Parker

Sloppy Seconds

August 30, 2018

El Corazon, Seattle WA

Most music fans have a bucket list of bands they absolutely need to see live at some point. Over the years I have done fairly well at checking crucial bands off my list, but one band that has escaped me for the last twenty-five years has been Indianapolis junk rockers, Sloppy Seconds. Barely touring, the band has gone decades without releasing anything, only to come back with another amazing album and a scattering of midwest shows. West coast? No way... Until now. This Labour Day weekend, I was to check a big one off my list. Sloppy Seconds was playing Seattle and a large contingent from Victoria were making the pilgrimage.

A brief historical note on Sloppy Seconds: their 1989 debut album *Destroyed* happens to one of the greatest punk rock (or any rock) albums in history. From start to finish, it is a clinic in Ramones-influenced singalongs dedicated to getting drunk, getting laid and B-movie schlock. It is pure magic.

There is one song in particular that definitely set the theme of the entire trip, "So Fucked Up." Once the car was dropped off at our gracious hosts'



house (Thank you Bruce and Mikki!), it was still early in the day and what came next was a cavalcade of booze in dive bars across the Emerald City. The beers were cheap, and the pours were free. Victoria Jaks and Teem Shitty were on the loose. By the time we headed over to El Corazon for the show we had more than a glow about us. The place was packed with so many friends and friendly faces. The Sloppy ones brought out the best of the best from the punk rock communities in Seattle, Vancouver, Victoria... Hell, some folks flew in from Edmonton! This show was going to be insane! Let's get down to the review. Right off the top, there was waaaay too many opening acts. I didn't really notice at the time because I was fairly toasted and there were so many friends to talk to, but the time dragged on and on, and the drinks went down. Things were starting to get fuzzy around the edges. This was getting dangerously close to one of those situations where you get so excited to see a favourite band, only to get too messed up to remember anything. Was I going to blow it? It wasn't looking good. The crowd erupted as BA and the boys thundered onto the stage. Esther grabbed me by the arm and dragged me to the front of the stage. Then something magic happened. In a moment of perfect timing, I gathered my wits in a second wind just as the band kicked into "Black Roses" and continuing through a twenty-song set spanning all four of their albums and finishing up with our weekend's theme song, "So Fucked Up"! They came out for a three-song encore including the classic "Janie Is A Nazi," and a cover of "No Feelings" by the Sex Pistols.

Post gig, the second wind was over, and I reverted to a shambling mess. We poured ourselves in an Uber and made haste for the crash zone. I passed out with a smile on my face. Sloppy Seconds were exactly as great as they needed to be. Hopefully I get to see them again before another quarter century passes.

-Ty Stranglehold

The Gnar Gnars

Dayglo Abortions

September 07, 2018

Logan's Pub, Victoria, BC

They're fuckin' Gnar

They're fuckin' Gnar

There are fuckin Gnar.

It was another one of those "had to be there" nights at the Tavern of The Damned. Besides the Gnar Gnars and Dayglo Adortions, The Golars were on the bill. The perfect trifecta of west coast punk. Scottie was once again doing his magic on the sound and light boards, and with the Golars playing, it was going to be a loud night. Check on ear-plugs.

Brains, Hoon, Gino and James took the stage as the opening band of the night. From the very start they were tight and fast, and the crowd was a go from the first note. "Rebel Gnar" and "Hooker Piss," two of my personal favourites, were in the



Photo Credit Scott Fraser

first three songs played. For those who may ave never seen the Gnars live before, they were in for a treat. This local Victoria band has become a staple of the Victoria music scene these past ten years. All life-long veterans of the west coast punk scene, I've had the pleasure of watching and hearing this band become one the best live bands you can see.

Brains commanded the stage and crowd, including crowd-surfing in the first half of their set. For me, the energy these musicians put forth is what's part of the magic of The Gnar Gnars. The raised fists and smiles on the faces of the crowd said it all - this band could deliver and this was just the start of the night. By the end of their set, the dance floor was back to the edge of the pool table, and the pit had a good solid thirty-plus people keeping it going. And yeah, once again they delivered.

- Scott Fraser

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Absolute Album Reviews

Anisoptera - Spawn of Odonata Independent

Vacant, jazzy breakdowns pierce the thick bowl shaking pestilence of "Rebirth." What's being born is some of the most brutal and original sounding death metal this side of bands like Obscura or Ulcerate. Plenty of abstracted dissonance for all to feast their ears on as the thunderous downtuned guitars drill a hole through your cranium.

The distortion is tar-thick and the rhythms are not for the dysrhythmia-afflicted on "Sporadic Cycles," where howling vocals ride an avalanche of total sonic annihilation only to be suddenly be blindsided by a jazz trio warming up in a downtown café. Clearly the perverse isn't jilted enough for these guys who demonstrate that psychological torture by music should be the latest high-inducing trend.

"Ammonite" furthers the quest for a kind of vacillating death metal that could easily strangle a python dead with its serpent tentacles. So if you are looking for an exotic pet demon, then give this twisted album a spin.

-Dan Potter



"This Frozen Hell" is straight from the icy tundra of Saskatchewan and features vocalist Amanda Keirnan as she weeps up a tornado of powerful singing. Harmonized guitar leads bring to mind Dream Theater at their most competitive and the chunky riffs are enough to make Dying Fetus jealous. The shifting back between hard grade death metal and progressive instrumentation really shows the incredible range this band is capable of.

Bleak mournful melodies on "Fukushima" bring to mind a more intense goth meets metal hybrid that should exist more often. The sense of triumphant longing possessed by this track really makes it stand out as a testament to how subtle emotions are possible in the screaming dirge that is most metal.

-Dan Potter

Kitty & The Rooster - One Gig Hard Drive Independent

You'll find yourself drenched in double entendres and pop culture references when you put on Kitty & The Rooster's debut album, *One Gig Hard Drive*. Kitty & The Rooster is a witty as hell surf-rock'n'roll dream team from Vancouver. With Jodie Ponto on the cocktail kit and Noah Walker on the guitar, prepare to stick this duo on repeat as their back and forth banter will make you giggle while you dance. As one of the tracks on this killer album puts it, "It's got a good dance and you can beat to it."

-Aeryn Shrapnel



Scrape Records - The Label Vinyl and CD Sampler

Do you love metal? New To British Columbia? Well, Scrape Records, the Label, has just released a brand new sampler featuring some of the heaviest, metal-est bands from BC! Pick up your 11-song limited edition, hand-numbered blue vinyl pressing (Limited to 200), and a 19-song CD, slap it on the turntable and headbang 'til dinner!

Just a taste of the bands on this crusher are Cocaine Moustache, Assault, Hellchamber, and a personal favourite of mine.... Zimmers Hole! West of Hell provided Scrape with a track from their forthcoming album, *Blood of the Infidel*, just in case this wasn't heavy enough.

Scrape Records has "scraped" together an amazing collection of bands with some very choice tracks. Hopefully you will discover a band that meets your metal needs!



Thank you Scrape Records, for your commitment to the local scene.

orders@scraperecords.com

- Insaniac666

Striker - Play To Win Record Breaking Records

The opening track, "Heart of Lies" burns rubber right out of the gate, showing Striker is back and hungrier than ever. Shredding guitar lines snake in and out the unforgettable vocal hooks bringing to mind Bon Jovi's anthem obsessed ways as well as Dragonforce's unrelenting guitar savvy perspective. Striker's sound is bolder than ever before, packing the sonic brutality of Megadeth-proof guitar riffs along with Wembley Stadium-ready choruses.

There's even some room for emo-punk sing-alongs, as "Head First" shows a new hyper melodic approach. Built to get lodged in your memory for the rest of the day, this short and sweet track makes no sacrifices what so ever in the harmonic squealing guitar solo department. The title track "Play to Win" takes annihilation to another level by splicing face melting metal madness with breezy "Oh Yeah's." If a hockey team chose this rocking anthem as their goal song, they'd win every night.

Slowing things down a bit wit "Standing Alone" is a welcome change for the band and they totally find themselves in this closed fist-saluting ballad. In all, this album rocks solidly from beginning to end whilst definitely bringing some extra shred to boot.

-Dan Potter



Tornado - Commitment To Excellence Extreme Metal Music/ Rock Shot Records

As down and dirty thrash metal goes, you definitely don't want to be crowding these American/Finnish stallions. The hooves are stomping on "White Horse of the Apocalypse," where irate vocals reminiscent of Jello Biafra shriek out more questions than answers. This band likes to keep things classic going with two ripping guitars and blast beat obsessed drummer, which they use to great effect tearing adversaries of metal a new asshole.

Wailing guitar lead opens up "Spirit and Opportunity" before blasting into some heavy early Metallica-like riffage. The black and white backdrop is perfect for the endless

lyrical tirade spat out like some political rally gone relevant. Instrumentally, it doesn't get much better than this feeding those hungry ears that desire an extra helping of palm muted guitar insanity.

This album is a must for those who think thrash is dead or has run out of ideas. The story telling is eclectic and the riffs and played with the kind of 80s enthusiasm you don't hear every day.

-Dan Potter



Zimmers Hole - Bound By Fire (Re-Release) Scrape Records - The Label

With the creation of Scrape Records' new label, they are re-releasing some classic albums on vinyl. One such classic is *Bound By Fire*, the ground-breaking, cheeseburger-shattering debut album by Vancouver's one and only Zimmers Hole. Like a fine blue cheese, this album gets better with age. Drop the needle and enjoy! Still my favourite nugget in this heavy metal happy meal is "This Is Metal," a raunchy mix of thrash and black metal styles to create a potpourri of audio sensations that will get you screaming...stomping... and wielding a sword! I can't review this album without mentioning the other greats, "Two Headed Anal Baby," "Hell Comes To Breakfast," and "Gospel Sodomy Boy On Blow." In this metalhead's world, all Grammy winners!

With the purchase of the re-releases; Scrape Records has included a bonus CD sampler featuring 19 tracks from various artists, including some never-before-heard B-sides from Zimmers Hole *Bound By Fire* album sessions. If you love metal, buy this album. If you already own it, buy the new vinyl, if only for the bonus tracks.

- Insaniac666



Maria Joaquin
Commissioned Artwork



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subculture

By Wendy Thirteen

I don't even know where to start with my scathing review of humanity versus the internet. Do I start with this creepy liar 'Judge' Kavanaugh bringing out all the Men's Rights clods to the forefront again. Do we need to rehash the topics of toxic masculinity and male privilege until the concept of the disparity of Equal Rights with women are really clear? It's getting ridiculously repetitive.

Anyone that knows me or is in my sphere of existence understands that I don't pull any punches. I'm blunt and moderately empathetic. If I see a local metalhead, waving a Men's Rights flag, whining about the perceived unfairness about the couple hours that a community gym is available to low income women only, I will counterpoint that. Hundreds of other accessible gyms for a working guy but he needs that 5% time slot of that gyms total hours that is dedicated to women. Such self-absorbed thinking.

What a classic hypermasculine ordeal it turned into the other night. On his thread he proclaimed he didn't really care enough to complain to the City but thinks it's bullshit. We agreed to disagree. Then hours later, after I assume he got liquored up enough to vent his anger at me for refuting his opinion, I received a whole tirade through messenger calling me a loser, cunt, and having no life because I don't go to the 'gym' so I needn't have an opinion on gym life. I've seen enough creep complaints online from lady friends who do use gyms to see the other side of things. Getting attacked and insulted on the internet has become commonplace. I had a couple different situations recently during 'internet drunken posting' hours with people flinging more irrelevant shit than a



barrel of monkeys. Fucking enough. I already work in the male dominated music world. It's always a tough go. I've lost count of the times that I've been referred to as a bitch for taking a stand on anything from gig lineups to 'go home, you're too drunk' venue patron removals. I think what irks me more is the blind following of complicit females that support this misogyny or chime in supporting that sort of bullshit attitude. Then, they are the same ladies whining when some asshole treats

them badly. You can't have it both ways. You either take a stand, or you don't. Remember that these toxic men you are trying to impress really don't think too highly of you as you are a fucking woman, too.

I've been doing a Facebook series of what I think are comedic situational accounts of my latest job as the door gal at Pats Pub. The 'Door Gal Diaries' are a synopsis of stuff you deal with on a nightly basis while trying to collect money so the sound guy, promoter costs, and bands get paid. It was a real eye opener for me. Trying to remember the faces of who you've stamped already is the toughest part when you're juggling cash, giving stamps and trying to focus the eyes in the back of your head to other shit that is happening simultaneously.

It is a constant haggle job with people and you hear every song and dance in order to gain free entry. One of my favorites is the standard 'I'm with the band'. I always make them clarify if they are actually in the band, on the guestlist or like I suspect, in the paying the bloody cover charge category.

Of course being that the pub placement is in a gritty area of town, I also get my fair share of thieves, drug dealers, drug users and general

survival con artists to police. I often make them look me in the eyes as I'm saying 'no funny business' if there is a 'bathroom emergency' situation.

It's so hard, especially in that area, that basic human services are unavailable or misused to the point that it destroys trusting people to behave in your establishment. Most businesses have a 'No Public Washroom' policy. From any unaffiliated businesses perspective in dealing with the melee, it's understandable why you cannot have non-customers using drugs and dying in your bathrooms. It's bad for business. With the exorbitant amount of money funnelled in to the poverty pimp system, how are supervised bathrooms not having funds allocated when there is such a need.

When I ran for City Council a thousand years ago I

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suggested street urinals like they have in Europe and even in the City of Victoria. But no, I guess the City of Vancouver would rather have partying weekend warriors and homeless people pissing and shitting all over the streets and parks. Absurd. Get out and vote Vancouver, if there is anyone actually left in this gawd forsaken city. Vote for Sarah Blyth. She is actually trying to affect change and has made excellent progress tackling the Opioid Crisis against the inept prohibition style policing policies going on down there. She has real experience on the mean streets. Maybe she'll suggest some proper street facilities for the people in need. October 20th 2018. Take back this city.

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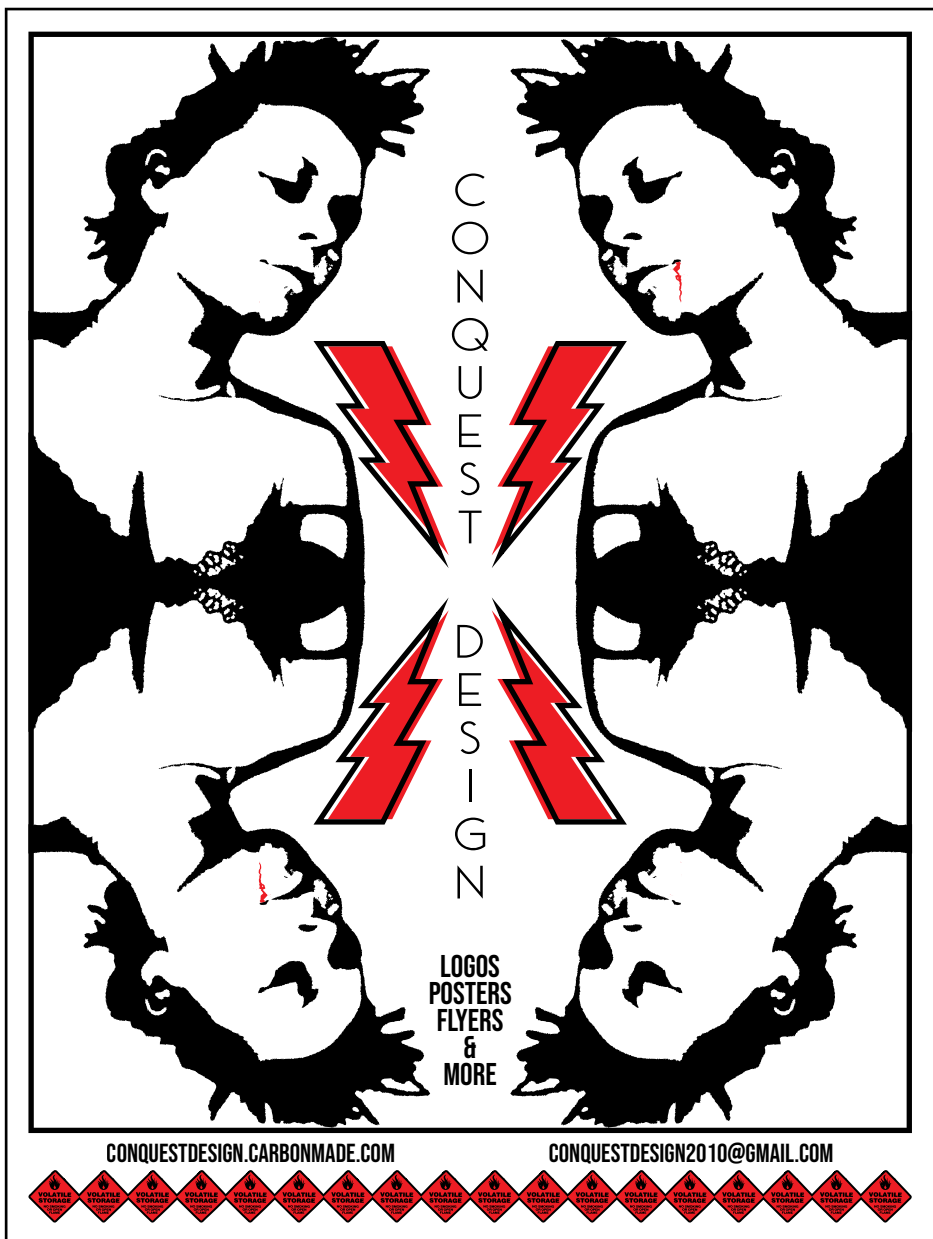


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Stiff Little Fingers

Putting the "Fast" in Belfast

Interview with Jake Burns guitar and vocals
By Jason Lamb

Absolute Underground: How many times have you played Rebellion Festival?

Jake Burns: I have honestly lost count. We've played it pretty much since it started, it was called Holidays in the Sun back then, it was held in a different seaside town literally up the coast from Blackpool.

AU: You just announced that you're coming back to Canada.

JB: Yes, the country is so bloody huge to get from point A to point B.

AU: Is it strange to go from playing these festivals to doing club shows?

JB: Not really, it's been that way for so long. I think it goes way back to when the band first started and we got very successful in the UK very quickly. To a certain extent we kind of rested on our laurels. We just got lazy, and it was just easier to stay and play in the UK. I think that's why the audience there is much bigger than elsewhere and it's only now after 40 years that we finally got the work ethic and we're going out and trying to

play to other people. It's a case of hopefully persuading folks that we're worth coming to see.

AU: Absolutely. People here are like, "Oh, Stiff Little



Fingers are still touring?"

JB: It was probably 14 or 15 years ago we did a tour, all the backstage passes, instead of reading "All Access Area" all just said, "Are they still going?" written on it. Anytime someone goes "Are you in aband?" "Yeah, Stiff Little Fingers," "Oh, are they still going?" We made that kind of the tour slogan.

AU: Back in the late 70s when the troubles were happening in Ireland, is it strange to think we now live in world where Northern Ireland is probably one of the more peaceful and safe places to be?

JB: It is a bit odd. The country and the people went through a lot. So to actually be in a position where you feel safe there, is great. We were just starting a European tour a few years ago, I think the opening shows went Dublin, Belfast, and then Paris. We came off stage in Dublin to hear the news of shooting at The Eagles of Death Metal in

Paris. We were due to play there in like three days, and we weren't even sure if we were going to be allowed to play. But we drove straight to Belfast after the show and it was kind of weird being on the bus and someone said, "Who would have thought that going to Belfast would have made you feeling safer than going to Paris." It was very strange.

AU: Is Belfast where you get the biggest reception because you're a hometown band?

JB: Last year it was our 40th anniversary show, and we did our biggest show in Northern Ireland. We wanted to do something special because it was our hometown. We did an outdoor show in front of about 5000 people, and we had The Stranglers and Ruts DC. We are doing it again this year with The Damned and The Buzzcocks opening for us. Also Glasgow is probably still our favourite place to play. I think we've now done twenty-seven St Patrick's nights in a row at the Barrowland in Glasgow.

AU: Do you ever tour solo?

JB: I toured earlier this year as a solo-acoustic thing opening for Flogging Molly and the Dropkicks. I did a solo album a few years ago that I was particularly happy with. One song is a tip of that hat to what made me pick up a guitar in the first place, it's an old Rory Gallagher song, he was my first influence. People kind of forget, because you're in a punk band, or a punk-influenced band but there was actually music before 1977. It was as important to me then, as the other music that came later.

AU: Speaking of influences, Joe Strummer, you wrote a song about him. Any thoughts about him?

JB: I only met Joe a few times but the influence that he had on me, not just as a songwriter, but I loved the fact that we was writing songs about his experience initially, songs like "Career Opportunities," and "London is Burning," the really early stuff really hit home with me. It was also the way the man conducted himself. Very rarely

THE PUNK SHOW

did bands come to play in Belfast because of the situation there but when they did they would sort of appear on stage like these mythical creatures from another planet. Joe, as much as I was inspired by the songs it was more the attitude of him that inspired me. It was also the fact that they were willing to stand and sign autographs and talk to people that made me think, "I can't really see Led Zeppelin doing that." I've been very lucky, the people that I regard as musical heroes, when I met them they've all been like that. Like Rory Gallagher, when I did get to meet him, was just the nicest guy, he had all the time in the world for his fans. That's something in the band that I've always tried to do.

AU: You were singing a lot about what was going on in Northern Ireland, back when all the troubles were. Were you ever threatened by any of those factions? The IRA or the government? Did anyone come and say you need to stop singing about this?

JB: I think because both sides thought we were on their side when in fact we were on nobody's side. We kind of got a fool's pardon from that point of view. There was one incident that sticks in my mind, we were due to play in Drogheda, just outside of Dublin and this was in the very early days, we turned up and we were told ahead of time that the local paramilitaries were not happy and we were basically told if you play in Drogheda you won't get out in one piece. At one point during the evening there was a bunch of shadowy figures in the back and that was as far as it went. I mean it was a bit nerve wracking, but nothing actually happened. I think in general both sides kind of claimed us as their own, which was probably the best outcome we could have hoped for.

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Satan's Angel Returns to Vancouver

Mercury Artists, Black Moon Media and The Lost Girls Burlesque are thrilled and honoured to be showcasing burlesque legend Satan's Angel this Halloween at Vancouver's iconic Rickshaw Theatre. Satan's Angel hasn't performed in Canada since her retirement from the entertainment industry in 2010, so this Halloween performance will be a long overdue, thrilling firestorm.

Having started her career in the 1960s, 73-year-old Satan's Angel is a character who is larger than life! Undeniably one of the true icons of classic burlesque, she has given her life to the stage, and her storied career has been marked by innovation and sheer panache. While she was not the first to incorporate fire into her act, she is the originator of setting her nipple tassels ablaze and spinning them both individually and in tandem, a signature more she performs to this day.

Costumes and tassels aren't the only thing she has lit up though - Satan's Angel has blazed a trail with her talent, as well as her adamant assertion



mob boss, "Fuck you baby, I'm queer.") has helped open doors for queer-identified individuals in burlesque as well as the world at large, making her something of an activist figure, whether she intended it or not.

To date, Satan's Angel has been in 47 books, over 20 music videos (including Peaches and Avenged Sevenfold), movies, radio, played David Arquette's mother for his TV pilot, and a documentary about her life. Hailing from Palm Spring, CA, she toured around the globe for 50 years and continues to be admired by and inspire women world-wide.

Satan's Angel will perform at 9pm on Oct 31 at the Rickshaw Theatre. Lost Girls Burlesque will be performing Thursday Nov 1st in Victoria at the Victoria Event Centre and on Friday Nov 2 in Nanaimo at The Queens.

Tickets available online.



of her identity as a lesbian. At the height of her career, she would find herself kicked out of clubs, and was even physically attacked by some club owners. Then and now, she's unflappable when recounting such harrowing experiences, and insists, "When I hit that stage, nobody knew I was queer. I was beautiful." Certainly, her unapologetic commitment to her true self (she reportedly once told an abusive

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Horror On Hastings

Interview by Morgan Zentner

Absolute Underground: Tell us about Kobra Kai! Origins, How long have you been wrestling, how long have you been wrestling in the lower mainland and for which companies?

Kobra Kai: I originally started in the early 2000s in Toronto, but quickly realized that I was a little smaller than the Undertaker. So, I packed up and moved to Mexico City, where I trained under Tony Salazar at CMLL. I still wear the Kobra mask to this day, from those Lucha roots.

AU: Who are your professional influences? Favourite wrestler overall as well as current roster?

KK: My older brother, Sinn Bodhi, is my main mentor and influence. Over the years so many wrestlers have had a had in my training it's hard to credit them all. I'd have to say that Christin Cage (WWE) and Negro Casas (CMLL) are probably the biggest. It was a real pleasure to work with both of them.

AU: Tell us about a crazy experience you have had in the ring, something that may have been unexpected.

KK: How much time have you got? Everything from ropes snapping, rings breaking, fire alarms going off, to wrestling during a hurricane where the town was evacuating. You name it. If I had to pick one real exceptional moment it would have to be wrestling Too Cold Scorpio and Mentallo in a 3Way Dance: I've never been in a match with more moonsaults. I think we clocked in about twelve at the match and six more celebrating in the bar afterwards.

AU: What is your favourite personal match to date?

KK: One of my fav matches was probably against local wrestler El Phantasma. He is currently in the UK getting a ton of great steam. One of the most truly talented performers around. The match was at the Wise Hall in East Van, Home of Glam Slam, the brainchild of Melody Mangler and Mr On (probably my favourite show in Canada). I backflipped off of a fan to hit EL P. That was fun. Kenny Lush (from Daggersmouth) and his partner Tom P let us have that match at their promotion WiseProWrestling and I hope to see that promotion again soon.

AU: If you could pick any wrestler at any era for your dream match, who any why?

KK: Probably Tajiri from ECW and WWE fame. Mostly because I want to find out how much English he really knows.

AU: Let's chat about the show! Why the Rickshaw Theatre as opposed to the other more traditional venues in the city? Personal curiosity, is it difficult to level the ring on a slanted floor?

KK: The Rickshaw is iconic. The show WPW I mentioned earlier had a phenomenal event there two years ago and nothing since. The WPW show produced by Kenny Lush and Tom P was one of the best shows I've ever seen. Running the Horror on Hastings is in part a tribute to those two.

Yes, the slanted floor is hard to work with but the show must go on!

AU: What should we expect? Noticing that there are some of the wrestling vs. burlesque performers on the card (bill/matches), will there be any burlesque performances?

KK: Well, one thing you can expect is something new. The entire format of the event breaks from traditional wrestling standards. We are reinventing how matches are introduced and the level of audience participation. Without spoiling anything, I can say that the front row tickets should only be purchased

by the brave and agile, haha!

There won't be any burlesque performances on the show: Glam Slam is now a Vancouver monument to fun, and I proudly work with Mr On and Melody Mangler (a burlesque rock star) and I could never do it better than they do. As well, Calamity Kate, part of Lost Girls Burlesque (which you can see on Halloween night at the Rickshaw as well!) is a great up-and-coming wrestler in her own right.

AU: The Facebook information is more vague than others I have seen in the past, can you

tell us about what the card (matches) looks like for the evening? Any guests not listed on social media coming? Any specialty matches?

KK: The Facebook info is definitely vague by design! The tagline, 'Your wrestling heroes vs horror villains' is about as specific as we wanted to get. There is a lot of great traditional wrestling in Vancouver, so I didn't want to try to nip at those heels. Every match at RW HoH will be a monster vs a hero ie, Freddy Kruger vs Nancy. There will be a casket match and a lot of rulebreaking. As well, there many surprises that we won't be sharing or promoting: there are certain performers and segments that are just for the live audience.

AU: Noticing that you have put on a couple of shows now, are you forming a new promotion company? Will we be seeing more of your shows in the future?

KK: I've been asked that a lot lately and the official answer is 'yes.' Although you won't be seeing a sitcom-style monthly event from Kobra Kai, 2019 will feature four main events (Winter, Spring, Summer and Fall). Each show will remain its own encapsulated event, but I hope when people see that 'Kobra Kai Presents' stamp, they get excited. Or scared.

<https://www.facebook.com/events/1652667031714264>





Plan Nine

Early Punk Rock of the Canadian Prairies

Compiled by Chris Czech and Mike King, September 2018

Plan Nine was formed in fall of 1980 by brothers James (Drums) and Robert [Bob] (main song writer, lead vocalist, keyboards) and Mike B King (Lead guitar, backing vocals), with Chris Czech (rhythm guitar, backing vocals) and Gerry Chernenkoff (bass). From the get-go, Plan Nine was devoted to playing only original songs with Bob being the primary writer. Bob, who was a keen observer of the human condition, was writing music that pointed out, and often mocked the hypocrisy of politics, social movements and relationships. As the band developed and refined its sound, Mike began to bring songs into the repertoire with arrangements being crafted by Bob, Mike and Chris to suit the bands “finely-tuned chainsaw” guitar stylings.

The King brothers grew up in Ontario in a musical household, with both Robert and James playing drums. There was a piano in the house that Robert gravitated to and Mike started to play guitar in the mid 70s. Around that time, James moved out west to Calgary, Robert soon followed, and then Mike in '79.

Mike King: The common thread that brought us together is Golden Acres Garden Sentres [sic] where the Kings and Chris Czech worked. Gerry was a buddy of Chris' who played bass and thus began the journey. So landscaping helped the formation of Plan Nine, as well as our love for punk, and our protest of the shitty disco / hair pop that was the radio staple in the early 80s.

At the time we were influenced by bands like the Sex Pistols, Clash and the Boomtown Rats. The band was run as a benevolent dictatorship with Robert writing the tunes and then teaching them to the band. We would rehearse in our rented space in the basement of a plant store in the most professional manner: while dropping Bennies, smoking reefer and drinking heroic amounts of beer, scotch and wine. We rehearsed really fucking loudly two to three nights a week and with all the self-medicating, the evenings would have a predictable trajectory: arrive sober and leave angry and half-cut.

We toyed with a number of band names as we planned to do some recording, but it wasn't until Mike and Chris were on a trip to Hawaii in 1980 and saw the movie, *Plan Nine from Outer Space* that we got the band name. After drinking our way through the movie, Mike said, “When we get back I want to name the band Plan Nine.” We were in total agreement and upon our return, everyone

loved the name. Very few bands in Calgary were playing punk in those days with the main influences coming out of the UK punk scene of the early to mid-1970s, but they were out there and mostly in underground clubs and private house parties. At the time there were no open stages to play and no neighbourhood BBQs or talent shows wanted us. We eventually ended up with a few house parties and a couple of gigs at the Blood Reserve near Lethbridge, booked by Fourth World Productions for Gary Tailfeathers. I remember these gigs being a big deal for us.

Calgary's live music scene at the time was mostly taking place in older hotels where ballrooms had been converted to discos, the bars had top 40 rock acts and the lounges were dominated by smooth duos and three piece groups playing soft rock, jazz and if you got lucky, the odd blues or folk act. There were also a couple infamous country bars. Mostly, people hung out in beer parlours where the odd punk ended up rubbing elbows with an old timer who undoubtedly wondered what the fuck the world was coming to, but everyone got along. The only punk / new wave club that Calgary had to offer was Ten Foot Henry's, located in a dingy shack on the west end of downtown. Many of the Calgary punk bands got to play before an enthusiastic audience in this venue.

We cut the four-song EP at Jonathan Sound in Calgary by paying some cash and trading some gear we had. We sent it out to every college station in Canada, and shopped it around to local radio (who would have none of it). College radio played it and we got some positive comments back. We then recorded an LPs worth of material at Sundae Sound, but no trace of it remains. *Sundae* was a nine-song recording we were brought in for, as the band they used to teach recording arts to students as part of their skills development for recording and mastering. The first set of bed tracks were accidentally erased and we came in to redo them. The finished two-track 1/4" mix tape was given to us and I'm sure we dubbed that to cassette, but it was lost in New York sometime later. Perhaps it'll turn up as a pirate recording sometime.

“Simon Sez,” “Fuck the Law,” “Canadian Girls,” “Uniforms,” “Hymn to Bobby” ... these are a few of the titles from that session. Roli Mack had replaced Gerry Chernenkoff on bass by then. Roli really upped the ante with the band's tightness. He was definitely a kindred spirit and rounded out our lineup perfectly. We played a number of gigs with Roli and recorded the Sundae session with him. Roli was also the bassist for the two gigs at the Blood Reserve Pow Wows. At some point after that, Chris left the band and they continued and played some clubs in Calgary until everyone eventually went their own way.

“I Ain't No Robot” is a great tune that pokes a stick in the eye of social conformity. Many people engage in behaviour that complies with the expected norm and at the same time vehemently declare themselves to be original; doing their own thing. This tune HAD to be the first song we sprung on the world. Bob wrote many other tunes that reinforced that theme and we peppered them throughout our sets. Hypocrisy was a favourite subject for Bob and he liked to point this

out to audiences with the hope that they would take a more serious look at their lives and choose to think for themselves. He wasn't about mocking or scoffing, he truly wanted to see change in people and shaking them up with his lyrics was how he chose to do that.

I think Plan Nine may have made a slight dent in the punk scene at the time because Bob's lyrics were not just clever; if you really listened, they forced you to confront your own prejudice towards many issues. I think that other bands that played with us at festivals or heard us play at parties and gigs may have felt challenged to join the fight, as it were, to write music that made you think as well as made you dance. Robert continued to write songs railing against hypocrisy with mirth and wit. He passed away in March 2016 of liver disease, leaving a small hole in the universe.

Chris Czech: I am very grateful that this opportunity has come to re-engage listeners with a taste of the passion and desire for change that Bob wrote about. Mike also wrote some great

lyrics and it's fantastic that two of his tunes have made it onto the re-issue. It's always been my opinion that punk music's job is to force you to confront social issues and to form your own opinions and make change happen in your own life. The energy of this genre captivates and motivates. There's a ton of tunes in the vault that Bob wrote, many of which we did record but sadly, those original recordings have been lost. It's my hope that people rediscover Plan Nine and perhaps it will bring some joy to listeners and even kindle something in them.

<https://supremeecho.bandcamp.com/album/plan-nine-i-aint-no-robot>
<https://supremeecho.bigcartel.com/product/plan-nine-i-ain-t-no-robot-7-ep-1981-82>
<https://www.facebook.com/supremeechoalbum/>



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Giant VHS

Interview by AU Editorial

Absolute Underground: Who are we talking to how did you become so obsessed with VHS?

Susan Voorhees: I am Susan Voorhees from Calgary, Alberta and I am a child from the 80s. I was born during the peak of horror movie production and the explosion of the Video store industry. My childhood is filled with memories of visiting the local video store and being fascinated with the VHS covers in the horror section.

AU: What is the history and importance of VHS?

SV: VHS has been around since the late 70s and was the first format that enabled a person to record TV programs for later viewing or rent and watch movies at home. This is how the entire video rental industry was created, and thus the phrase, “Be Kind, Rewind.”

AU: What is the current state of VHS and tape collecting?

SV: VHS collecting is a very niche group of people. I set up at the Calgary Horror Convention every year and sell horror VHS and a lot of people literally walk past my table shaking their heads or laughing at the tapes, like “people collect this crap?!” As a horror fan though, how can you not collect VHS? It was the first format that these movies were ever released on. It was the horror

isle in the video store that was full of obscure, crazy movies with no budget you could rent and discover the horror genre. Today, I think tape collectors themselves collect tapes because a lot of their favorite movies only exist on this format. As far as finding tapes it is getting more difficult to find tapes unfortunately, since more and more thrift stores are refusing to accept them as donations.

AU: How many VCRs do you own?

SV: I think I own about ten VCRS, some not working, about five new in box. I love the really old ones though, they are my favourite. I own four Betas, four VHS camcorders, and an SVHS camcorder and 12 VHS rewinders, almost every car edition ever made. I am a hoarder of obsolete technology.

AU: How did you first get the idea to create Giant VHS Tapes?

SV: As a horror fan and VHS collector I felt that owning certain tapes that were special to me wasn’t quite enough. I wanted to create something that represents the awesomeness of the format, pays homage to Video stores, and is a tribute to a specific movie. I personally love how VHS tapes look. They are so 80s, big, heavy, blocky, and hold so much nostalgia. The Giant VHS Tape itself could have easily existed back in the day and would have been something like a video promo that you would see hanging on the wall in your favorite video store. As well, certain movies are so rare and hard to find on VHS that once you own it it feels like such an accomplishment that it is great to memorialize it on the wall as a Giant VHS Tape, so for me I created *Blood Rage* and *The Burning*, which are very special to me, but the list of Giant VHS Tapes that I want to create is endless!

AU: What are some of the favourite tapes you’ve created so far?

SV: My absolute favourites are the ones that I have created for video stores! Champion Video, Slashback Video, VHS and Chill Oklahoma, and the list goes on. That is really where the Giant VHS Tape truly belongs. I also donated one to Scarecrow Video in Seattle and am honoured to have a Giant VHS Tape hanging on the wall in

such an iconic location. Also The Alamo in North Carolina has eight of the Giant VHS Tapes set up at their Video Vortex location, which is mind blowing! But honestly, every single tape that I have created is extremely difficult for me to let go of. I want to keep them all. A lot of the labels customers design themselves, but all the others are designed by my friend Jeff Robertson from Contrabrand Video.

AU: Tell us about your VHS movie you created and released.

SV: I am a super creative person and I have a demented sense of humour. I wanted to make my own horror movie, so I decided to create a stop motion movie composed of several skits that I would want to watch. The movie is about a Killer VHS tape that goes around violently murdering random people in horrible gruesome ways, hence the name, The Violent Homicidal Serial Killer Tape. I shot it all on a VHS camcorder from 1988, direct to VHS, edited it all from VCR to VCR, and recorded the soundtrack on an analog synthesizer recorded to cassette. Then decided to dub copies and get my friend Jeff Robertson from Contrabrand video to design a VHS box for me and released 50 copies. I drew the original cover art featured on the box. Old Skull Video from the UK has approached me and offered to release the movie on region free DVD. It will be out before Halloween. I am really excited about this new development, and I have over 20 VHS copies still available for purchase.

AU: Any horror movie suggestions for our readers?

SV: The weird old obscure stuff is the best in my opinion. Overlooked and forgotten movies. *The Burning* (1981), *Alone in the Dark* (1982), *Pieces* (1982), and *Burial Ground (Nights of Terror)* (1981). Shot on video stuff is always ridiculously awesome like *The Abomination* (1986), *Attack of the Killer Refrigerator* (1990) and *Nail Gun Massacre*

(1985). Other weird obscure kinda flicks that are really nonsensical are *The Jar* (1984), *The Redeemer aka Son of Satan* (1978), *Savage Weekend* (1979).

AU: What can you tell me about the two VHS documentaries that came out recently? Rewind This, and Adjust Your Tracking?

SV: All I can tell you is that they both are a must-watch for any VHS enthusiast. Highly entertaining and great stories about the lengths that people will go to to find tapes in the wild. I love the stories that some of the collectors have about their greatest finds and its basically the greatest moment of their lives, finding these tapes. Also, all the stories about the scary situations that collectors have gotten themselves into to obtain tapes as well.

AU: Plans for Halloween?

SV: I love going to haunted houses and haunted attractions for sure, but Halloween night itself is all about watching my favourite old school horror movies and giving out full sized chocolate bars to the kids!

AU: How can people order their very own Giant VHS Tape?

SV: People can email me directly at: exhumedvhs1980@gmail.com or visit my etsy store: [ExhumedVHS](https://www.etsy.com/shop/ExhumedVHS) As well I am on facebook at [facebook.com/giantvhstape](https://www.facebook.com/giantvhstape) and Instagram @giantvhstape

AU: Final word on VHS?

SV: VHS to me represents how I discovered the horror genre. By the time I was a teenager, all my now favorite movies had had their run in the theatres and had been forgotten. Owning tapes to me is like literally owning a piece of the past and every time I stick a tape in the VCR and hear the mechanical hum of the machine it incites a feeling that can’t be described. And remember, “Be kind, rewind.”

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



OCTOBER

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21  HOOTENANNY 4PM - 8PM / FREE	22  HAPPY HOUR MONDAY TO FRIDAY 3PM TO 5PM	23  BLACK SHEEP COMEDY/BPM KARAOKE 9PM / FREE	24  BLACK SHEEP COMEDY/BPM KARAOKE 9PM / FREE	25  STAY TUNED FACEBOOK.COM/LOGANSPUB	26  SCARS AND SCARVES + GUESTS 9PM	27  DEATHTIME TURBONEGRO TRIBUTE THE STIFFS MISFITS TRIBUTE THE MAIN OFFENDERS THE HIVES TRIBUTE 9PM / \$15
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31 Wild Horror Films to Carry You 'til Halloween

By Vince D'Amato

- 1. John Carpenter's *The Thing*:** Might as well kick it off with a classic, right? This shocking Lovecraftian twist on the classic short horror story "Who Goes There?" is the first in Carpenter's self-referenced "apocalypse trilogy."
- 2. *976-Evil*:** This bizarre, garishly-lit nightmare-reality horror flick features Stephen Geoffreys from *Fright Night*, colorfully and slightly trashily directed by Freddy Kruger himself, Robert England, during his height of power in horror cinema in Hollywood.
- 3. *Basket Case*:** Possibly the trashiest of all of the 80s horror cinema in this group, Frank Henenlotter's surrealist body-horror 42nd Street debut still packs a freakishly gritty and surreal wallop.
- 4. *Angst*:** German arthouse serial killer films don't get better than this – literally. One of my favourite recent discoveries.
- 5. *New York Ripper*:** Okay, maybe this ultra-violent slasher from Lucio Fulci is first runner-up for trashiest horror film on this list – a mashup of Brian DePalma and sexualized slasher-film, as only Fulci could pull off.
- 6. *Maniac*:** Bill Lustig's indie and slightly surreal serial killer horror-thriller featuring mind-blowing special effects by the master Tom Savini.
- 7. *The Last Horror Show*:** Joe Spinell (*Maniac*) returns to the gritty side of the horror genre for the no-less-weird *The Last Horror Show*, aka *The Fanatic*, which plays its climax out at the Cannes Film Festival (for real!)
- 8. *Cheerleader Camp*:** Being a longtime Lucinda Dickey fan (*Ninja III – The Domination*) this sexy, funny, and bloody comedy-slasher flick hits all the right notes. Okay, so maybe that's the nostalgia talking. Also stars 1980s b-movie starlet Betsy

- Russell, who made a bit of a comeback in the *Saw* franchise.
- 9. *From Beyond*:** Not quite as revered by horror fans as *Re-Animator*; but for me, in many, many ways, I actually like Stuart Gordon's second wildly-over-the-top Lovecraft adaptation even more. Fair warning: this could be the nostalgia talking again.
 - 10. *Brain Damage*:** Impossible to mention Frank Henenlotter in this list without mentioning his brilliant and profoundly funny drug-allegory follow-up to *Basket Case*.
 - 11. *Day of the Dead*:** And of course, the legendary George A. Romero. The brilliant third chapter his inspired the *Living Dead* series; often copied, never equaled.
 - 12. *The Texas Chainsaw Massacre Part 2*:** The iconic Tobe Hooper went all horror-comedy on this sequel, and in the face of popular opinion, I love this chapter more than the first, and I always have. More gore-iffic effects by Tom Savini!
 - 13. *Hellraiser*:** Should we talk about the thing in the attic? Nah. Let's talk about the fact that after three cinematic adaptations of Clive Barker stories, the author became so frustrated that he wrote and shot this film himself, and made something so groundbreaking it changed horror culture forever.
 - 14. *Maximum Overdrive*:** Let's not forget that Clive Barker was not the first literary horror author to make a move behind a cinematic camera – in 1986, the master Stephen King himself helmed his own adaptation of his short story "Trucks" – not quite the stellar result the producers may have been hoping for, but damn, this thing is wild and entertaining, and has energy to spare – and AC/DC performs the entire soundtrack!
 - 15. *Hellbound – Hellraiser II*:** Put together by the same team behind *Hellraiser*, directed by Tony Randel this time around, the sequel might actually be even gorier, and definitely more surreal, than the first film.
 - 16. *Lifeforce*:** Tobe Hooper's take on Colin Wilson's vampire novel might be the wildest of the wild horror films I've ever seen, with a naked space-vampire film turning into a body host-jumping film, turning into an end-of-the-world war film against space aliens with a crazy Patrick Stewart amping it up to eleven.
 - 17. *Phenomena*:** A.k.a. "Creepers," Dario Argento's supernatural giallo mashup quite literally pulls out all the stops in this horror film that could have only been produced in the 1980s – a serial killer, nightmare sequences, monkeys, razors, swarms of killer insects, and child freaks that may or may not be chained in basements of crazy head-mistresses, all set to a pounding heavy metal soundtrack.
 - 18. *Prince of Darkness*:** John Carpenter channels the great Nigel Kneale in this devilish second chapter in his own "apocalypse trilogy" – one of my all-time personal favorites of John Carpenter's movies and horror soundtracks. (Incidentally, this "apocalypse trilogy" would conclude with *In*

- the Mouth of Madness* in the 1990s).
- 19. *The Beyond*:** Probably Lucio Fulci's masterpiece, *The Beyond* also takes a place in, as well as beyond, Fulci's zombie repertoire (*Zombie*, *House by the Cemetery*, *City of the Living Dead*) and is an absolute stand-out thanks to its surrealist imagery and a ghostly/enigmatic plotline that's punctuated with hyper-gory undead violence.
 - 20. *Re-Animator*:** Okay, I wasn't really going to leave this kinetic, hilarious, brilliantly-written masterpiece of sexy zombie gore off of this list now, was I? Even if you're bored with the amount of zombie films out there, give this one a try, it not only holds up insanely and charmingly well (even thirty-plus years later!), it's also sort of untouchable.
 - 21. *Monkey Shines*:** This criminally nearly-forgotten-about George Romero studio film is something unto itself in Romero's canon – a little more subdued, but somehow, all the more over-the-top for it – not a lot of gore, but a lot of imaginary strangeness involving a telepathic murderous monkey, and an overall feeling of its own off-kilter, almost comic-book reality... A bizarre mid-career film within an overall impressive horror catalogue from one of the best horror movie directors who ever lived.
 - 22. *Possession*:** The uncut international version of this film is the way to go, overflowing with modern-gothic intensity and wall-to-wall surrealism as Isabelle Adjani and Sam Neill try to navigate their way through a seemingly Earthly purgatory, with bizarre and gory results. Hands-down one of my favourite films of all time, in any genre.
 - 23. *Opera*:** A fantastic giallo-horror-thriller from Dario Argento, and a possible masterpiece of his, featuring stunningly inventive cinematography from the celebrated Ronnie Taylor; this is in no way a run-of-the-mill giallo – it's stylishly flamboyant and wildly imaginative in its murderous set-pieces, marking an absolute peak in Argento's career.
 - 24. *Lair of the White Worm*:** This amazingly weird adaptation of a Bram Stoker story, by the unparalleled late British auteur Ken Russell, is, like all of his other films, unlike any of his other films. Stars Hugh Grant, Catherine Oxenberg, and Amanda Donohoe, who all want onto varying degrees of fame after this stunningly bizarre horror movie.
 - 25. *Shocker*:** Like Argento's *Phenomena* and Tobe Hooper's *Lifeforce*, this is the Wes Craven horror movie that pulls out all the stops – a serial-killer body-hopping horror-revenge movie (you know, one of those, right?) starring Mitch "X-Files" Pileggi and Peter Berg, who went on to become a much sought-after blockbuster Hollywood director. Craven's level of bloody cinematic violence is nicely matched by his appealing humour.
 - 26. *Dead & Buried*:** Directed by Gary "Raw Meat"

Absolute Horror

- Sherman and co-starring Lisa Blount, the lead in John Carpenter's *Prince of Darkness*, this original, inventive, stylish, and surprisingly suspenseful small-town thriller packs quite a punch and almost leaves you reeling when it gets to its conclusion. An awesome late-nite discovery for me, this movie continues to stand up to my own repeated viewings. Co-scripted by Ronald Shusett and Dan O'Bannon, the writing team begin the original *Alien*.
- 27. *The Hand*:** This early Oliver Stone horror film stars Michael Caine as an artist-writer who gets his hand severed in a freakish car accident, and said hand comes back to life on its own, only to carry our the murderous intentions of its former bodily extension. Not as schlocky as it sounds, but weirder than you'd think, the movie echoes the same themes as George Romero's *Monkey Shines*, but Stone's films comes to wildly different conclusions.
 - 28. *Zombie Holocaust aka Dr. Butcher, M.D.*:** This Italian gut-muncher appeared in the early-eighties, but unlike *Cannibal Holocaust* or *Cannibal Ferox*, this one maintains a surprising and very welcome amount of accessible dark humor, making it my go-to for this crazy Italian sub-genre. This was the film that infamously had actors and actresses playing doctors and nurses at the grindhouse theatres, present to help anyone who might get horrified into physical distress at seeing this horror film on the big screen.
 - 29. *Amityville II: The Possession*:** Actually, this is a prequel rather than a straight-up sequel, and it's hands-down the best of the series. Directed by Italian filmmaker Damiano Damiani, and is centered around the original family who lived in the famous haunted house and their sexual and violent decent into total demonic depravity!
 - 30. *Anguish*:** A dual-plotted horror movie about a serial killer who collects eyeballs and has to live with his overbearing mother; and the off-kilter movie fan who idolizes the killer and who goes about conducting his own scene of mass murder after trapping a group of patrons inside a movie theatre. It's almost uncanny how well Spanish director Bigas Luna (*Jamón, jamón*) swings these plots around to create a stylish, surprisingly intense minor masterpiece.
 - 31. *Society*:** The directing debut of Brian Yuzna, the producer behind *Re-Animator* and *From Beyond*. After a coolly orchestrated build-up, this high-school-set paranoid thriller goes wildly full-throttle into the slimy, sexual, dripping body-horror category in its final fifteen minutes featuring humorously gory and gross-out special effects by Screaming Mad George – a climax that The Guardian dubbed, "One of cinema's greatest finales [that] is only matched by *The Sixth Sense* and *Citizen Kane*."

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Absolute Book Review

Ad Nauseam, Newsprint Nightmares from the 80s

Author Michael Gingold admits to not being much of a horror fan back in 1979. He dabbled with a few films prior but after watching *Halloween* (god bless his grandparents, so he wrote), his life changed. Anyone who knows this maestro will recognize his contributions to many a publication. From *Fangoria* to *Rue Morgue* (and back again), his contributions are well known. Enter *Ad Nauseam: Newsprint Nightmares from the 1980s*, a work that took a decade to make. It collects nearly all the movie ads of horror films from the decade; flipping through this coffee table book is a conversation starter.

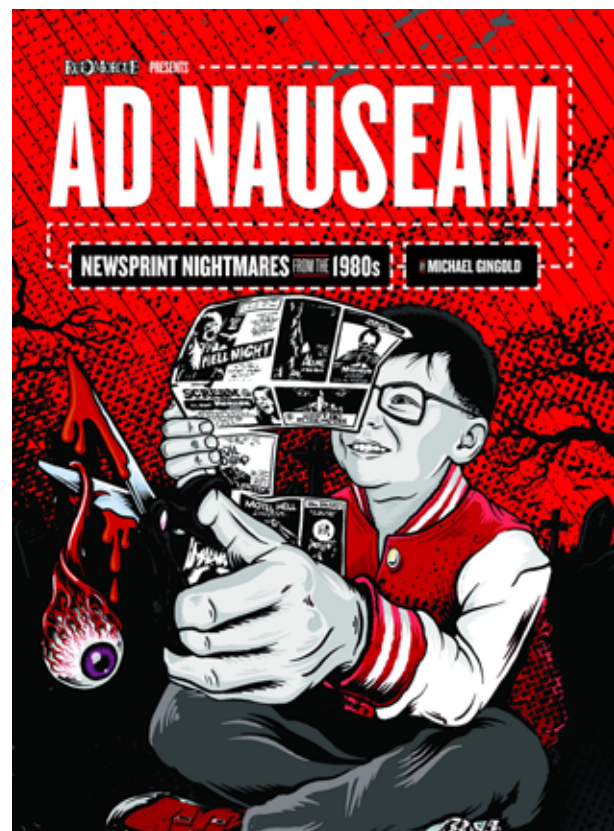
Considering these print ads as an art form is not strange to me at all; I've grown up in that same era. I looked at these advertisements to help me decide in what films (whether they are fantasy, sci-fi, comedy or horror) I wanted to go see. I remember glancing at the section telling me where I can find *Ninja 3 The Domination*, *Evil Dead* and *Dragonslayer* playing at my local theatres. Those images stand the test of time, and there's a reason why they are still used for the VHS, DVD or Blu-ray (re)releases. At the same time, those spreads can fill a quarter of a page or take up more real estate. "The Art of the Sell" is a perfect essay in this book that explains how the process worked, and what distributors were up against when creating these memorable ads. Finding those few words that says it all to include in those poster ads is just as important as the image itself.

The rest of the book, about 95% of it, features photostats and possibly recreations of the original ads for movies like *The Hunger*, *The People Who Own the Dark* and *The Black Cat* (to name a few). A very handy index helps those looking for a specific film. As a bonus, one to three line reviews recap what the critics thought of these works. This publication is nicely laid out scrapbook featuring the ads this author saved from destruction. If there's anything missing, I'm sure he would welcome a submission so a volume two can be published.

Looking through this book is a trip through memory lane. I feel the 70s is just as important in its contributions to our collective love of horror. The film scholar-historian in me

wants it. While this release is Gingold's love letter to his time at the movies, I'm sure if this book sells well, Rue Morgue Publishing will seek out other enthusiasts or hire a team to curate a collection from other eras, too.

- Ed Sum



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SHRED SESSION



Leif Brooke
Interview by Malcolm Hassin

Absolute Underground: Who are we talking to on this fine evening?
Leif Brooke: My name's Leif Brooke, and I am from Nanaimo, BC.

AU: Is that where you grew up?
LB: Yes!

AU: When did you get into skateboarding?
LB: I'd say around '87-'88.

AU: Is that the earliest memory?
LB: No, definitely before that, I saw people on boards and I owned one for a little while, but somebody stole it off me or something, then I didn't have a skateboard and didn't even know where to get one back then. Probably like... holy...geeze... Grade Three or something? It was a Head Honcho and it had a Skull Skates sticker on it, I think Head Honcho was one of the earlier

Vancouver board manufactures.

AU: Who have been your influences through skateboarding?
LB: I'd have to say all the old guys I would see in the skate mags and vids, the big teams. Powell, Real, Smit Sticks, GnS, Gullwing, Santa Cruze, skaters like Natas Kaupas, Danny Way, Steve Cab, The Gonz.

AU: What about local to you growing up?
LB: Jamer, Sluggo, Jimbo Thompson, Syd Clark, Carlos Longo.

AU: Did you spend much time in Vancouver growing up at all?
LB: A little bit. I'd come over to skate the Richmond Ranch, see Sluggo and Bill White skating the expo ramp and all that, Colin McKay back then, those guys did some amazing stuff.

AU: What do you think of skateboarding nowadays?
LB: I think it's evolved to something that's pretty amazing. It just keeps progressing.

AU: What about the scene here in Vancouver?
LB: It's awesome, we have so much talent here.

AU: What are your top five bands to skate to?
LB: Spice Girls, Sinead O'Connor, Tracey Chapman, Bette Middler, Dolly Parton, huh... like you know, skate rock, punk metal, bands like Black Flag, Dayglos, Iron Maiden, Agent Orange.

AU: You have any crazy stories to tell us?
LB: I got a good one, me and my friend Jessie would do little skate trips and we went down to Victoria, everybody used to hang out at the McDonald's downtown on Douglas there... There was this guy that would always be walking around, he had long hair and beard, very Jesus-like he had this big cross made out of posts. Like a life-sized cross, had the thing over his shoulder and would walk around, he had a skate truck with two wheels on the bottom so he would drag it around. It had "Jesus Saves" written on it. There was all these people skating down the street, one

of them was my buddy Rennie Foster; the guy was walking the opposite way so the cross was on a 45-degree angle, and Rennie skates towards the guy on the side walk, goes up does an ollie and rail slides down the cross and rides away. The guy was pissed, dropped the cross and ran after him. We thought it was pretty funny.

AU: Were you sponsored in your day?
LB: Yeah, I've been sponsored by bunch of skate shops and board companies, the first shop that I rode for was a shop called Fresh Air Skates. My friend Dave was the owner, and I ended up working there for a month as well for school work, experience, which was pretty cool. Later on I was sponsored by the district in Nanaimo, DNA, Nanaimo Skate Shop, Plastic Soldier Board Sponsor, Eternal Skateboards sponsored me for a little bit, I had a buddy sponsor me through Pabst Blue Ribbon for a couple of years, that was pretty good.

AU: Any injuries come outta that?
LB: No, just good fun. He did a beer advertisement of me skating the Nanaimo Bowl.

AU: You got any advice for the kids growing up nowadays?
LB: You know... have fun... you know don't go beyond your limits, take it a step at a time, find what you're good at and focus on it, help you get better at what you wanna do.

AU: Now what does Leif do, you still rippin'?
LB: Yeah I still skate a lot. It's hard to juggle work

and skating but I always manage a way you fit it in. It's always fun, it helps me keep young, it's something I look forward to doing all the time.

AU: If your mom told me to ask you if you have been eating well?
LB: Hahahah, yeah Mom, I am.



AU: What do you think about skateboarding being an Olympic sport?
LB: If they wanna employ skateboarders, you know... and promote skateboarders that way, that's cool. I think they are trying to make it a sport, when it's more of an artistic art form than a sport. But at the same time, you can make it into a sport if you want. The thought of it feels kinda weird to me, it's become a lot more mainstream with the ton of exposure it has gotten.

AU: Thank you Leif, for your time and efforts.

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PHOTO CREDIT: Adam Balls



Vancouver Horror Show

Interview by Ed Sum

Absolute Underground: What kind of experience/backgrounds does the founding team hail from?

VHS: The festival was founded by David Taylor and Meghan Hemingway of Fresh as a Daisy Films. Fresh as a Daisy Films (formed in 2016 by Lloyd Darling and Connor Campbell) is a Vancouver-based production company specializing in short films that explore the fragility of human emotion, and the consequences of neglecting the things we need to be truly alive. The company has an intense love of dark drama, horror and the macabre.

AU: Who came up with the event name? It's certainly simple, elegant and sweet, hailing to the days of the tape medium and recalling



underappreciated films on it, but I am wondering if more was involved?

VHS: David Taylor came up with the name the first time the founding team met to discuss creating a horror film festival. The name Vancouver Horror Show, with the acronym VHS, felt like the right fit for our festival which was intended to evoke nostalgia for 1980s horror aesthetics, music, movies, and culture, in the same spirit of recent shows and movies like *Stranger Things* and Stephen King's *IT*.



AU: Who are the main sponsors for the event?

VHS: We are very thankful

to our wonderful sponsors who have helped the inaugural VHS be a huge success. The sponsors include: Storm Crow Alliance, Storm Brewing Ltd., VanPrint, Over The Edge Printing, Savoury City Catering

AU: What are some of the challenges in going forward after this inaugural event?

VHS: You'll have to ask us this time next year! We've learned so much in the span of a year and are



really looking forward to putting it all into practice for next year's event. We have a big vision for what we can see this festival

becoming, but our aim this year was to keep it intimate and small and focus on making it super awesome. As we build, we want to be sure to maintain the indie vibe. This festival is about celebrating work for its calibre, not because it's connected to industry or celebrity, we really want to focus on good films and well-told stories - and no matter how we grow, we will fight to maintain that.

AU: On your Facebook page, you mention the Cinematheque Theatre is rumoured to be haunted. What's the story behind that?

VHS: To be fair, the rumour was started by our Artistic Director, Meghan Hemingway! When we were looking for the right venue, Jon McIntyre (Festival Coordinator) recommended we check out The Cinematheque because he'd recently attended a screening there and thought it was a great space. The whole team went for a walk through the theatre and Meghan swears she saw someone up



in the projection booth - a man wearing horned-rimmed glasses. When we asked Linton, the venue operations manager who was there at the time, he told us no one else was in the building. Meghan started jokingly saying, "He's been dead for twenty years..." and the rumour was born. Though it has since become a joke among our crew, Meghan still swears to this day that she saw a man in that booth.

AU: Were there a lot of Asian horror film submissions?

VHS: There were definitely a good amount of Asian horror films in the spirit of *Ringu* or *The Grudge*, that were submitted.

AU: Do you feel this particular sub-genre is struggling, because in general, not all Asian countries fully embrace the horror medium unless it's 100% fantasy (especially amongst the conservative).

VHS: In my experience, I see a lot of great Asian horror, it still dominates the genre in a lot of ways. As mainstream as it gets, part of the appeal or horror is that it has always been niche. It speaks to the disenfranchised, the creatives who like to push the envelope and look at the world through multiple lenses. Anywhere you have a conservative culture, you're going to find the reactionary sub-culture.



AU: How many submissions did you get before having to pare the list down to a dozen?

VHS: We received close to 100 submissions from all over the world, and it was not an easy task to pare down the list. We were truly blown away with the immense amount of talent we saw. Ultimately we were looking for great films, well-crafted stories that were executed with originality, talent and precision. Compelling characters, a good narrative, moving cinematography, articulate sound... these sorts of things. From there, we were looking for great films that also fell within the horror genre: the film must intentionally and successfully evoke a sense of fear, dread or unease using tropes recognizable to an audience as something that one would want to escape if encountered in real life.

AU: Any reason for not deciding to have 13 finalists?

VHS: We talked about at one point (after we had made the official selections for the films) and realized that we were close to that number. The interesting thing about curating a festival is that you're building a narrative arc for your program, and it's a delicate balance. Like a good filmmaker, we also benefitted from making edits. We want to ensure a great night for those attending and ultimately we had to lose a few films that we really loved, but that just didn't quite fit for certain reasons. Bringing in a 13th just to reach a magic number would have ultimately done a disservice to the overall experience.



AU: Out of all the films being spotlighted, which would you say stand out?

VHS: We love all our official selections for many reasons, but the nominees for best film (the films that scored the highest amongst our judges) were: *Bride of Frankie* - Devi Snively, *The Last Resort* - Stephanie Blakey, *Marian* - Brian Patrick Lim, *Mr. Machine* - Jeff Wish, *Nosferatu Rising* - Sean Genders & Jason Baird

AU: Which filmmaker do you think will become the next Sam Raimi or Eli Roth?

VHS: What a great question. In terms of a comparable direction and story-telling, our Eli Roth is definitely Gigi Saul Guerrero (*El Gigante*), and our Sam Raimi is Steve Flavin (*Blood Oranges*). Guerrero offers an unapologetically graphic, torturous, and gruesome story of a young Mexican man waking up with a Lucha Dore mask sewn to his face, about to face an unspeakable fate. Flavin's campy and entertaining story of a man who inadvertently comes home with bag of carnivorous fruit plays great homage to *Evil Dead*-esque camera work and stop motion visual effects.

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



Knuckleball

Interview by Ira Hunter

Absolute Underground: Who are we talking to today?

MP: Michael Peterson. I directed, co-wrote and produced *Knuckleball* with an amazing team who helped it all happen.

AU: How did you first become involved in directing movies? What other films have you directed?

MP: It's kind of like an affliction you can't shake, not sure how I first got it, but it's hard to get out. Started out writing, did some journalism and wrote scripts. This is only my second feature film as a director. My first was the nerd comedy about LARP (Live Action Role Playing) called *Lloyd The Conqueror*, and I have done some music videos, shorts, and local commercials but I doubt anyone knows me from those things.

AU: How did the idea for this story for your latest feature *Knuckleball* come about?

MP: The initial premise came from the fear of not being able to be there for my son; it's all fear that you won't be able to protect them, especially when they're little and really dependent on you.

Second was a story about the Alberta provincial government when the conservatives got booted out after 40 years or so of continuous government and the NDP got elected, and there was a story about the new ministers walking into offices and finding office staff shredding documents that went against protocol. The idea of long held secrets and trying to hide them with the idea that they would become uncovered in the future as they needed to be dealt with sooner or later. Then



my co writer, Kevin Cockle, added a bunch of even better stuff to the initial premise and we passed it back and forth until it was done.

AU: Was this movie hard to cast? That is, was it difficult to find the right young actor to play Henry?

MP: Cast came together surprisingly well. Ironside read the script, and it connected with him. He was onboard quickly and was a great collaborator. Henry was the first person I saw, sent to me before I actually started casting. The kid had to hold the attention of adults and Luca (who played Henry) was a delight to work with, as was his father, Randy. When you're casting kids in roles, you're getting a package deal: the parents need to be there throughout the shoot, so you need to take that into consideration as well.

AU: This film is heavily billed as a darker version of *Home Alone* meets *The Shining*, but are there are other references?

MP: There are a few for sure. Some overt, like *Let The Right One In* (child starring in an adult thriller/ horror, and the specificity of the filming style) and then probably not as overt like *Texas Chainsaw Massacre* with the isolation and the fact the family has a more complicated history than you might imagine at first, with lots of secrets. *Home Alone* is because it's hard to make a child in peril story like this without contending with something as iconic as that. *Home Alone* is going to come up as a corollary with this type of film so better embrace it but main connection is that my kids watch that movie a bunch so I rewatched it a bunch as well, but think connections are pretty surface level.

AU: Are there any ghosts young Henry literally or figuratively discover?

MP: Family legacy, nature over nurture, how the past can be unearthed to affect the present whether we want it to or not. There's a Stephen King plot device that is more of a literary reference rather than a visual or filmic one. These are some of the ghosts.

AU: Why use the title *Knuckleball*? It's very specific to baseball and there is a work of

the same name from 2012.

MP: I suck at titles. Original working title was "Kid Alone Script" and then "Welcome" and then "Knuckleball," simply as a metaphor for how we hoped the story went and literally because



baseball is a thing in the story that Henry and his Grandpa share in common. That other one was a documentary so hopefully there is no confusion...

AU: Would this movie work without the snow theme or baseball connection?

MP: Sure, you can make all sorts of things work. It could be cricket and a typhoon in Malaysia but this feels somehow distinct to what me and my co-writer know. He is a big baseball fan.

AU: Michael Ironside is such a beloved icon to the genre. Just how much of a presence does he have in this film?

MP: He was there for the entire shoot and he's there all the way! He's like the biggest planet whose gravitational pull affects all the other characters in one way or another.

AU: Since this film reunites Ironside and Munro Chambers because of their work in *Turbo Kid*, a lot of fans are asking. When is the sequel happening? Any ETAs?

MP: I've only heard rumours that it is supposed

to be happening. I'm available for a cameo - hopefully with a quick but gruesome death.

AU: Any advice for aspiring filmmakers reading this? What's the best way to get the money to get your film made?

MP: It's an art and craft. Both take time to develop and get better—which you never get to the end of. Keep making stuff. Make as much stuff as you can. Figure out your voice and learn to collaborate with a great group because it's a team sport.

AU: Any other upcoming projects you would like to promote?

MP: Working on a bunch of new things. The two that are top of mind for directing are a murder mystery sci-fi and a revenge exploitation film, both of which are really different but similar awesome stories I need to make and by other writers who I'm lucky to be working with.



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Fan Expo Vancouver

By Ed Sum

In less than a month, Fan Expo Vancouver will take place, celebrating all things pop culture on October 12-14, 2018. Instead of The CW-heavy focus from the previous two years, this take feels a touch Halloween-centric. The headliner is Ron Perlman, the original *Hellboy*. Other media guests include Jason Momoa (*Stargate: Atlantis*), Lou Ferrigno (*Incredible Hulk*), Pom Klementieff (*Guardians of the Galaxy*), Michael Cudlitz (*Walking Dead*), Katee Sackhoff (*Battlestar Galactica*), Jaleel White (*Sonic the Hedgehog*) and Jason David Frank (*Power Rangers*).

In the voice talent front, Batman is coming! Kevin Conroy is the voice of the beloved hero in *Batman: The Animated Series*, and to name a few, joining him is Jeremy Shada (*Adventure Time*) and Charles Martinet (*Super Mario*). In the comic book world, Dave Dorman Chad Hardin and Mike Henderson are the featured guests! The list of artists and creators here are too large to list; other notable names include Bob McLeod (*New Mutants*), Matt Banning (*Batman*) and Colin Lorimar (*The Prisoner*).

With Aquaman soon hitting theatres, a lot of eyes will be on Momoa, who got his start in *Baywatch: Hawaii* since then, his star power has been nothing but on the rise. During this event, he may talk about his

COMIC-GEDDON

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many pop culture roles. From *Conan* to *Game of Thrones*, just what will he do next? His work in *Stargate: Atlantis* helped cement his status in the



world of pop culture. Sharing the time on stage at Fan Expo will also be Joe Flanigan and Alaina Huffman (from *Stargate Universe*).



Lou Ferrigno
THE INCREDIBLE HULK
Appearing: Fri, Sat, Sun

At the same time, the Vancouver Convention Centre is host to SHUX (Shut Up and Sit Down), a boardgaming event all weekend. Anyone feeling torn between the two should not fret. Each event caters to a different side of geek fandom. The hope with this latter event is that they will offer limited day passes for those who have had their fill with panels and shopping to come over to play a board game or two.

*For more pop culture & comic book musings, you can follow Ed on Twitter @Edohotep or at otakunoculture.com

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LOUD LOVE - A TRIBUTE TO CHRIS CORNELL
FRIDAY NOVEMBER 9TH AT DISTRIKT NIGHTCLUB
DOORS: 7PM, SHOW 8PM
TICKETS ARE \$15 + S/C IN ADVANCE, \$20 AT THE DOOR AND ON SALE STARTING SATURDAY OCTOBER 6TH AT LYLE'S PLACE, THE STRATHCONA HOTEL & ONLINE AT MYSHOWPASS.COM

THEMED TRIVIA NIGHT: GREY'S ANATOMY
SUNDAY NOVEMBER 18TH AT DISTRIKT NIGHTCLUB
DOORS: 6PM, STARTS: 7PM
TICKETS ARE \$10 + S/C IN ADVANCE, \$15 AT THE DOOR AND ON SALE NOW AT THE STRATHCONA HOTEL & ONLINE AT MYSHOWPASS.COM
COME WITH A TEAM OF UP TO SIX PEOPLE OR EVEN TRY IT SOLO! COOL PRIZES TO BE WON.

THEMED TRIVIA NIGHT: FUTURAMA
SUNDAY NOVEMBER 25TH AT DISTRIKT NIGHTCLUB
DOORS: 6PM, STARTS: 7PM
TICKETS ARE \$10 + S/C IN ADVANCE, \$15 AT THE DOOR AND ON SALE NOW AT THE STRATHCONA HOTEL & ONLINE AT MYSHOWPASS.COM
COME WITH A TEAM OF UP TO SIX PEOPLE OR EVEN TRY IT SOLO! COOL PRIZES TO BE WON.

MATTHEW GOOD - SOLO ACOUSTIC
THURSDAY JANUARY 31ST AT THE CHARLIE WHITE THEATRE (SIDNEY, BC)
DOORS: 630PM, SHOW 730PM
ALL SEATS: \$55. ON SALE NOW AT THE MARY WINSPEAR CENTRE BOX OFFICE, CHARGE BY PHONE, 250-656-0275 OR ONLINE AT WWW.MARYWINSPEAR.CA

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